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VARIETY

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CIRCUS' \$1,000,000 N. Y. RUN

N. V. A. WEEK GOOD FOR THEATRES BUT NOT SO GOOD FOR "CLUB"

"Surprise" Acts Bring Extra Business to Palace, New York—Collections Drop Off—Higher Admission Better Plan of Aiding N. V. A.

The annual N. V. A. Week, held in all of the houses associated with the Vaudeville Managers' Protective Association, opened Monday. All of the houses concerned in the drive ran short picture propaganda, explaining the alleged purpose of the drive, which took the form of a collection each performance in all of the houses.

Artists on the bill, except in one or two houses, were designated to sell the collection boxes among the audiences. The collections in comparison with former years were less than half for the period of time (up to last night) of other houses.

Artists appeared wholly out of sympathy with the collection phase. They are said to be considering adopting a more dignified method of raising funds, such as raising the admission prices for the week, with the N. V. A. securing the difference. In the latter case, artists are said to be public were not in sympathy they could save embarrassments.

(Continued on page 10)

Jaymesant Fish Family Producing Jazz Opera

Mrs. Jane Frazer, in private life Mrs. Smith B. Fish, of the Stuyvesant Fish family, is the author and composer of a new jazz opera which will be given production in the fall by the Fish family and under Society patronage.

Mrs. Frazer, whose first husband, Dan H. Frazer, was district attorney of Detroit, is giving her composing talents full away with a new music publishing concern, the Frazer-Kent, Inc., just organized. Her 21-year-old son, Allan H. Frazer, now studying music in Paris, also a composer. The firm is publishing the popular song works of both mother and son, with Arthur Kent, formerly associated with Cur Lange, the arranger, in charge of executive and promotional details.

The Frazer-Kent Co. is not confining itself exclusively to the Fish family's publications, having pop songs by Joseph Nussbaum and others in their catalog. Nussbaum an arranger, also formerly associated with Lange.

Mrs. Frazer (or Mrs. Smith B. Fish, as she is now known) contemplates extending her theatrical activities.

SHUTTA - OLSEN ROMANCE AND MARRIAGE

Ethel Shutta Disappeared from "Louie"—Met Bandman "Doubling"

A divorce, mysterious disappearance, new romance and a forthcoming elopement this week between Ethel Shutta of "Louie the 14th," and George Olsen, the band leader, are all intertwined. The divorce concerns the decree in favor of Miss Shutta March 30 in the Chicago courts, with Walter Batchelor, picture house agent and former Chicagoan, as the ex-husband. The mysterious disappearance concerns Miss Shutta's sudden departure the same day from Chicago, with Ziegfeld, the "Louie the 14th" entrepreneur reported frantic in his search for the comedienne.

It will be news to Ziegfeld and others concerned when it is heralded in this family journal that two days later, on Thursday night at the Hotel Pennsylvania grill-room, Miss Shutta was seen in the company of Julian T. Abeles, her New York attorney. The occasion was a special Eddie Cantor night in honor of the comedian, staged by Olsen, whose orchestra is the chief attraction.

(Continued on page 20)

Young, Unknown Colored Girl Giving Concerts

Marie Davis, colored, is a young New York girl who is considered a piano marvel. The girl has been studying for some time but not until recently did she make her debut in public with the result that a New York concert manager arranged for a series of Aeolian Hall concerts.

It was all so sudden that Miss Davis has not even given any thought to the program she will offer at initial "big time" concert appearance.

CAN DO \$240,000 WEEKLY AT NEW GARDEN

In for Four and Half Weeks—No "Paper" Until April 12—Less Billposting This Season—Executives Feared Flip at Start

\$750,000 PREVIOUS HIGH

The first full week the Ringling Bros.-Barnum-Bailey Circus will play at the new Garden will, from indications yesterday, show a box office return of approximately \$250,000. The figures are based on the business Easter Monday when there was a sell-out for the matinee and the night performances and the receipts on the day ran a little over \$40,000 at \$3 top.

On six days this would mean a (Continued on page 50)

\$600,000 OFFER FOR AL JOLSON

A. H. Woods Makes It for Famous Players

A. H. Woods on behalf of Famous Players (Public Theatres) offered Al Jolson \$600,000 for 40 weeks in the Public theatres, appearing four times daily and singing two songs at each appearance.

The engagement was to commence next season with the opening of the new Paramount theatre, New York.

Jolson refused it.

NON-SINNER AS CASTER

Jimmy Duffy was discharged from Ward's Island Monday. Greeted by a theatrical acquaintance anent the possibility of Earl Carroll's reception should he be convicted and sent to the Island, Duffy remarked:

"Let he who is without sin cast the next 'Vanities.'"
Duffy authored some of the comedy scenes and appeared in the original "Vanities."

BUTTE EDITOR TRYING TO KEEP BILLY SUNDAY OUT OF TOWN

Bryon E. Cooney of "Montana American" Goes After Evangelist's Proposed Summer Invasion of Mining Town—Snorting Roars

POLICE BENEFIT NOT ALBEE'S THIS YEAR

Strange Happenings in Suburban Towns on the Boston Road

All New Rochelle and Larchmont are wondering what happened after all these years that resulted in the police of N. R. announcing that their annual benefit would be directed by Flo Ziegfeld instead of E. F. Albee.

Heretofore the benefit was a joint affair by the N. R.-Larchmont police with "Mr. Albee" the big noise. Everything was "Mr. Albee" this and "Mr. Albee" that, but things have undergone a change since last year.

The N. R. cops are going it alone and are tickled pink over having Flo Ziegfeld's name as back of their show which will occur some time in May.

Another surprise up New Rochelle (Continued on page 48)

High Price Radio Stations

It is said there is no radio station around New York purchasable for less than \$500,000.

The high figures have been brought about through the limited number of licensed stations at present.

From the accounts the Shuberts have been seeking a radio station to buy encountering the stiff prices.

Children Playing In Orpheum's Contest

St. Paul, April 6. A contest for children playing harmonicas on the stage is being held by the Palace-Orpheum on the Orpheum Circuit.

It is accepted locally as a sign of the desperate straits into which the city must go to attempt a revival of business.

Butte, Mont., April 6. Bryon E. Cooney, editor of the "Montana American," in its current issue, takes up his editorial space to condemn Billy Sunday, the evangelist, who has picked on Butte for the coming summer. Mr. Cooney has started his campaign against Sunday "cleaning up the town for coal" in this wise.

The paper is carrying a ballot for the natives to vote whether they want Sunday in town or not.

By BRYON E. COONEY

The citizens of this community are about to make a momentous decision in their contemplated importation of Billy Sunday, the P. T. Barnum of the religious world. The campaign is not entirely fair, because Sunday is in town or not.

N. V. A. Week in L. A. Starts Wrong 2 Ways

Los Angeles, April 6. The inauguration of N. V. A. week opened to a flop here.

A member of the bill at the Orpheum refused to go on and make a begging appeal for money.

The Fantages house didn't pass the plate for the N. V. A.

At the Orpheum pickings were slim, the afternoon attendance being off, due to wet weather.

Harry English, local representative of the N. V. A. took up 30 minutes acclaiming the virtues of the organization. The audience coughed.

Flat Feet—Weak Hearts

San Francisco, April 6. One hundred and thirty-four out of 500 applicants were accepted by the local Navy recruiting service in March. This is far lower than the usual percentage due to the Charleston, said Lieut. Commander A. R. Mack.

He said that flat feet and weak hearts have increased greatly since the fast dance.

COSTUMES
GOWNS and UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5580 PEN.
ALSO 25,000 COSTUME TO RENT

THEATRICAL INTERESTS WITH BROADCASTING ON DILL BILL

"Music Trust" Appears Object of Combined Attack
—Shuberts and Exhibitors' National Organization
Mentioned—Bloom Grills Klugh

Washington, April 6.

Continuing his former line of attack, which involved the setting up of the Congressional Patents Committee combining representatives of the Department of Justice and the Federal Trade Commission, Charles E. Tuttle, attorney for the broadcasters, attacked the American Society of Authors, Composers and Publishers during the joint hearing on the Dill-Vestal bill which proposes to have Congress set the price broadcasters shall pay for the use of copyrighted music.

The witness consumed the entire morning session of the committee today without advancing a new argument.

Summed up, Mr. Tuttle's argument can best be recorded in his own words: "The American Society is successfully milking the radio cow at present and unless restrained will finally kill that cow."

There was considerable suppressed excitement during the last two days, due to the report that the Shuberts were aligning themselves with the broadcasters. The appearance of Otto A. Scholobohm, the local Shubert attorney at the hearings, gave credence to the report which, when first breaking, acted as a bombshell in the ranks of the American Society.

As far as could be learned, the Shuberts propose to have the Dill bill so amended, if favorable action should be taken, so as to declare producers in on any earnings the copyright owner may secure through the broadcasting or other rendition of a musical production number. The Shuberts will request Congress to make this division of revenues compulsory by law, whether or not such an agreement exists between the copyright owner and the producer.

It has been generally believed here that many producers and picture theatre owners have been supporting the Broadcasters, even though that support may only have been a moral one, in the attack on the so-called "Music Trust."

The anticipated Shubert action will be the first time a direct alignment has come to the surface in an endeavor to reduce the rights of the copyright owner by a theatrical producer.

Bloom's Cross-Examination
The Monday session was thrown into an uproar through Congressman Sol Bloom's (New York) cross-examination of Paul B. Klugh, secretary of the Broadcasters' Association. During this examination Klugh declared that the American Society was increasing its rates 1,000 per cent.

After this Representative Al Destal introduced a bill which further complicated the situation. In describing this now proposal Congressman Vestal stated that he did not believe the Dill bill would pass, due to its asking Congress to become a price-fixing body. Hence the Congressman now proposes to reverse the situation by requiring the copyright owner to set forth on the number just what restrictions he has placed on its use and the price to be paid when used within these restrictions. This to apply to all phases of public performance whether orchestral, theatrical or cabaret.

Rumor has it that the new bill is sponsored by the M. P. T. O. A. (pictures).

The American Society has a large representation on the ground, including Gene Buck, Nathan Burkan, John Philip Sousa, Silvio Hein, Raymond Hubbell, O'Leary Speak, E. C. Mills, Arthur Hopkins, Joseph Eickerton, Jr., Sam Fox, Jack Mills and Jules Rosenthal.

REPRISAL BILL HIT HARD BY STATE DEPT.

Proposed Legislation Not
Needed—"Immigration
Laws Sufficient"

Variety Bureau,

Washington, April 6.

The Secretary of State has informed the Foreign Affairs Committee of the House that legislation as proposed in the Vaile bill, aiming to restrict the issuance of passports to other nationals when discrimination is shown against Americans, is not needed.

A lengthy communication addressed to Stephen G. Porter (R.) of Pennsylvania, chairman of the committee, discusses the proposal, summing up in the Secretary's contention that nothing of the kind is needed "due to the stringent immigration laws of the United States."

The letter caused something of a sensation among the group of congressmen interested in the Vaile measure, introduced at the behest of Paul Specht. It may develop to the point where an official explanation of the Secretary's interpretation of the "stringent immigration laws" above referred to will be requested.

Mr. Vaile characterized the Secretary's letter as an unfortunate development but which did not necessarily mean the defeat of the measure he is backing.

The Congressman has a comprehensive list of English performers now in this country as well as the two programs of the recent all-English bills given at the Palace (vaudeville) in New York.

This list Mr. Vaile is going to present in answer to another development brought out Saturday at the department: that it was easy to trace the several American artists and musicians now in England, but no records could be found of English professionals in this country.

Congressman Vaile has accepted the invitation to address the mass meeting to be held the coming Friday, April 9, at the 52nd Street Theatre in New York.

GOV. FOR "SUNDAY"

Harrisburg, April 6.
John K. Tener, Governor of Pennsylvania from 1911 to 1914, is one of four Republican candidates for the gubernatorial nomination next month. He will run on a platform advocating Sunday amusements, including pictures and sports. He has just made known his desire to repeal or amend the Blue Laws of 1794.

SAILINGS

April 24 (New York to Naples)
Rosale Stewart, B. S. Stewart (Duffell).

April 16 (New York to London),
Sampson and Douglas (Olympic).

April 14 (Havre to New York)
Lynn Overman (La France).

April 8 (London to New York)
Mr. and Mrs. Deszo Retter (Republic).

April 7 (New York to London)
George Tyler (Mauretania).

April 3 (New York to London)
Oscar Lifshay (Minnehaha).

Titles for Salary

Berlin, March 26.

The Soviet government has given Paul Orlent on his 40th stage anniversary the honorary title "Artist of the People." This is evidently the beginning in Russia of the famous German system of giving performers titles instead of a decent salary.

There is also an epidemic of this in Germany; every small-town orchestra conductor now becomes a generalmusikdirektor, a title which under the Emperor was only given to three.

PARIS VAUDE BILLS

Paris, March 27.

Champs Elysees.—Bonhair troupe; Joe & Crockett; George Sylvestre; Five Artons; Norka Rouskaya; Jerry Builders Troupe; Spanish revue produced by Jose Padilla.

Olympia.—Les Pharamon; Five Philippos; Alberto Trio; Emma & Henry; Carrier; Deux Cavallini; La Treaskina; Pomies; Renee & Armond; Gauty & Geaky; Maud Percy & Marysia; Argentine & Sevillanita. Nouveau Cirque.—Rosar's Lions; M. & Mme. Max; Lafouge; Rutland; Les Princesses; Calino-Nina-Tonio; Antonet & Baby.

Cirque D'Hiver.—Capt. Wall's Crocodiles; Rancy & Houcke; Les Boussons; Arnos's Dogs; Masut & Masette; Des & Angelo; Lugano Troupe; Fratellini's Juveniles; Maxims Trio; Stanley Bros.; Fortunio's Lions; Fratellini Trio; Troika's Horses.

Specht-Silvernail

Explaining Vaile Bill

Friday (April 9) at 2.30 p. m. at the 52nd street theatre, Paul Specht and Clarke Silvernail will explain the Vaile bill, now before Congress. It seeks reprisals against discriminatory entry of American professionals into any foreign country. England is the immediate objective.

The bill was introduced in the two houses by Senator Frank B. Willis and Congressman William N. Vaile.

Mr. Specht agitated the measure prior to its introduction.

MODERN "JOAN" FILM

Overland Film Co. "Grinding" in France—La Fayette As Lead

Paris, March 27.

The Overland Film Co. of America, founded in France, is arranging to produce a series of six pictures this year, the first being the story of Joan of Arc resuscitated today and mingling with her 20th century contemporaries. The scenario starts in Paris where the statue of Jeanne d'Arc comes to life.

Andree La Fayette, seen in Richard W. Tully's version of "Tribby," will play Joan; Andre Nox is male principal. Walter West is the British producer, Robert Lane, of New York, scenario chief, and Rene Quissart and Geo. Rizard, cameramen, who worked with Fred Niblo on "Ben-Hur."

Jewish Guild Meeting

A meeting will be held by the Jewish Theatrical Guild next Tuesday (April 13) night at 11:30 at the Bijou theatre on West 45th street. Special purpose of the open meeting is for members to ratify the purchase of cemetery plots.

SUING COLORED STAR

Paris, March 27.

Mrs. Ludlay, owner of the Negro revue which played the Champs Elysees music hall last year and later migrated to Berlin with Josephine Baker, is suing the latter colored star for 200,000 francs. The claim is that Miss Baker left the show before her contract expired and signed for the new revue at the Folies Bergere.

Paris' Italian Season

Paris, March 27.
Ruggiero Ruggieri opens with his company at the Theatre de la Madeleine shortly for an Italian season. The repertoire embraces Shakespeares, a number of Italian comedies and also some translated French works.

Understudy's Hit Cures French Star's Illness

Paris, March 27.

At the Comedie des Champs Elysees, where they are playing operetta, Alice Cocco, recently married to a Marquis and playing the lead, failed to put in an appearance on account of illness the other night. So Mlle. Maguenat undertook the part, meeting with tremendous success.

This fact reached the ears of Alice, and although not expected she turned up at the theatre next evening, just before the curtain was rung up and her deputy ready for the role.

She insisted on resuming her part. The management held the curtain until Mlle. Cocco got into her costume, much to the mortification of Mlle. Maguenat, already dressed for the role.

Next day, there being a matinee, Mlle. Cocco was again on "sick leave" and the other girl was asked to play the part once more. This time the "deputy" declined, and money had to be returned the audience.

TCHEKOFF CRAZE

London, March 27.

There is no dodging him. Wherever you go, whatever paper you read, whoever you listen to, sure enough the subject is—Tchekoff. He's even invading revue now for Cochran is introducing a Tchekoff skit in his new show.

Rumor has it the craze is not the result of an "art-for-art's-sake" fever, but of a shrewd piece of showmanship.

After the lessee of the out-of-the-way theatre at Barnes had sent his production of Hardy's "Tess of D'Urberville" into the West End, his interest was attracted by the critic's enthusiasm for Fagar's production of "The Cherry Orchard" and a stage society production of "Uncle Vanya" directed by Komisarjevsky.

Rumor says the lessee had never heard of Tchekoff till then, but directly he asked a few questions he found that all London's second-best players—many of whom cannot find regular employment—would play in Tchekoff on any terms, especially if Komisarjevsky was directing rehearsals. As he was formerly connected with the Moscow Art Theatre, an engagement with him would count as a hall-mark for the rest of their lives, besides arousing the critics' interest in their careers.

Thus the lessee of the Barnes Theatre has made his little hall not only the talk of the whole intelligentsia of London but also the object of suburban curiosity. He has presented "The Sea Lull" and "Uncle Vanya" in Town, and other plays of Tchekoff at Barnes. His production of "The Three Sisters" now running at the little hall, has roused the leading critics to ecstasy.

Belleff Wants Theatre

Paris, March 27.

Nikita Belleff, following his season in London with the Chauve Souris will give a further Paris season at the Femina. It is understood Belleff is after a theatre of his own here.

IN BERLIN

Berlin, March 24.

April 1 Eugen Robert will take over the Tribüne theatre from Victor Barnowsky, to whom he rented it. This is the first outward sign that Barnowsky is in financial difficulties. This leaves Barnowsky only two theatres, Koeniggratzer and Komodienhaus. He is expected to get along better with these.

A sign of the bad times is the formation by prominent actors of their own touring ensembles. Alexander Moissi, Paul Wegener and Max Pallenberg all have their own troupes for March and April. Managers cannot give these actors satisfactory guarantees. Whether they themselves can make more money in this fashion is open.

The Sued Film Company of Munich has engaged the American film actress, Clara Bow, for a series of films. She will begin by playing the lead in "Hochstapler der Liebe" ("Swindlers of Love"). Miss Bow is favorably known here through her work in Lubitsch' "Kiss Me Again."

Theatregoers Protest
The Volksbuehne, a powerful organization of theatregoers, has protested against the plan of a tie-up between radio and performances of operettas to be given in the enormous Grosse Schauspielhaus (as re-

DOLLYS' BAREBACK ACT AT BENEFIT IN PARIS

Paris, March 26.

At the annual benefit of the Actors' Fund, the Dolly Sisters did a bareback riding act. Steadily rehearsing for six weeks, they were full of falls and bruises when appearing upon the horses in the Nouveau Cirque, where the benefit was held.

All of the stars in Paris volunteered and each did some kind of a circus turn.

Artists of the Comedie Francaise and National Opera were on the benefit. They included Silvain, 75, the oldest and best beloved of the Comedie.

Maurice Chevalier, of the Dollys' revue, and Milton, another comedian, did a very funny acrobatic act.

AMERICANS ABROAD

Paris, March 27.

In Paris—Paul Wright, actor; Mrs. Mary Louise Richards, formerly Mary Sacher, Folies girl; Mrs. James Gleason, George Eastman film manufacturer; Capt. Asher Baker (Philadelphia Sesqui-centennial exposition, to arrange European exhibits); Margaret S. Arnold, musician; Mrs. William Farnum; Martin J. Quigley, "Exhibitors' Herald"; Cornelia Rider Possart, pianist, is leaving Berlin to return to Los Angeles.

John Heath, American pianist, gave a concert at Tours, France. Miss Hasoutra, the "gold" dancer, is filling the spot in the Casino de Paris revue, vacated by Capella and Roseray, gone to New York.

SILVAIN AT ODEON

Paris, March 27.

M. Silvain, former doyen of the Comedie Francaise who was called upon to retire last January for the age limit, has signed with Paul Abram and F. Gemler.

He will do a series of performances in Moliere and Racine at the Odeon.

"RINGER"—"FIREBRAND"

London, March 27.

The end of the run of "The Firebrand" at Wyndham's is not far off. Its successor will be Edgar Wallace's melodrama, "The Ringer."

Picture Traces Film History

Paris, March 27.

A rather curious picture, arranged by Julien Duvivier and Henry Lepage, was released at a special matinee at R. Ford's artistic cinema. It depicts the history of the picture industry from its first invention up to the present day.

Coldstream Guards for Canada

London, March 27.

The Coldstream Guards Band is to tour Canada, the company of being under the direction of Lieutenant R. G. Evans.

The band will sail from Liverpool June 18, opening at Toronto.

PICCADILLY HOTEL and THE KIT-CAT CLUB FIRST-CLASS FLOOR ACTS WANTED

Sole American Representative

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221 Strand Theatre Bldg.
221 Broadway, N. Y.

Sole American Booking Agent

WM. MORRIS
1550 Broadway
New York

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AGENCY, Inc.

WM. MORRIS WM. MORRIS
1550 Broadway, New York

THE TILLER SCHOOLS OF DANCING

143 Charing Cross Road
LONDON

Director, Mrs. John Tiller

PANTAGES PAYING MORE ABROAD FOR ACTS THAN BIG TIME CIRCUITS

50% More Salary Offered by Pan Than K-A or Orpheum—"Three-a-Day" Cuts No Figure—Returning Foreigners Played Three or More Shows

London, April 6.

London vaudeville agents are offering acts on this side 50 per cent. more salary to play the Pantages Circuit in America than has been offered by either of the American big time vaudeville circuits, Keith-Albee and Orpheum.

Opposing agents take occasion to point out to acts receiving the Pantages offers that on the Pantages time in America the playing policy is three or more performances daily.

This is being answered by the turns stating that foreign acts returning from your side after playing on a Keith-Albee or Orpheum contract have stated that practically all of "big time" they played in America was in theatres giving three or more performances daily.

Lyons May Take Over Oxford, London, for Cafe

London, April 6.

It is reported here that the Lyons catering organization is negotiating to take over the Oxford to converting it into a restaurant, along the lines of their famous "corner houses." Neither C. B. Cochran or the Lyons people will deny or affirm the story.

Monty Gluckstein, managing director for the Lyons firm, is very friendly with Cochran. It was Gluckstein who engaged the producer to stage the shows at the Trocadero (restaurant) and backed his Pavilion productions.

Spanish Revue Hits

Paris, April 6.

The show produced by José Padilla at the Champs Elysées music hall for Rolf de Maré seems to have caught on, notwithstanding no particular novelty is incorporated.

This Revue Espagnole comprises a series of dances and songs by talented performers recruited from Castille to Andalusia, the latest recruit being Maria Manzanes.

All of the limelight is spread on the composer of Valencia who has written half a dozen morceaux specially for this production, of which there is not much to be said.

It is a Padilla show and as such will attract.

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WHITEMAN MUST PAY IF PLAYING THEATRE

Here's Another Argument in Favor of Reprisal Bill in Congress

London, April 6.

On the protest of the musicians' union that 32 of their number would be thrown out of work, permission for appearance of Paul Whiteman and his orchestra at the Tivoli theatre (pictures) has been withdrawn. It looks very much like one of those things where either Whiteman, or somebody, will have to pay the native players, which seems to be all they seek.

The Tivoli management has denied the allegation of the union but if Whiteman is to double from the Kit Cat Club to this house it's fairly sure that someone will have to pay the union boys for the privilege.

THE ARTFUL JAPS—THEIR APING WAYS

Variety Bureau, Washington, April 6.

Uncle Sam, through the Commercial Law Division of the Department of Commerce, is watching the Japs. Not for any warlike moves that might result in armed hostilities, but because the Japs are appropriating many decidedly American "institutions" in their trade marks thereby cashing in on the popularity of the particular "institution" selected.

The latest of these is Jackie Coogan. A Jap concern proposing to make use of the Coogan name and face as a trade mark on face powders, toilet waters, perfumes and the like. The Jap firm in question (T. Takase) has applied for such a trade mark under the Japanese law. The application was duly reported to Washington by this government's trade representative stationed there.

Now the department is querying Jackie, his Dad, his Ma and his managers as to whether or not permission has been granted in this instance.

Bernard A. Kosicki, of the department, states that such instances have become fairly common of late, although this is the first time the Japs have selected a popular screen player.

They usually take a widely advertised make of automobile, stated Kosicki, with the name being identified with an entirely new product, i. e., "Pierce Arrow" in Japan may be a dye soap; "Nash," a lead paint; and "Chevrolet," a stick of grease paint.

Kosicki says the department is doing everything possible to stop the practice.

'Big Business' Looks Good For Two Countries

London, April 6.

"Big Business," an Anglo-American finance play by William Devereaux and starring Oscar Asche, was well received upon its premier last night (Monday) at the Golders Green Hippodrome.

This work seems suitable for the States.



BARRIE OLIVER

"LONDON'S BOY-FRIEND"
Playing Eighth Month in London's Exclusive Supper Clubs.
Playing Fourth Return date at Kit Cat Club.
Playing Eighteenth Consecutive week at Uncle's Club.
Booked indefinitely....and How?
FOSTER'S AGENCY...Responsible.

LONDON CAFES REACH OUT FOR CLASS TALENT

Nilsen Fysher & Co. at Cavour—De Sales Scoring—Also Grant and Wing

London, April 6.

The Cavour restaurant in Leicester Square, well known to American visitors, has blossomed forth more widely into the cabaret field. Hitherto they have had dancing acts and special bands, but now they have signed up Nilsen Fysher for a season starting this month.

Fysher will be supported by Helene Chappay, Dora Stroeve and Nita Jo, all of whom supported him in his popular "Ches Fysher" show at Oddenino's last year.

Ardath de Sales, American dancer from "Mercenary Mary," has been appearing around supper time at the small Ches Victor (dance club) and at Clro's, one of the earliest of London's night clubs. Grant and Wing, American dancers, are scoring.

TORINO REPEATS IN BERLIN

Berlin, April 6.

Torino, juggler, opened his second month's engagement within the season at the Winter Garden.

A repeat date at this theatre so soon is unusual.

LONDON

London, March 27.

Harry Charles Lupino, the pantomimist and father of Lupino (Nipper) Lane and Wallace Lupino, who died recently, left an estate valued at \$825.

Charlie O'Donnell, late of the Two Rascals (Charlie O'Donnell and Eddie Fields), has formed a new combination under the name of the Three Rascals. This is composed of Charlie O'Donnell, Ben Levin (an East End bol) and Len Childs (Childs Brothers).

Violet Loraine, operated on recently, has been compelled to undergo another operation, but is getting on as well as can be expected.

Bruce Winston is about to produce an adaptation of a novel by Ralph Straus entitled "The Unseemly Adventure." Frederick Cooper and Faith Celli will play the leads, and, after a provincial run, the production may come to London.

2 London Closings

London, April 6.

"Summer Lightning" closed at the Comedy Saturday after a fortnight's run. It is succeeded by "The Man From Toronto," a revival starring Iris Hoey.

"The Hottentot" also finished at the Queen's. Lynn Overman will sail from Havre on the "La France," April 14.

R. Talmadge With U

Los Angeles, April 6.

A Carlos has signed a contract with Universal whereby future Richard Talmadge productions will be released through Universal. E. B. O. has been handling the Talmadge films for several years.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, March 26.

The Astaires—And Titles

The Prince of Wales will soon have to get his dress clothes out again. The Astaires are due back in a London show in 10 days' time.

When they were here last, no one lower than a duke was allowed to pass the stage door. I once saw Prince Henry in the Savoy hotel with the Astaires, at two o'clock in the morning. Yes, and I have myself seen the dressing table in Fred Astaire's room, near which the Prince of Wales himself stood! How many times the Mountbattens went to "Stop Flirting"—have been lost. Our royalty is devoted to art.

Yet the Astaires have always met me, just like before. Even mixing with princelings does not turn their heads. Perhaps they know Ma Hylan.

You Americans thought you were going to turn the Empire theatre into a picture palace in a few months. But the Astaires may stop you; for the London version of "Lady, Be Good," for which I saw them rehearsing, looks like being a big winner.

Gershwin Remembers

George Gershwin, now said to earn \$5,000 a week with his compositions, told me at lunch that he can remember how, when he was earning \$15 a week as piano player to a music publishing firm in New York, the Astaires were almost his room mates. They were then unknown; and so was he.

Now, Gershwin is not only superintending "Lady, Be Good," but counting up his profits of "Tip Toes" and "Song of the Flame" in New York, arranging two London ballets written to his "Rhapsody in Blue"—not quite certain, though, who Karsavina is—and proudly showing me the Otto Kahn, Irving Caesar, Paul Whiteman, Irving Berlin cigarette case, given him by 30 famous folk in memory of his first concerto.

You Americans certainly hang together. We English hang ourselves, separately.

A Tom Douglas Debacle

"The Snow Man" melted, even more quickly than they swept the "Ashes" away. The Cathcart nonsense bored for eight performances. "The Snow Man" has gone, one show quicker than that.

Really, I thought Tom Douglas, who was the Snow Man, was going to stop; but no, "Fata Morgana" is to be put on, specially for his amusement, immediately.

If some of you Americans would send him his car fare home, it might put an end to his troubles. At present, he means, or moons, in dramatic half-love lunacy of various kinds. The Boy Scouts will have to stop it, if nobody else does.

When someone kneels down on the stage and asks God to make him a good movie actor, you can't be sure God will understand. Anything can happen.

Valentino Outdone

Archie Selwyn refused to buy "L'Inconnu" when he saw it with Adolph Zukor in Paris. When he saw Ainley in "Prince Fasil," the English adaptation of the same thing, this week, he made an offer. Ainley should go to the States himself, to play this part. You haven't a sheik in the whole of Hollywood quite like him.

They have cleaned the play up, now, according to the approved Cathcart tradition—or is it extradition?—by making the French woman who married the Arab chief only a friend of the other man, and not his mistress. So the sheik does not murder her in the end, but only commits double suicide, which is more respectable, from our Western point of view.

Wife Who Wants to Know

There is one line—the play where the French wife, arriving at her husband's harem, points to the wives and says, "Which one is it to be tonight?" This might go well on the movies.

But another line, where she said, "You eunuchs are all the same," was discreetly cut. This line might be put back for Oshkosh.

Al Woods would like this play. Morris Gest would say it would be better with Lady Diana in the star part. Sam Shipman would tell you how he could have written it worse.

It chiefly surprised me because Madge Titheradge has always been most respectable in the parts she plays. When she forged a will in "A Doll's House," it was the only crime in her stage life. Now she joins a harem, most respectably.

Elaine Bordon are in the bill at the moment. Two pioneer cabaret shows to go out of business are the Queen's Hall Roof and the Grafton Galleries.

Jack Hylton and his band are out of the Piccadilly and his place is being taken by Don Parker. Parker and his band, an all-British organization, have been at the hotel for over two and a half years.

Ben Albert, vaudeville and pantomime comedian, who died last December, left estate valued at \$618.

The rebuilding of the Vaudeville has made a big difference in Maiden Lane, once the spiritual home of the profession. Grimy looking buildings have given way to a backstage which might well be the entrance to a cinema.

The death is announced of Ernest Dottridge at the age of 67. He was one of the most important and popular theatre owners and touring managers in the provinces.

To follow "Hay Fever" at the Criterion, Marie Tempest has secured "Cat's Cradle," by Almee and Philip Stuart, to be produced April 8.

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"BLACKLIST" TUMBLING DOWN; VAUDEVILLE ON THE REVERSE

**"Names" and Attractions Now Give Picture Houses
First Consideration—Straight Vaudeville Happy
to Welcome Back Turns—More Salary Outside**

The most logical reason for the failure of straight vaudeville to discipline grade acts for playing picture and "opposition" circuits, is that about 90 per cent. of the current vaudeville headliners and attractions have accepted those bookings this season, with the big-time anxious and eager to welcome them back to the fold to fill any open bookings.

As a result the list of "blacklisted" houses by straight vaudeville has shrunk to one in the east, and none in the west, against the former blacklisting of the entire Pantages Circuit, most of the picture houses and many of the independent vaudeville houses.

One big-time agent is a criterion, showing that every headliner on his list has played picture houses and outside bookings, reversing the usual procedure by using what remained of straight vaudeville to fill in on the outside route.

Every instance the act bettered its salary by booking outside, and expressed itself as perfectly satisfied to abide by whatever consequences resulted.

One or two instances of "discipline" occurred, but most of the "names" found no trouble returning when ready. Now the vaudeville agents are complaining that many of the acts going outside for bookings notify them they will not return to straight vaudeville at the former salary, but quote their picture house salary.

When told that straight vaudeville plays two shows daily the acts express themselves as uninterested in anything but the salary.

According to the agents the next move will be reluctance of acts to play in straight vaudeville houses in opposition to the picture houses. With the Public Units expected to employ acts for 20 or more weeks next season and the Marcus Loew presentation circuit of 20 or more weeks, without considering the Loew vaudeville houses; Fox playing more presentations than ever, and the Warner Bros.-Pantages combine, besides the many independent picture circuits and theatres, acts can't be frightened by the former bugaboo of "play for us or get out of the show business."

ACTS ENGAGED FOR VAUDE ATMOSPHERE

Los Angeles, April 6.
Because they plan two pictures which will necessitate the use of vaudeville atmosphere, Famous Players has signed several well known acts.

Brendel and Bert have been given a two-year contract; and with the Melford Troupe of acrobats, Joe Bonomo, strong man, Fortunello and Cirellino (who quit the Orpheum road show at Omaha) will appear in a new Florence Vidor production, an original story by Ernest Vajda. Clive Brook will appear opposite Miss Vidor.

Among the other acts obtained for other productions are the Slayman All Blue Devils, the Berkoffs, the Russian Balalaika orchestra and Rue Enos, the contortionist.

Banks Winter and Winona

Los Angeles, April 6.
Banks Winter, song writer and father of Winona Winter, screen actress, is expected to arrive here next week and make his future home with his daughter.

Caits Brothers

Featured in
"Artists and Models"
Parts Edition
Exclusive Management
Ed Davidow & Rufus LeMaire
1600 Broadway, New York

16 FOSTER GIRLS FROM HIP TO 'PASSING SHOW'

**Second Foster Replaces Originals in Vaudeville House—
Doing 'Web' Act at \$1,750**

Alan Foster's 16 Hippodrome Girls at the Hippodrome ever since Keith-Albee started vaudeville there, left Sunday, to join Shubert's new "Passing Show" in rehearsal with the "Web" act as the Winter Garden's summer attraction.

In their place at the Hip are another 16 Foster Girls, who had been rehearsing a similar routine. They opened Monday.

Arthur Klein booked the Foster Girls with the Shuberts on a run of the play contract at \$1,750 weekly.

Will Rogers at \$3,500 For London Night Club

Bookings for the Kit-Cat Club and the Piccadilly are set fairly solid up through July, even to the extent that Will Rogers had to be set back until September before going across for \$3,500 a week. That is an unusual salary for a single attraction in London, although, according to American standards, the figure is considered exceptionally light for the "name." For London, because of the Prince of Wales' friendship for the lariat comedian, the salary is considered worthwhile all around.

Although originally planned to import Rogers in mid-July, the previous Ted Lewis band booking which could not be switched, Rogers will go across in the early fall.

Addison Fowler and Florenz Tamara, the dancers, who start rehearsing with the "Scandals" next month, are another team in demand across the pond, but with no open dates until the fall.

Rogers is reaching the end of his concert tour over here this season under the management of Charles L. Wagner. He has appeared at around 150 concerts so far. Next Sunday night (April 11) will mark his first appearance as a lone entertainer for the evening in a New York theatre, at Carnegie. Rogers' metropolitan debut was at the Hotel Plaza.

Rooneys Can Get \$5,000 Weekly in Picture Houses

Pat Rooney has been offered \$5,000 a week by picture theatres for the same act he did last week at the Palace (vaudeville) New York.

Mr. Rooney accepted the offer as an appraisal of value, but has reached no decision over it.

He is continuing "Daughter of Rosie O'Grady," his road show. During June he will play at the Riviera at 96th street, going in for two weeks, but running into the summer at that house should business warrant. It is in the district where the Rooneys live.

Lost \$1,100 Ring At Planters Hotel

Chicago, April 6.
Miss Murray (Murray and Laver) stopped at the Planters Hotel and is minus a \$1,100 diamond ring. In her hurry to make the matinee at the Lincoln theatre she left the ring in her room. A half hour later her partner called the hotel from the theatre and asked the clerk to take the ring from the room and place it in the safe. The clerk reported the ring was missing.

As there is a state law limiting the responsibility of a hotel to a very small sum the ring is regarded as a total loss.

'Variety' as Bank Guide

That the banks and other financial institutions read Variety religiously was brought home to a vaudevillian by his bank, a teller remarking about some inside stuff item which the performer thought would be the last thing noticed by the financial people.

He was informed that, in addition to the theatrical judgments, bankruptcy items, etc., they keep track of their performer and managerial clients via Variety and are thus given an idea of their success, etc., for business reasons.

6 Rockets, Insulted, Wouldn't Change Billing

Cincinnati, April 6.
The Six German Rockets threatened to quit the bill at Keith's Palace here last week when the manager asked them to change their billing to the six French Rockets.

The Sextet allege it is the first time since the war they have been insulted in any American theatre. They are all German born and refused to hide their identity or to submit to any change in their usual billing.

FILM COMEDIES BORROW PEOPLE FROM VAUDE

**Harry Delf Another for Cantor
Comedy Series—Murray
Roth Back East**

Murray Roth, erstwhile songwriter and for the past four years on the coast as gag and title man with Fox film comedies and latterly with Harry Langdon, is back in New York. He is writing twin-reel film comedies and gagging for the Lew Cantor comedy productions featuring Donald Kerr (Kerr and Weston). Effie Weston is in temporary retirement, going to Portland, Ore., to visit with relatives and recuperate from an injured leg sustained while dancing.

Harry Delf, also from vaudeville, is next to be sponsored in a comedy series by the same producing unit which is understood to have a favorable releasing hook-up with the Loew theatres.

Van and Schenck Doubling From Cabaret to Pictures

Van and Schenck have been booked for several weeks in picture houses which they will double with the Parody Club, New York. The singers play the Strand, Brooklyn, this week (April 5) at \$3,500, Bayonne and Union City (split) at \$3,750, Stanley, Philadelphia, week of April 26 on percentage, followed by the Strand, New York, the following week at \$4,000.

The Stanley, Philadelphia, books through the Keith office. The Keith office refused to raise the team from \$2,000 to \$2,500 (their Orpheum Circuit salary) and forced the boys into the cafe and picture house bookings at \$3,500 as their minimum salary weekly.

L. WOLFE GILBERT'S TOUR

L. Wolfe Gilbert, the songwriter-entertainer, has opened a picture house tour for Loew's, at the Allen, Cleveland, booked through William Morris.

Gilbert, in collaboration with "Bugs" Baer and Harry Archer, has written a pop song for Feist, Inc., publication titled "When I'm With You, I'm Lonesome," based on Baer's famous wheeze.

The Hearst papers will give their "colymnist" a general plug on the song.

Chase-LaTour Only Closing Season
Contrary to report, Chase and LaTour are not dissolving their vaudeville partnership but are closing their season at the Metropolitan, Brooklyn, this week.

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

FRED STONE'S STATEMENT

A statement signed by Fred Stone, president of the National Vaudeville Artists, is being distributed through the Vaudeville Managers Protective Association, to theatres enrolled with the V. M. P. A. The letter from the V. M. P. A. requests the manager of the theatre to "immediately post" the Stone statement on the call board and also to see "that the others [copies] are distributed where they will do the most good."

To My Friends of the National Vaudeville Artists:

Our institution has been attacked for reasons too obvious to mention. You have honored me, by making me the President of your Club. My old associates of vaudeville are the ones who not only persuaded me to accept the post, but who have also given me the greatest help and encouragement during my regime, and incidentally it is the same old-time guard who has been helped the most by N. V. A. benefactions during the recent year.

I accepted the Presidency of your Club gladly on condition that because of my activities on the stage, and my enforced absence from New York during my road seasons, I be relieved of the actual routine work of the office. Had I not had the greatest respect and confidence in the founder of our organization and its officers, I would not have accepted this post, and now lest some of our members read and heed the disparaging remarks referred to, I send you all this message.

First, let me call your attention to the fact that our records will show that the artist who goes to New York to make his home at the N. V. A. Club House, at all times is given the precedent over all other guests. Please investigate. There is nothing surreptitious, nothing secretive and nothing every member may not know about the running of our Club, but what would be accomplished if the full facts were broadcast, except to perhaps humiliate many self-respecting artists of vaudeville, who having encountered ill-health, ill-fate or disaster, and who this fund helps quietly and decently without publicity of any kind, and please remember that for every dollar and cent spent by the organization, there is a voucher for you all to see.

Let me mention a few cases that I know about that we have been fortunate enough to help. I shall name them, not in the order of their importance as individuals, but according to the amounts that have been expended upon them. We have one case which has cost our organization \$9,000, one \$7,000, one \$5,000 and many lesser amounts. Did you ever hear before of a theatrical club spending \$9,000 to salvage a human life, \$7,000 to alleviate the sufferings of a member whom you possibly never heard of, because he is one of the lowly, but still our brother. Instead of having a home for retired or incapacitated members, we give them a weekly allowance of from \$20 to \$30 a week, so they may not be restricted in any way, and can lead their own lives as they see fit. And where did this money come from, if not from the vaudeville profession itself, through the benefits they have given every year, and the help they have bespoken from a generous public.

In its earlier years, our Club was far from self-supporting. This is shown by our books and the deficit was made up by the vaudeville managers. One of them contributing as high as \$25,000 annually from his own pocket, and said nothing about it. Is it not a blessing to know that our branch of the profession has been relieved of the suffering, the poverty and the many heartaches which would result, were it not for this magnanimous action on the part of the National Vaudeville Artists; the Vaudeville Managers' Protective Association, and the artists of vaudeville?

Is it not a matter of great importance to know that the present order of things does more for the vaudeville artists in the way of bettering his working conditions, creating a determination of fair dealing and making it possible for him to tide over evil days (if they come to him or her) than at any time in the history of vaudeville in America?

Is it not a fact that we have operating with us, and for us, the full strength of the vaudeville industry, men of vision, men of action, and most of all, men of unquestioned integrity and honesty?

My season closes May 1st, and I will be in New York after that, and I cordially invite a Committee of N. V. A. members in good standing, representing every branch of the vaudeville profession, to attend a meeting with me, and Mr. Chesterfield will gladly open our books and prove to that Committee, that every assertion I make here is true.

Yours very truly,

Fred Stone.

Eddie Leonard Considering Road Show Proposition

Eddie Leonard has under consideration a road show proposition for next season. It has been submitted by one of the independent agents.

Contemplated with Leonard's approval is a comedy script into which will be interwoven a sort of minstrel first part to include Leonard's vaudeville act, but without the show resembling a minstrel performance otherwise.

Leonard, one of the few remaining drawing cards with straight vaudeville, is reported to have expressed a willingness to tour the week, three, two and one-night stands for a couple of seasons or so. A decision will be reached shortly by both interested parties.

Mrs. Benjamin on Stage

Mrs. Park Benjamin, sister-in-law of the late Enrico Caruso, has been tentatively booked at the Hippodrome, New York, for next week (April 12).

Mrs. Benjamin is a sister of the widow of the tenor. She has been trained vocally for several years although not appearing publicly.

The Hippodrome management is said to have become interested in the publicity advantages of a booking which would allow them to stress the name of the late world famous tenor.

IN PICTURES WITH BAND

James Santrey and Helen Norton, and a Filipino band, open their new act at the Grand (pictures), Pittsburgh, April 12. The team is from big time vaudeville, although having played as a double in pictures for some weeks before augmenting their new act.

FROM B'WAY CABARET RIGHT INTO FILM HOUSE

Carlo and Norma, dancers, close at the Silver Slipper (cabaret), New York, April 15, to open a picture house tour at the Branford, Newark, N. J. Jimmy Carr's band, also from the Silver Slipper, closed Saturday at the cabaret to play the Stanley Company's picture theatres up until his returning to the Atlantic City Silver Slipper for the summer.

Lieut. Felix Ferdinand's Havana orchestra substitutes for Carlo at the Silver Slipper, New York, coming from Miami. Ferdinand got off to a bad start down there, when the "Prinz Vladimir," ship cabaret, capitalized in Miami harbor on the eve of its opening. Ferdinand eventually located elsewhere in Florida and eluded for the winter season.

"Poodles" Hannaford In B'way Productions

"Poodles" Hannaford, at \$1,500 a week, has been engaged to appear in Shubert productions under a 2-year contract.

Arthur Klein made the placement following his retirement from the Keith-Albee agency as a vaudeville agent.

The Hannaford engagement, including his company will commence following the ending of Poodles' present circus tour with the Sells-Floto show.

HEADING COLORED SHOW

Miller and Lyles, who closed with White's "Scandals," are to head an all-colored show being realized in New York for a summer run on Broadway.

SOPHIE TUCKER HEADLINING AT PALACE, 'DOUBLING' CAFE—NORA BAYES 'WALKED'

Keith-Albee Circuit Backs Down on "Ironclad" Cabaret Rule—Miss Bayes Refused to Follow Miss Tucker, with Latter Guest-Star—Truthful Announcement of Bayes' Retirement—Miss Tucker May Hold Over at Palace

"Doubling" from Sophie Tucker's Playground to B. F. Keith's Palace, New York, is the record of Sophie Tucker, herself. It breaks down the alleged "ironclad" rule of the Keith-Albee office that no one appearing in a cabaret can simultaneously play in a Keith-Albee-booked house. Under this rule in recent months acts have been cancelled and discriminated against by the K-A. agency. In addition to playing Miss Tucker, the Palace is headlining her and quite likely will hold Miss Tucker over for next week. It's the first theatrical engagement Sophie Tucker has accepted since returning to New York from London some months ago. She has rejected an offer of \$5,000 weekly to appear in picture theatres. It is reported her vaudeville salary for this engagement, arranged by William Morris, is \$3,500 for the week.

Miss Tucker continued at the Palace after opening Monday afternoon as a visiting guest star for the "surprise" of the N. V. A. Week for that performance. She reappeared Monday evening when Mr. Morris was requested by the Keith-Albee people to permit Miss Tucker to play out the week under regular salary as the headline. At the opening matinee Norah Bayes refused to go on following Miss Tucker, the guest-star, for the performance, and left the management one act short.

That the audience had in some manner become aware of the warring temperaments back stage was evidenced when they greeted with howls of laughter Joe Frisco's reference to "being exhausted after refereeing back stage."

Robert Emmett Keene was delegated to explain the situation to the audience. Keene said he was quoting the management verbatim when he said, "Norah Bayes had refused to follow Sophie Tucker."

Miss Bayes was programed to close the first half of the bill. The management requested she open the second half, allowing Miss Tucker to take her (Bayes) spot as Miss Tucker had been promised the position by the management, for which she was appearing gratis. Miss Tucker, who regularly appears in her night club, had previously explained to the management she would find it necessary to go on at a certain time due to other engagements. She had been assured she would not have to wait around back stage.

Miss Bayes is said to have delivered an ultimatum when she heard of the arrangement. She was told she could open the second half following an intermission and another "surprise act," Santley and Friend. To this Miss Bayes is reported to have objected.

According to report, her scenery was hung three different times, but each time she decided not to appear.

Miss Tucker's appearance was heavily billed in front of the Palace and was considered partly responsible for the heaviest matinee in weeks.

Stanley and Birnes, on the Palace bill this week, jumped here from Chicago for one week only to do an afterpiece with Norah Bayes and jump to Milwaukee Saturday night.

According to report, Miss Bayes was to have paid the team \$100 extra for appearing in the afterpiece, the Palace paying them their usual salary and refusing to pay anything extra, although booking the act for the afterpiece at Miss Bayes' request.

NAT LEWIS' 3D AND 4TH STORE

The initial opening of another new Nat Lewis shop is set for April 10 (Saturday) in the Waldorf-Astoria building.

This makes the third Lewis store operative in New York with a fourth planned for the St. Regis Hotel, Fifth avenue.

BACK TO STUDYING LAW GOES GEORGE LAMBERT

Left Blackstone for Shakespeare Via Vaude Years Ago—Saved His Money

George and Marjorie Lambert, standard team, are retiring from vaudeville to permit George Lambert to pursue his law studies, interrupted several years ago when he decided to enter show business.

At the time Lambert is reported as having set back his law studies for the quicker money to be obtained in vaudeville. But the legal bee has buzzed.

When quitting Blackstone his friends attempted to dissuade him, but George told them that he was only quitting studies temporarily and would resume as soon as piling up sufficient savings.

Through frugality and safe investments George has acquired the necessary bank roll.

Thais La Pe Thought

\$50 for Photos Too Much

Thais La Pe, dancer in vaudeville, 229 West 46th street, appeared before Magistrate Marsh in West Side court to complain against Herman Mishkin, photographer, 605 Fifth avenue, whom she charged with unlawfully withholding her property.

The dancer said she went to be photographed and the price quoted for 50 pictures was \$25. She said she paid \$12 as a deposit and received a couple of proofs. She was called to Los Angeles and when returning went to the photographer and asked for her pictures.

She said Mishkin demanded a balance of \$38 saying the price was \$50 instead of \$25. She said she declined to pay and the photos were refused. She applied to the magistrate for a summons.

Mishkin produced records to prove his price was \$50 and showed his books to substantiate his claim that all photographs of that particular type were \$50.

After hearing all the evidence Magistrate Marsh dismissed the proceedings.

Fined \$3 for Riding

"Topsy" When Lame

William Crichton, 37, of Pittsburgh, was fined \$3 when he was arraigned before Magistrate Ryttenberg in West Side Court on a charge of cruelty to animals preferred by Harry Moran, chief officer of the Humane Society.

Crichton was accused of driving "Topsy," a prize vaudeville performing horse, south on 10th avenue in a lame condition. The horse was limping badly when Moran observed it. He made Crichton, who was riding on its back, dismount and pointed to a sore fetlock.

In West Side Court before Magistrate Ryttenberg Crichton said the horse was owned by Ernest Brengli, 749 6th avenue, and that he was driving it to a stable in 10th avenue. He admitted the horse was lame. Crichton paid the fine.

June Francis' Divorce

Granted for Desertion

Chicago, April 6. Charging Milton Ironson with desertion and non-support, Mrs. Ironson, nee Frietsche, a dancer known in vaudeville as June Francis, was awarded a divorce by Judge Rush in Circuit Court here. Ironson did not contest.

The Ironsons were married Sept. 23, 1922, at Dayton, O. According to the testimony, Mrs. Ironson was deserted Dec. 23, 1923. She will resume her maiden name.

"Prince Elmer," Midget, Is in Marriage Jam

Galesburg, Ill., April 6. "Prince Elmer" (Elmer E. Odell), renowned midget, may be a prince to Valetta G. Smith, of Los Angeles, whom he married last week, but to Mrs. "Prince" Odell, of this city, he is just a knave of hearts and no more. And what's more she doubts the story emanating from celluloidville about his reputed fortune of half a million. She hopes it's true.

Mrs. Odell No. 1 wonders, too, about how come the Prince gets married again. She never knew he had divorced her, in fact, she recalled an attempt two years ago to effect a reconciliation. It even went so far that the "Prince" sent her a railroad ticket to join him in Los Angeles. Did Mrs. Odell No. 1 get ritz? She did not. She packed her suitcase and trudged down to the station—where she learned that the ticket the "Prince" had sent wasn't real transportation—just a form issued by the railroad to advertise what a real ticket looked like. That was the last blow.

The "Prince" is reported to have made inquiry several times as to whether or not his former wife had attempted to sever their marital bonds. She never did—not did she know that he had such a plan until she heard of his recent marriage. She admits he had ample ground, for she deserted him two months after their marriage, July 27, 1923, in this city. They met on a Monday while the "Prince" was traveling here with a carnival. They were married the following Friday night at a public ceremony and showered with \$100. The "Princess" accepted offer to join the show as a reader of the future and so successful was she that soon she earned more than the "Prince," who got \$25 a week. That roused his jealousy and his ire. So much so that Mrs. Odell, who was formerly Ida Hawkinson, returned to her sister here, with whom she has since made her home. That half-million dollar talk doesn't impress her much.

Mrs. Odell No. 1 doesn't regret her fate as a dwarf, but she thinks that Cupid might have dealt kindly with her, for she had all the dreams of romance in her courtship that even befell the fairest maid of the land. She doubts if she will have another attempt to trip to the altar.

Sues Phonofilm Co. for Unfulfilled Contract

William E. Waddell, former general manager of the DeForest Phonofilms, Inc., is no longer connected with the corporation, his two years' contract, unexpired, being adjusted privately. Production activities are being renewed at the DeForest studios. William Elliott remains on the directorate, but is at present inactive on the production end.

Bobby Randall, through Kendler & Goldstein, this week started suit for \$650 against the DeForest Phonofilms, Inc., on a written contract to book him in a "talking movie" sketch for which services he was to receive the \$650. His talents were not availed of, hence the suit to recover.

Husband in Jail; Wife Asks Divorce

Los Angeles, April 6. With her husband, Robert Lawrence Smith, serving a life term because he killed the man who was paying her attention, Mrs. Violet Smith has started suit for divorce. R. E. Mack, vaudeville manager, was the man killed.

In Mrs. Smith's complaint she asks that because of the conviction of her husband on a felony charge, she be granted matrimonial freedom.

Aunt Jemima Routed

Aunt Jemima opens a tour of the large motion picture houses at St. Louis, April 12, with Cleveland, Pittsburgh and Boston to follow.

The booking will mark the first outside booking for the comedienne from Keith vaudeville, barring one season in a legit musical comedy. The William Morris office arranged the picture house route.



ALMA BARNES

"Ingenu Novelty Prima-Donna" Playing London Coliseum, Alhambra, and Stoll Tour. Also appearing in London's Finest Cinema—The Plaza. Booked for Continental Tour.

WORLD WIDE TRIP FOR BEE PALMER AND SALVIN

Under Five-Year Contract—Sailing This Month, First to London—Lane Conductor

Bee Palmer, under contract to the Salvins for five years, starts this month on a tour around the world. Along goes her husband and pianist, Al Siegel. Also in the group will be Morty Lane, representing the management.

Miss Palmer's first stop will be at the Kit Cat Club, London. From that city engagements unsecured as yet will be filled in at the principal cities of all nations.

Sam Salvin, Paul's son, arranged the Palmer contract. The Salvins state they have no doubt about Miss Palmer living up to the agreement. It is ironbound they say and if Miss Palmer breaches any provision of it she will play for no one else during the unexpired term of the five-year period.

Bee Palmer at one time looked to be the biggest stage hot on Broadway, in musical comedy circles, as a popular attraction. She dropped out of Broadway shows some seasons ago. Since then she has intermittently appeared in cabarets in various cities over here.

Miss Palmer never has been on the other side. In New York she was known as a blues singer and shimmy dancer, coming from a Chicago "sawdust" cabaret.

Duncan Sisters Claimant Killed in Auto Crash

Syracuse, N. Y., April 6. When Thomas E. Spencer, Syracuse baritone, once of the "Follies," was killed in an accident on Camillus hill, near here, last week, his death automatically ended the \$50,000 breach of contract action in Onondaga County Supreme Court against Rosetta and Vivian Duncan.

Spencer recently sued here, charging that he had been engaged by the Duncan Sisters for "Topsy and Eva," but was forced to leave their company when he found no costume had been provided for him.

The summons in the action had been served and the complaint was being drafted by Attorney Richard Byrne when Spencer was killed. The machine in which he was riding crashed into a telegraph pole.

Funeral services were held privately late last week. Among the floral tributes was a huge basket of Easter lilies and roses with a card expressing the sympathy of Vivian Duncan.

According to the story Spencer told at the time the suit became known, his budding romance with Vivian Duncan was responsible for his ousting from "Topsy and Eva." Rosetta Duncan, he said, did not regard his friendship with her sister with approval. Spencer's suit was not locally accepted seriously.

As Spencer's rites were being held here, in Chicago Vivian Duncan was announcing her forthcoming betrothal to Edward Lehmann, Jr., son of a multi-millionaire.

How About Insurance?

Jake Lubin, Loew booking chief has purchased a Cadillac Sedan. The car follows eight Studebakers, the seventh of which was stolen.

Mr. Lubin bought his eighth Studebaker after the robbery.

WINTER GARDEN AS SESAME FOR PALACE

Frisco Busts in Finally—Played for Shuberts—Jack Rose, Too

Joe Frisco, who originated the jazz dance, hat and cigar dance and several others to the metropolis, and who has vainly watched hundreds of imitators getting big time bookings while he stood by waiting for a reasonable salary offer, is at the Palace, New York, this week in his first "single" offering, booked after a "showing" at the Winter Garden, New York, two Sundays ago.

The story of how Frisco got a "break" at the Palace parallels the experience of Jack Rose, also booked at the Palace, New York, after appearing at the Shuberts' Winter Garden despite he had unsuccessfully "shown" his act in Keith-Albee booked houses at a cut salary without getting "action."

Frisco has been busy playing clubs and independent vaudeville since he first flashed east with Loretta McDermott and Eddie Cox and a band.

The act scored sensationally and is credited with pioneering the epidemic of jazz bands and dancers. Despite its success and proven drawing ability, the big time bookers offered such a ridiculous salary the turn was forced to dissolve.

Frisco made many unsuccessful attempts to break back onto the big time, going through the usual process of "showing" his "single" at a neighborhood K-A. house without drawing a rumble from the boy scouts.

It remained for an appearance at the Winter Garden, a former "poison" spot, to turn the trick.

Last Sunday the Winter Garden had three Keith acts on the bill. They were Buddy Doyle, who had just completed a tour of the Orpheum Circuit and last week played a Keith-booked split week; "Jim the Bear," last week at the Columbia, New York, as an added attraction with Bernstein's "Bathing Beauties"; and Clara Howard, who hasn't played other than Keith, Orpheum and Loew Circuits during the past 10 years.

CARLO-DEVLIN WEDDING

Sidney Carlo and Helen Devlin, dancing team in vaudeville, were married at Greenwich, Conn., Saturday.

The team recently reunited after a separation of a year, occasioned by the then announced marriage of Miss Devlin, which failed to materialize.

Prior to the retirement of Miss Devlin, the latter had Carlo haled into court in Brooklyn on an assault charge, claiming he had handled her unduly rough in their Apache number and had thrown her against a proscenium arch, not a part of the business of the act. In the court hearing Miss Devlin testified that Carlo's jealousy of her forthcoming marriage had been responsible, thus attempting to establish a motive for the assault.

Performers appearing on the bill had testified in behalf of Carlo that he had merely done a regulation Apache containing no outside rough stuff, and he was dismissed.

The team reunited several months ago and have since been appearing together again in vaudeville and cabarets.

Barbara Bennett's Loss

Los Angeles, April 6. Hollywood police are trying to locate missing gems and cash to the total of \$3,000 which Barbara Bennett claimed were missing from her home in Ivar street, after her alleged attempt at suicide.

Miss Bennett informed the police that she had had a party in her apartment prior to the time she took poison and after she was removed to the receiving hospital the gems were missing. Police are questioning a number of people who attended the party to locate the articles.

INSIDE STUFF

ON VAUDEVILLE

According to reports, the letter of resignation Arthur Klein, the agent, sent to the Keith-Albee agency in which he relinquished his "franchise" as an agent with that office, informed the Keith-Albee people that Klein had concluded he must leave vaudeville for the better and wider field afforded by the remainder of the show business. Klein is reported to also have written he had found a deplorable lack of co-operation by the K.-A. agency with the agents booking through it.

An agent booking through the Keith-Albee agency is not permitted to book elsewhere. Very few of the K.-A. agents are there who have not violated that rule. Some find it necessary, to exist. There are so many K.-A. agents and so few bookings for all of them that unless an agent is particularly if not peculiarly favored, his income is meagre. That same agency income is made more scant through the K.-A. office withholding one-half of the agent's commission or two and one-half per cent of the salary of the actor booked, in addition to the 5 per cent direct charged by the K.-A. office for every booking it records. It's own 5 per cent the K.-A. office divides with no one, that being the Keith-Albee Vaudeville Exchange's own account. The profit goes to the stockholders of the Exchange. None of the stockholders is an agent.

The two and one-half per cent deduction from the agent's commission is collected for the ostensible benefit of the Vaudeville Collection Agency, a subsidiary corporation of the Keith-Albee circuit. A reason for the charge of two and one-half per cent is because the Collection Agency collected the other two and one-half per cent for the agent. That leaves it a matter of the Collection Agency charging 100 per cent for its services. Its services consists of receiving the commission sent to it by the house manager who withholds it from the act's salary when paying the act. Another service is for the Collection Agency weekly to make up the accounts of the agents, giving each a statement of the monies received from the agent's commission and sending the statement to each agent with a check for his one-half share.

Max Gordon's appointment as general booking manager of the Orpheum circuit is reported to have spread over the executive staffs of the circuit much dissatisfaction. With Gordon's inexperience as a booking man (never having bought acts, selling them only in the past, nor ever having laid out a vaudeville bill) long term service in the Orpheum's employ goes for naught, according to their reported comments. This feeling extends it is said from the New York to Chicago to the Los Angeles offices of the Orpheum circuit.

That Gordon "sold" himself and plenty to Marcus Helman, president of the Orpheum, isn't deniable, vaudevillians say. Helman is reported to have said that Gordon would save the Orpheum circuit one million dollars in salaries of acts and actors during his first year. That was the statement, repeated, that proved how well Gordon must have "sold" Helman. With salaries going up as they have been doing, the Orpheum will be fortunate if its actors' salary payroll for '26-'27 isn't a million more than it has been for this season, unless the Orpheum abandons its straight vaudeville policy meanwhile.

Karyl Norman, "The Creole Fashion Plate," is playing the picture houses and at a larger salary than vaudeville has ever paid him. Before accepting the film engagements, Mr. Norman rejected an offer from straight vaudeville for a three-year contract at a sliding scale with promises of much billing, prominence, etc. He told the vaudeville people he did not intend to tie himself up for three years with vaudeville circuit, in these days of opportunities in the show business.

An unexplained point concerning the transfer of Frank Vincent, the former booking manager for the Orpheum circuit, from the New York to the Los Angeles office, is somewhat puzzling to many who have inferred from stories in Variety that Marcus Helman, president of the Orpheum circuit, is at present under the E. F. Albee spell. Variety printed in this department some weeks ago that Albee would not be displeased if Vincent should become president of the Orpheum, displacing Helman. As a matter of fact there appears to be three cliques of Orpheum's stockholders, one east, another in Chicago and the other on the coast.

Provided those statements were correct, say those who are puzzled, and Helman could be influenced by Albee, why is Helman sending Vincent to the coast? Helman is sending Vincent to the coast because Helman is president of the Orpheum circuit. At the last general meeting of the Orpheum circuit in Chicago, it was the sense of the meeting that while there might not be any real grounds for Variety's statements about Albee and Vincent, there usually is a little bit of fire somewhere behind a lot of smoke, and Vincent on the coast at least would be away from New York. So Helman was instructed to send Vincent to the coast.

But Helman is not sending Vincent to the coast, to the coast, and Walter has been close to Albee, too.

In Variety last week and in this department, through a freakish memory the name of Doris Duncan instead of Doris Canfield was carried in a story, in connection with Eddie Allen (Canfield and Allen). Doris Duncan never has appeared in vaudeville other than as a single turn. At present Miss Duncan is with "Pair o' Fools" (Kolb and Dill) Studebaker, Chicago.

Britt Wood Divorced By Priscilla Thompson

Minneapolis, April 6. Mrs. Britt Wood (Priscilla Thompson) on her recent visit to Minneapolis with the Hackett and Delmar revue, obtained a divorce from the vaudevillian on the grounds of desertion. Suit uncontested. Miss Thompson is a Minneapolis girl. She and Wood were married here six years ago.

Colored Tab in Harlem

A new colored tab is on view at the Lafayette (Harlem) this week called "Tun Town Topics." It is headed by Eddie Rector and Ralph Cooper, former principals at Connie's Inn.

Others in the show are Gulfport and Brown, Leonardus Simmons, Adelaide Hall, Arthur Gaines, Philip Gilles and Maud Mills (sister of Florence Mills).

The recent bookings of tabs at the Lafayette is taken to indicate that the former vaudeville policy wasn't so attractive. With the tabs the house is still running feature films on a split week change.

Brox Sisters at \$1,000 Week, Pictures

The Brox Sisters (3) with Arthur Johnston, their arranger-accompanist, are getting \$1,000 a week in the picture houses. Arthur Spizzi has the trio booked up into July with the likelihood of a foreign engagement for the summer.

Midgets Wed

Los Angeles, April 6. Valetta Smith, 24 inches high, and Elmer E. O'Dell, 31-inch groom, were married at the F. B. O. studio here during the filming of "Bigger Than Barnum." The couple were working on the set at the time and had as guests, county and studio officials.

Viola Dana was bridesmaid and Ralph Ince was best man. Municipal Judge W. I. Baird officiated.

WILTON'S BOSTON REP

Louis Walters of Boston will represent the Alf T. Wilton agency of New York throughout New England.

Chuck Connors, Jr., with Songs Father Sang

"Chuck" Connors, Jr., son of the famous "Chuck" Connors, is being groomed as a vaude single by Charles Lovenberg.

Young Connors has a trained voice and has been appearing in the chorus of the Metropolitan Opera Company until recently.

Lovenberg has framed a routine of character songs including a resume of old timers with which the boy's father had been identified during his reign on the Bowery.

Juvenile Singer Given 10-Year Coast Contract

Los Angeles, April 6. Evelyn Manis, juvenile comedy singer, has been placed under a 10-year contract by Fanchon and Marco, producers. Marco also holds an option for another 10 years if he cares to sign the girl at the termination of her present contract. Miss Manis uses a German dialect in her current Loew's State act.

Brendel-Burt Act Stops

Brendel and Burt are dissolving their vaudeville partnership. Brendel has been signed by Famous Players-Lasky for comedy pictures. He and his partner, Flo Burt, left for the West Coast last week.

Miss Burt (Mrs. Brendel) will not appear in pictures. Brendel will make his initial appearance before the camera with Florence Vidor in a comedy role.

Later on he may introduce his comedy Swede character in a series of two reels.

Fell Off Wire

Los Angeles, April 6. Mildred Chester, 18-year-old wire walker, fell 15 feet to the stage of the Hippodrome, local Ackerman & Harris house, while performing on a slack wire. The accident occurred when Miss Chester attempted to come out of a reclining position on the wire. She slipped, dislocating her right shoulder and spraining both wrists.

ILL AND INJURED

Renova (Renoff and Renova) dancer, appearing at West Coast's Warfield theatre, San Francisco, last week, fell during a number, tearing several ligaments in her foot. The act canceled the remainder of the week.

Betty Simpson, of "The Gilded Cage" (vaudeville), is ill of the flu at the Buhl hospital, Sharon, Pa.

Jack Rose, the nut comedian, expected to enter a hospital in New York early this week for an operation. Rose thinks he has ulcers of the stomach. If the doctors find he hasn't any, the nut will probably remain there to take any kind of a cure they have too many of.

Julius Tannen went riding the other evening with a galloping taxicab. In a rush to get to the theatre, Mr. Tannen told the driver to hurry. Taking one of the 7th avenue jumps, the taxi bounced Julius into a piece of raw iron in the ceiling of the taxi. Mr. Tannen is thanking his thickness for only carrying a patch on his scalp.

Dick Hoffman, W. V. M. A. booker, was injured in an automobile accident in Chicago last week.

Murray and Allan were compelled to cancel Sioux City and St. Paul on account of the illness of Murray with rippe.

Bertine Robison was struck and badly hurt by an auto in Binghamton, N. Y., April 3. Her back, head and face were bruised. Miss Robison was removed to a hospital and later transferred to a friend's home at 905 Avenue P, Brooklyn, N. Y. She was with William J. Kennedy company in a sketch in vaudeville.

Sophie Eggert is ill in the Central hospital, Brooklyn, N. Y. Maude Adams know of this.

Lillian Lee (Hugh Herbert Co.) (vaude) ill of pleurisy, will be confined for another week or more.

Write to the Ill and Injured

MARRIAGES

Leo Cherniavsky, violinist, to Gertrude E. Eding, in Los Angeles, April 4.

Stuart Paton (George Calnercross), film director, to Ethel Patrick, English actress, in Hollywood, March 31.

Polly Hampton, daughter of Benjamin Hampton, picture producer, to Walter D. K. Gibson, Jr., in Beverly Hills, Cal., March 31.

INCORPORATIONS

NEW YORK

Arthur Spizzi Agency, Manhattan; theatres, costumes; capital, \$5,000; directors, William N. Hechheimer and Thelma Bernstein; attorney, Harry S. Hechheimer.

Hollywood Pictures Corp., Manhattan; capital, \$40,000; directors, Florence Abramson, Lillian Cunningham, Jack Levin; attorney, Louis Phillips, 1560 Broadway.

Spuyten Amusement Corp., Manhattan; theatres, pictures; capital, \$5,000; directors, M. H. Bergoffen, Max Palmer, Adeline Gordon; attorneys, Kelley & Connelly, 77 Pine street.

Garner Ice Amusement and Producing Corp., Manhattan; theatrical; capital, \$10,000; directors, Fred Garner, Thomas A. Ennis; attorney, William H. Edwards, 41 East 42d street.

Milray Amusement Co., Manhattan; pictures; 200 shares common, no par; directors, J. T. Basseches, A. Perlstein, M. Schwartz; attorney, Mortimer Lanitz.

G. and B. Dairy Lunch, Manhattan; restaurant, theatres; capital, \$2,500; directors, Samuel Luloff, Harry Weinraub, William Blaustein; attorney, William Rosenfeld, 233 Broadway.

Movie Lovers Contest, Manhattan; pictures; 100 shares common, no par; directors, Mollie Salt, Besse Brandel, Elta London; attorney, Nathan Burkan, 1451 Broadway.

Globus Pictures Corp., Manhattan; capital, \$10,000; directors, A. R. McDermott, Celia Plisker, John J. McAndrew; attorney, Isaac Perlman.

Central Park Three Arts Enterprises, Manhattan; theatres, pictures; 75 shares common, no par; directors, L. Hallett, Herman E. Bogdich, Elsie F. Meisler; attorney, Hyman Dominitz.

Gerth Productions, Manhattan; theatrical, picture effects; capital, \$20,000; directors, Kellogg Gary, Sigourney Thayer, Joseph F. Perdue; attorney, W. H. Adams.

Chriasside Theatres, Manhattan; 2,700 shares preferred, \$100 each; 2,700 common, no par; directors, Harold F. Eldridge, Matthew N. and Fanny Chrystmos; attorneys, Levy, Gutman & Goldberg, 277 Broadway.

235 W. 43d St. Corp., Manhattan; ticket agency; capital, \$25,000; directors, John A. La Bate, Benjamin Lichtenberg, John Dehring; attorney, J. A. Bolles, 522 5th avenue.

Vlassis & Peterhansel, Manhattan; floriculturists, theatres; capital, \$15,000; directors, Jacob L. Rheingold, J. Levey, Nathan Burg; attorneys, Chaiken & Olesker, 276 5th avenue.

INCREASE OF SHARES

Pathe Exchange, Manhattan, from 280,000 shares, of which 30,000 are preferred stock, \$100 each; 190,000 Class A common, and 10,000 Class B common, both no par, to 330,000 shares, of which 30,000 are preferred stock, \$100 each; 290,000 Class A common, and 10,000 Class B common, both no par value.

DISSOLUTION

A certificate of voluntary dissolution was filed this week by the Donwood Theatre Corporation of Manhattan.

NEW ACTS

"Bits of This and That" the former flash act by Billy K. Wells is being revived featuring McWatters and Tyson and Frank Martin, straight man. McWatters and Tyson were the principals in the original turn which was shelved some time ago.

Billy Wayne and Ruth Warren are returning to vaude after a production flyer in the musical "Suzanne."

Ledova and Rudolph Mallinoff have dissolved partnership. Ledova is working with an orchestra while Mallinoff has teamed with Katherine Gray.

Joe Mills (Mills and Duncan) and Dolly Fields (Granville and Fields) 2-act.

Dance revue, 8 people, produced by Mrs. George Flint.

Rubens and Maher, 2-act.

Frank Le Roy and Co., 4 people.

Grace Weyman and Co.

"A Night in Harlem," musical

flash, mixed cast of 10 and seven-

piece band, sponsored by Maurice

Abbe.

BIRTHS

Mr. and Mrs. Jacob Robards, at the Emergency Studio Hospital, Los Angeles, April 4, son. The father is the screen actor (Warner Bros.).

Mr. and Mrs. Monte Blue, April 5, at Good Samaritan Hospital, Los Angeles, daughter.

Mr. and Mrs. Calmon Luboviski, March 30, at Monte Sano sanitarium, Los Angeles, daughter. Father is a concert violinist.

Mr. and Mrs. Clarence Williams, 244 West 136th street, New York, son. Mr. Williams is head of the colored music company bearing his name. Mrs. Williams is professionally Eva T. vior.

Singer Coming East; Vincent Going Abroad

Frank Vincent of the Orpheum Circuit is leaving New York April 14 for a vacation in Europe. He will return about June 1.

About July 1 Mr. Vincent will become the Orpheum's general coast representative, succeeding Harry Singer at Los Angeles. Singer will then return to the New York headquarters of the circuit.

Vincent was succeeded recently as the Orpheum's general booking manager by Max Gordon, never previously employed by the circuit.

Los Angeles, April 6.

When Harry Singer leaves here around June 30 for the New York offices of the Orpheum Circuit it is understood he may take charge of a production department for the circuit. Mr. Singer when with the Orpheum in the east made some of its best and earliest act-productions. While on the coast Mr. Singer has done much for the good will of the Orpheum Circuit and gained a wide circle of friends.

JUDGMENTS

Joseph E. Shea; Arnold Daly; \$8,890.08.

Val O'Farrell; Capital City Surety Co., Inc.; \$4,725.

Max Miller; Fox Film Corp.; \$325.69.

William Anthony McGuire; Frances & Co.; Dressmakers, Inc.; \$1,043.50.

Hugh Bernard & Sid Lorraine, Inc.; Travelers Ins. Co.; \$262.64.

Imperial Restaurant, Inc.; L. Rosen, Inc.; \$562.67.

Low Leslie; H. Stern et al.; \$128.15.

Moon Record Corp.; Damor, Inc.; \$675.01.

Lee Morse, also known as Lee Moskowitz; N. R. Greenberger; \$35.22.

Erwin Ostermeier; Lutheran Film Division, Inc.; costs, \$70.50.

Satisfied Judgment

Murray W. Garson; Standard Accident Ins. Co. of Detroit; blank amount.

Houses Opening

The Playhouse, Hudson, N. Y., switches bookings from Fally Markus to Jack Linder next week. It plays four acts on the last half. The Park, Lehighton, Pa., reported switching back to Markus, who formerly booked it, will remain on Linder's books instead.

The Liberty Amusement Co. leased the Liberty theatre, a new vaudeville house on 4th street, Huntington, W. Va., to A. G. Farhood of Montreal and Nalf Tweel of this city for eight years. The theatre, now being completed, will open around April 26.

V. S. Butterfield added another theatre to his Michigan circuit Monday (April 5) when opening the State at Pontiac.

The Capital, in the Brooklyn section of Waterbury, Conn., is to open soon. The house will play movies with vaudeville one night a week. The house cost \$90,000.

The Empress, Peetburg, N. J., is adding four acts of vaudeville on Saturdays booked by Harry Taylor. The latter is also booking vaudeville into the Midwood, Brooklyn, the latter playing five acts Saturdays and Sundays.

The Opera House, New Milford, N. J., will instill three acts Fridays and Saturdays booked by Walter Plimmer.

The Atlantic, Brooklyn, and Keyport, Keyport, N. J., are adding vaudeville next week, playing five acts on last halves booked by George Dupree.

Both houses previously operated with a straight picture policy.

Houses Closing

Keith vaudeville will be discontinued Sundays at the Columbia, New York, after April 24. The house plays eight acts Sundays.

IN AND OUT

On account of washouts between San Francisco and Fresno. The Lark, the theatrical train, did not arrive here until 2 p. m. Monday with the result that the Orpheum and Pantages bills were late in starting.

In addition, the Orpheum was compelled to use Dyer and Company and Jerome Mann as emergency acts while waiting for the arrival of baggage for the regular turns. The Monday matinee at the Orpheum ended at 6 p. m.

The Pantages show was an hour late in starting with only one act, Claudia Alba and Co., missing. Lieut. Thielan replaced them for the matinee.

FOX ADDING PRESENTATION HOUSES TO CIRCUIT NEXT FALL

Academy and Audubon, New York—New Fox-Savoy, Brooklyn; Perhaps Others—Two Headline Acts on Same Bill at Fox's, Philadelphia, This Week

William Fox will expand his presentation (picture) circuit next fall, adding the Academy, and Audubon, New York, along with the new Fox-Savoy, now building in the Bedford section of Brooklyn and seating 3,300.

Other Fox houses now playing pop vaudeville or straight pictures may be converted to the Fox presentation plan (stage show besides pictures) before the new season starts.

This week at Fox's, Philadelphia, the stage bill consists of two headline acts. It is probably the most costly picture-stage show played in the east, notwithstanding the number of acts is limited to two. Karyl Norman, "The Creole Fashion Plate," is one of the turns and Adelaide Hughes Company the other. Both are debuting in the picture theatres.

Fox's Audubon at Broadway and 161st street is playing the Fox pop vaudeville and picture policy; Fox's Academy on 14th street plays straight pictures. The Fox new house in Brooklyn is near the intersection of Fulton street and Bedford avenue, a live section of the city, especially at night.

Fox Continuance

The announced intention of the Fox people of increasing their presentation policy indicates that John Zant, the Fox theatre general manager, foresees a continuance of policy inaugurated by Fox in the Philadelphia house. Mr. Zant has been under a heavy handicap in the handling of the stage shows for Fox's in Philly. It is at present the single Fox house with a presentation policy, forcing Zant to the extremity of securing headline attractions for a single week if not holding them over. Under the circumstances Fox's has made a remarkable showing to date, with this week's double headlining bill its apex.

Fox's Philadelphia, has seen more debuts by acts for picture houses from vaudeville than any picture theatre or circuit, and Fox's Philadelphia, also has set more picture house salaries for acts than any other film house or chain.

For next week at Fox's the 3 Victor Artists are billed, first time in Philly, under a guarantee and percentage.

POLI SELLING AGAIN

Boston, April 6.

Once more it is reputed S. Z. Poli plans to dispose of his houses and retire. Again it is said that the Keith-Albee interests are acting jointly with Famous-Players Lasky Corporation and that the Poli properties, counting theatres and real estate, are worth \$25,000,000.

Jacob Horowitz, a Worcester, Mass., real estate agent has been handling the negotiations but he says he can neither deny nor affirm the details of the reported transactions.

Plimmer Moves Into

Fally Markus Office

Walter J. Plimmer is giving up his suite of offices in the Strand Building, New York, shortly and will rent a portion of the Fally Markus office in the same building, where he will continue to book the several houses remaining on his books.

Although in the Markus office Plimmer will handle his business independently, it is claimed.

Some years ago Plimmer, rated as the strongest independent booker in and around New York, but gradually dropped many of his former strongholds to the newcomers.

Henry Frey Managing B'way

Henry Frey, who quit vaudeville to become a house manager for the K-A Circuit, has been transferred from the Rivera, Brooklyn, to the Broadway, New York, having taken up his new assignment.

HIP WOULD LIKE KNECHT FOR 8 WEEKS

The Keith-Albee offices appear to be on the horns of a dilemma. There is an inclination to keep the Hippodrome open as far into the summer as possible but it all depends upon the program that is being considered.

The landing of former operatic and concert stars and artists has been done under the supervision of Mark Luescher, managing director, and it is understood that Luescher has been empowered to figure out the late spring and early summer entertainments for the Hipp.

An effort is being made by the Hip management to obtain the services of Joseph Knecht, orchestral conductor, to appear at the Hip for six or eight weeks, with Knecht staging an orchestral feature with a special ballet.

Mr. Knecht is said to have the Hip proposition under consideration. It depends upon his recovery as the director was operated upon at the Ear, Eye and Nose Hospital April 2 for abscess of the throat. His tonsils were removed in the hope of bettering his health.

Another Benefit Due For N. V. A. in L. A.

Los Angeles, April 6.

There will be a National Vaudeville Association benefit at the Philharmonic Auditorium April 22. This is the fourth one to be held here with two of the three flops from a financial return angle.

Last year \$5.50 top was charged and the returns were very meagre. This year, it is understood a nominal charge will be made for the show, so that they can get the 3,000 seats in the auditorium filled for the performance.

An advertising solicitor has been busy for the past two weeks trying to get advertising for a special program to be used for this benefit.

According to reports, returns have been very light.

Wilton Agency Soliciting Houses to Book Direct

Fred Mack of the Alf T. Wilton office has been making a field tour in effort to line up a number of houses to be booked through the Wilton Agency.

The tour is the first indication that Wilton is going after houses direct.

Harrigan-Scott Dissolve

Harrigan and Scott are dissolving after having been associated for 15 years.

Bert Harrigan will shortly do a new act with his wife, Myrtle Green, while Scott will retire from the show business to open a real estate office at Baldwin, L. I.

"NIGHT CLUB" OFF

Myer Golden's production act, "The Night Club," folded up with the withdrawal of Kay Spangler, featured. Differences between the star and producer are said to have precipitated her resignation.

"The Night Club" will be recast and routed over to Pantages Circuit as soon as it can be whipped into shape.

HAWLEY RUNS CHI'S N. V. A.

Chicago, April 6.

E. F. Albee has appointed Walter Hawley, an actor, to be manager of the Chicago N. V. A. Club.

Mr. Hawley becomes corporal in charge of a few flunkies and has power to "wire New York" if, perchance, a needy actor applies for a position.



GEORGIE WOOD

VAUDEVILLE'S PETER PAN
Address: 44, Ingils Road, Ealing Common, London, W. 5. Eng.

Love to Sophie Tucker and success to her enterprise always!
Love to Mrs. Bert Levy. Good Luck, Bert!

'WEAKLINGS' ARE MENTIONED IN N.V.A. LETTER

"Names" Not Easy to Obtain for N. V. A. Beg. Week—Final Effort

After exhausting all the "slug" methods possible in a belated effort to save the N. V. A. drive from utter rout, a final effort to whip the acts into line with contributions to the N. V. A. program, tickets, etc., was tried last week.

In a general letter sent to all the reluctant acts, signed by E. F. Albee, the concluding paragraph said: "If there are any weaklings in the membership of the N. V. A., this is a good opportunity to know who they are."

This was considered as strange language from a manager in referring to the membership of what is supposed to be an artists' organization.

The efforts of the bookers to induce acts to appear as N. V. A. surprise features at various houses met with considerable opposition. The Howard Brothers are reported as having refused to make such an appearance at a house where pop prices prevail, and a woman headliner is said to have informed the K-A office she would be glad to oblige for \$3,000 weekly and taxicab fares. The figure is her regular vaudeville salary.

The agents as usual bore the brunt of the request appearances. They were instructed to get so and so and tell them they will be expected to appear "in this glorious cause" at such and such a house.

A list of layoffs of each agent was requested to be turned in to one of the bookers who was elected to pick acts from the list for gratis appearances at various houses, despite the acts are out of work.

These acts in addition to performing free are expected to go to the audience with the usual begging speech and solicit contributions.

A musical comedy star, who has never missed responding to a request for a free performance from the Keith-Albee office, turned down the N. V. A. request last week. He had been asked to appear at the Palace, New York, for a single performance during this week.

SALT LAKE ORPHEUM LOSES

Washington, April 6.

The Utah Orpheum Company, operating the Orpheum in Salt Lake City, lost its appeal to the Board of Tax Appeals to reverse a decision of the Commissioner of Internal Revenue assessing the company an additional \$19,260.59 for 1919.

The commissioner disallowed deductions of \$5,000 for depreciation in that year, \$7,000 for annual allowance for exhaustion of the franchise and interest in the sum of \$6,260.59.

'ASS'N SETS JEFFERY THEATRE IN HAZARDOUS 2D-RUN ACT CLASS

Independent Vaude House Blanketed Through Orpheum's Deal for L. & T.'s Tower Theatre—Jeffrey Booked by Ass'n for Over Year

MORE FIRST HALVES NEEDED BY INDPTS.

Makes Second Halves on Long Jumps More Expensive—Managers Displeased

Scarcity of first half stands playing independent vaudeville is currently causing the bookers consternation, especially those handling far out spots who are finding it difficult to interest performers through the long jumps with no jump breaker on their books. It means a practical layoff the first half to get bills for the last half.

Some of the last half spots are compelled to spend 50 per cent. over appropriation for bills, due to this condition. Bookers have tried to promote vaudeville for first halves but the managers won't budge from their road attraction or picture policy. They continue to squawk on overcharge for acts despite continual explanations.

Another disadvantage is through rival bookers being able to buy the same acts cheaper for other stands. When angling for these houses the competing booker generally flash contracts showing they have bought the acts much cheaper as an argument in weaning away the house from their competitor.

Eddie Dowling at \$2,000

Washington, April 6.

Despite the Keith-Albee office informed Dowling when the latter asked \$2,000 a week in straight vaudeville, that he could receive but \$1,000, Dowling is headlining this week at Keith's at \$2,000.

Jimmy Hanley is with Dowling, with the latter having but few weeks booked. He is in receipt of offers for picture house playing.

Old Orpheum Using Ass'n Act with New Policy

Los Angeles, April 6.

The Orpheum Circuit's policy of the Will King tabloid musical comedy shows at the Broadway Palace, formerly Orpheum, have flopped and will be withdrawn April 23.

King with a company of about 50 opened Feb. 19. Business started but fair and the shows were reported to have not been up to the King standard. The sure fire following King has had in this community did not stick by him and King asked to be released from his contract.

April 25 the house will change to the one similar to the Majestic, Chicago, playing 7 acts of association vaudeville and a feature picture; four performances a day.

Just what bearing this will have with the arrangement the association has with West Coast in this territory has not been made known. At the time Orpheum entered into a contract with West Coast, it was understood that none of the houses controlled by the Orpheum or its subsidiaries in this territory were to play association acts. West Coast theatres are using these acts in a number of suburban houses, but have none playing vaudeville in the downtown area.

LOEW'S WOODSIDE

The Loew Circuit has taken over the new 2,400 seat house at Woodside, L. I. A stage is being placed in the house which will probably mean a future policy of pictures and vaudeville.

Orpheum's Atty Coming East

San Francisco, April 6.

S. Laz Lamsburgh, western attorney for the Orpheum circuit, will sail with his family, April 21 on the "Cicorgia" from New York.

Chicago April 6.
After using five acts on a split week policy for over a year the Jeffery theatre on the south side discovered that when the Western Vaudeville Manager's Ass'n boasted of the protection given its franchise-holders, the Association was just distributing applause.

The Jeffery has learned that a few blocks away formidable opposition has been reared in the Lubliner & Trinz new Tower theatre and that the Orpheum Circuit will not only book the house but manage it.

As the Orpheum and Association are interlocked and one, in fact, this means that far from rewarding a theatre for its patronage of and loyalty to the Ass'n buries the hatchet—in the independent theatre's skull.

Lubliner and Trinz in giving the Tower to the Orpheum people made a smart move, the Orpheum guaranteeing the rent and 50 per cent. of the net profits. As Lubliner and Trinz never build without a clear undivided title to the ground this means the Orpheum assumes all responsibilities and the L. & T. property and investment are protected, if the Jeffery theatre is not.

It has been ruled that with the opening of the Tower no act may play the Jeffery without first being submitted personally to Samuel Kahl, who will supervise the Tower bookings. This means that the Tower gets first whack at all good acts and that the Jeffery gets the crumbs or takes a second run act. It leaves the Jeffery in the exact position as described in Variety's editorial last week, headed "2d Run Act."

L. & T. backed and allied with Balaban and Katz, in unloading the Tower on such advantageous terms to themselves not only assured profits but have checkmated any move of the Orpheum to build a theatre of its own in the neighborhood.

OLD HYDE & BEHMAN'S, BKLYN.; COMING DOWN

The Olympic, Brooklyn, closed last week and will be razed for construction of a 2,500-seater, to be also operated by the Traub interests.

The Olympic held its stand for the past half century, built 50 years ago by Hyde and Behman, and at the time the only first-class vaudeville stand in the borough.

The Olympic was an independent vaudeville stand booked by Alex Hanlon and splitting the week with the Grand opera house, New York, operated by the same interests.

Johnny Singer with Matty Rosen in Agency

Johnny Singer, formerly connected with the Sam Lewis Agency, has joined forces with Matty Rosen in the agency field.

Singer is still working on Lewis' Loew Circuit franchise and forwarding part of profits derived from Loew bookings to Mrs. Lewis, whose husband is still confined in a hospital since he suffered a paralytic stroke some months ago.

Rosen was formerly associated with Harry Romm in the independent agency field. When Romm recently withdrew to join Arthur Kitch's staff Rosen took over the business.

COLORED WRITER'S SINGLE

Garland Anderson, the colored San Francisco bellboy, who wrote "Appearances," legit play staged earlier in the season in New York, is preparing a single act for vaudeville.

Anderson, if the debut is arranged, will be under the Pat Casey management.

COLUMBIA TAKE BACK VETS FOR NEXT SEASON

Cooper, Joseph K. Watson and Marion Receive Franchises

At a meeting of the board of directors of the Columbia Amusement Company last week, it is reported that franchises were approved for next season for Jimmy Cooper, Joseph K. Watson and Marion.

According to information, Cooper who left the circuit before the opening of the current season because of the epidemic of black and white shows, will operate two franchises next season, one in association with Rud K. Hynicka, a Columbia official. One of the shows will be the "Powder Puff Revue," produced by the late Arthur Pearson on Hynicka's franchise. The other will be a brand new black and white, similar to Cooper's original two-tone attraction, which led the circuit in gross receipts for several seasons and was responsible for the number of black and white's produced this season.

The decision to re-enfranchise some of the veterans is said to have followed the desertion from burlesque of several of the newer and younger producers. Billy K. Wells, Clark and McCullough, Seymour Felix, William Brandel and Lew Cantor are a few of the newcomers who turned in their franchises during the last couple of seasons.

Several Will Walk

The return of those mentioned will mean that several of the producers of "weak" shows last season will walk the plank before next season opens. The report is current that not over 10 shows turned a profit and that the black and whites, owned mostly or operated for officials of the Columbia, were the biggest and most consistent money getters.

According to sources close to all concerned, many of the producers cheated on production and personnel in an effort to get by as cheaply as possible, thereby leaving the burden to be borne by the operators of good shows. This type of show, when following one of the weak ones, suffered as result. The good shows got the money as usual, regardless of conditions.

Margie Pinetti Missing

Margie Pinetti, burlesque soubrette, whose disappearances have been sufficiently frequent lately to qualify her for a conjuring act, has pulled another fadeaway.

Until her latest disappearance, Miss Pinetti had been soubrette with Minsky's Apollo burlesque stock at the Apollo, Harlem. She had appeared with the stock several weeks, but failed to report two weeks ago and none of her friends has seen or heard from her.

Some months ago, when featured soubrette with "Stolen Sweets" (Mutual show), Miss Pinetti is reported as having bolted the production in Brooklyn when the wife of an admirer had traced her to the theatre and administered a lair. In addition to an admonition to keep away from her husband, the latter was subsequently hailed to court in separation proceedings and nicked for alimony, which he is said to have escaped paying by remaining beyond the jurisdiction of the New York courts.

Miss Pinetti was divorced from her former husband, a non-professional, several months ago in Chicago.

14th St. Stock Burlesque

Arthur Sampson is negotiating to take over the (West) 14th Street theatre, New York, for a summer season of burlesque stock.

The house is currently held by an Italian opera company.

Sampson's present proposition is to take over the house from May to Labor Day, closing it two weeks for renovations, including a runway, and reopening with the burlesque shows.

KUDDLING KUTIES (MUTUAL)

Soubrette.....Jane Rhoades
Comedienne.....Anna Fink
Ingenuette.....Fritzie White
Straight.....Hughie Mack
Comedian.....George Wallace
Feytelle.....Harry Clapp
Principal.....Billy Hamlet
Principal.....Harry West
Featured Comedian.....Max Fields

"Kuddling Kuties" is a hot Mutual, full of punchy comedy, sure bits and dominated always by the broad comedy methods of Max Fields, a Hebrew comedian, with few equals on the circuit.

The show is particularly fortunate in its feminine department, having one of the best formed and magnetic soubrettes in the wheel in Jane Rhoades; another looker in Fritzie White, the ingenue, and a loud and blatant comedienne-prima donna in Anna Fink, who for some reason or other is given feature billing with Fields. Miss Fink probably can show more hash marks than any of the principals, but, despite her determined efforts, succeeds rarely in being genuinely funny.

Fields misses no opportunities when going after comedy, and is an all-around capable comedian. Despite a leaning toward broad technique, he can be equally funny when giving the "No. 1 show" version of the book, as he proved in his work in the "Brazilian Nuts," "Lemon Game" and other bits. The "Lemon Game," originally in a Mutual production sponsored by I. H. Herk, is having a busy season. It is on view at the Olympic and also on the Century Roof, where Harry O'Neal, Stepp's former partner, and Jack Pearl are making them like it at \$5.50 a copy. Stepp also uses it in his Columbia opera.

The production of "Kuties" is up to snuff, and either newly painted or recently cleaned. It was impressive throughout, and added the general good impression which this show left all the way.

George Wallace, a long-nosed eccentric-dressed comic of the old school, reminiscent of Bob Van Austin, fitted in nicely in the show and halved the comedy with Fields. Hughie Mack, a husky, clean-cut straight, and either Harry West or Billy Hamlet an acceptable dancing juvenile, rounded out the males.

The show has one or two touches in revue taste, one being a sterilized version of a stag rag. In this bit Fields and Miss Rhoades register as man and wife, and retire. Fields returns and says the plaster from the ceiling above the bed fell down and hit him on the back.

Some of the dialogue was a trifle broad, but in the main stuck to time-worn burlesque styles. The old-style method of the straight repeating all of the comedian's lines when answering the cue questions is adhered to throughout, and unless absolutely necessary should receive attention. It draws the talk out and kills the gag in some spots.

Miss Rhoades in very much abbreviated costumes pulled encores on her every appearance. The girl, in addition to good looks and a likable personality, has a figure that would give her a chance in any physical culture contest anywhere. She does a cooch in a bit formerly done by Margie Pennetti, in which the comedians give up part of their money or jewelry every time she turns on a new wiggle for their benefit. On other occasions she is out on the runway leading numbers, and on still another she did a "peek" number in which she is wrapped in a newspaper which she coyly threatens to open. All were pulling for the Lull dog, but after a dozen bows she still held out, so the number died.

Taking it all in all, "Kuddling Kuties" is a good Mutual burlesque hitting on six cylinders in all departments, not forgetting a likable and hard-working chorus.

Wilhelm, Mgr., Returned To Sioux City for \$131 Bill

Sioux City, Iowa, April 6. Maurice Wilhelm, whose "Girl-o-Mine" girls ate up \$131 worth of the vittles from Mein Host Alex Kazos' table, after Wilhelm had arranged a "cuff" settlement, and then blew just in time to avoid service on a suit Kazos started in the civil courts, has been captured in Jefferson, Iowa.

Wilhelm is now here, charged with defrauding an inn keeper.

Stock in Irving Place

Charles Burns will again operate the Irving place, New York, with a stock burlesque policy when the current season of German operettas terminates this month.

Burns will secure his company from several Mutual shows. These Mutual shows will also have closed for the season by the time Burns opens.

Columbia's Added

Havenman's "Kings of the Jungle" has been booked as the added attraction at the Columbia, New York, next week.

The Columbia burlesque attraction will be "Models and Thrills."

NELLIE WATSON KILLED BY DISCHARGED WAITER

Killed in Her Roadhouse at Freeport—Husband Is "Sliding Billy" Watson

Nellie Watson, former burlesque leading woman and wife of "Sliding Billy" Watson (Columbia Burlesque comedian and show operator), was shot and killed yesterday (Tuesday) at her road house, the Three Hundred Club, at Freeport, L. I.

Henry Koethe, associated with her in the club, was also killed by the same man. A few minutes after the shooting Karl Kiefer, waiter, who had been discharged Monday night, walked into police headquarters and confessed to the double murder.

A telephone lineman who had been working outside of the roadhouse notified the police he had heard shooting inside. The police found the two bodies on the dining room floor.

Mrs. Watson, a woman of 50, retired from burlesque about eight years. She appeared with her husband as leading woman in Hurlig & Seamon's "Girls From Happyland" in 1916 and 1911.

"Sliding Billy" and his wife separated June 16, 1924. He was to pay her \$75 a week and she was to keep their home at 60 New York avenue, Freeport.

Last year she alleges Watson was in arrears in his alimony payments and obtained a judgment for \$5,175. The judgment also covered a loan of \$2,000 which Mrs. Watson alleges she made to her husband May 21, 1924.

"Sliding Billy" Watson's Columbia Burlesque show is currently playing at Columbus, O.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

APRIL 12

Bathing Beauties—Orpheum, Paterson.

Bringing Up Father—Empire, Brooklyn.

Burlesque Carnival—Empire, Toledo.

Fashion Parade—Gayety, Rochester.

Flappers of 1925—L. O.

Follies of Day—Casino, Philadelphia.

Golden Crook—12, Geneva; 13, Auburn; 14, Oswego; 15-17, Colonial, Utica.

Happy Heeligan—Empire, Toronto.

Happy Moments—Gayety, Detroit.

Let's Go—12-14, Lyric, Dayton.

Lucky Sambo—Star and Garter, Chicago.

Miss Tobacco—Gayety, Pittsburgh.

Models and Thrills—Columbia, New York.

Mutt and Jeff—Gayety, Buffalo.

Powder Puff Revue—12-14, Van Curler, Schenectady; 15-17, Capitol, Albany.

Rarin' to Go—Gayety, Washington.

Reynolds, Abs, Rounders—Empire, Newark.

Seven-Eleven—Casino, Boston.

Step On It—Casino, Brooklyn.

Steppes, Harry—Empire, Providence.

Talk of the Town—Hurlig & Seamon's, New York.

Watson, Sliding Billy—Olympic, Cincinnati.

White and Black Revue—Gayety, Boston.

Williams, Mollie—Gayety, St. Louis.

Wilson, Joe Club—Palace, Baltimore.

Wine, Women and Song—Columbia, Cleveland.

MUTUAL CIRCUIT

All Set To Go—Miles-Royal, Akron.

Sand Box Revue—Cadillac, Detroit.

Shaggy Babies—Gayety, Louisville.

Chick-Chick—Gayety, Brooklyn.

Cunningham, E. and Girls—Trocadero, Philadelphia.

French Models—Empire, Cleveland.

Giggles—Mutual-Empress, Kansas City.

Girlie Girl—L. O.

Happy Hours—Playhouse, Passaic.

Hey Ho—Corinthian, Rochester.

Hollywood Scandals—State, Springfield.

Hoty-Toty—Garden, Buffalo.

Jazz Time Revue—Academy, Pittsburgh.

Kandy Kide—Broadway Indianapolis.

Kuddlin' Kuties—L. O.

Laffin' Thru—Gayety, Milwaukee.

BATHING BEAUTIES (COLUMBIA)

This 1926 version of Rube Bernstein's annual opera is there from all angles as bright, snappy entertainment. The costumes and production also look new and are also in good taste.

Other assets are two corking comedians in Jack Hunt and Clyde Bates working practically as a two-some throughout as genteel hobos in a manner that recalls Ashley and Bulger in the latter's heyday.

As for the fem principal department, the show is a trifle weak through lack of vocalists, although the girls know the tricks of putting a song over. Dorsey Hiron handles the soubrette assignment acceptably, both as to numbers and her contributions to the comedy scenes with Bates and Hunt. Vinnie Phillips is a cute ingenue who also knows her stuff when it comes to selling numbers, while Bessie Brooks is a so-so prima with better quality singing voice than the others.

What was lacking in the fem vocalizing division was partly remedied by the males in general and by Billy Elliott in particular, who handled several of the most tuneful numbers in a pleasant baritone. Eddie Anken was an acceptable juvenile, while King Neppie, colored dancer, spotted some hot stepping at intervals throughout.

The chorus gals had the cinch assignment of their lives. Only two real dancing numbers in the two sections, with Bernstein going in more for stage pictures and groupings rather than the more arduous hoofing seemingly a welcome relief to most, but undoubtedly disputed by the dyed-in-the-wool burlesque fans who are never content unless the merry-merries are worked overtime.

Hunt and Bates dominate the show, but never permit you to tire of them. Most of their material is better grade than the usual burlesque routine, although several familiar touches remain in the layout, probably through allegiance to burlesque. The comics plant a corking comedy number on entrance, "The King Isn't King Any More," with plenty of snappy choruses, getting warmer and warmer at each subsequent recall.

The "Butcher, Baker and Candlestick Maker" number, handled by Elliott, with the comics also incorporated to illustrate the aforementioned trademen was the punch number of the first section. Spotted later down, the drugged wine episode, handled by Hunt, Bates and Miss Hiron, elicited for yells despite its familiarity.

The sensate cabaret opening the second stanza was effective in employing a stage upon the stage elevated and utilized for several chorus ensembles. Hunt and Bates continued their delicious clowning throughout this stanza, also with a bathing beauty parade serving as excuse to plant the union suit number. A cyclorama effect fade-out, with the "Rain" number at the finish contrasted the usual blatant assemblage customary for a burlesque windup.

Spotted in the first half was Little Jim, wrestling bear, booked in as the week's special attraction. The bear's stunts are preceded by hoke comedy, involving two plants in the audience who come up to wrestle the bear. Some of it got over and some didn't.

Sixteen attractive costume changes for the 15 choristers throughout, and with the rapid changes really the only heavy work allotted the group.

From all angles a corking burlesque attraction that has figured in the money section all season. A glimpse of it is the answer. Eds.

Scribner Back

Sam Scribner, president of the Columbia Amusement Company, returned to New York last Saturday, after an extended vacation in Florida.

Scribner presided at a meeting of the Columbia directors Monday of this week.

Art Smith Managing Chelsea

Art Smith, formerly manager of the Willis, New York, has been appointed house manager at the Chelsea (formerly Miner's Eighth Ave.) playing stock burlesque.

Make It Peppy—Garrick, St. Louis.

Moonlight Maids—12-14, Grand O. H., Hamilton; 15-17, Grand O. H., London.

Naughty Nifties—Mutual, Washington.

Night Hawks—Star, Brooklyn.

Pleasure—L. O.

Red Hot—Gayety, Minneapolis.

Round the Town—L. O.

Smiles and Kisses—Gayety, Baltimore.

Speed Girls—Empress, St. Paul.

Speedy Steppers—Lyric, Newark.

Step Along—Howard, Boston.

Step Lively Girls—Olympic, New York.

Stolen Sweets—Empress, Cincinnati.

Tempters—12, Allentown; 13, Columbia; 14, Williamsport; 15, Sunbury; 16-17, Reading, Pa.

Whiz Bang Revue—L. O.

Whirl of Girls—State, Pawtucket.

10 LEADERS ON COLUMBIA

2 All-Colored and 2 Black and Whites

The 10 leading shows on the Columbia Circuit this season are reported as "Seven-Eleven," "Rarin' to Go," "Bringing Up Father," "Follies of the Day," "Lucky Sambo," Jack Reid's "Black and White Revue," "Sliding Billy Watson," "Wine, Woman and Song," Stone and Pillards Show, and Mollie Williams.

Of the 10 "Seven-Eleven" and "Lucky Sambo" are all colored attractions; "Rarin' to Go," and Jack Reid's Revue are black and whites; "Bringing Up Father" is a cartoon comedy or freak, and the balance regular burlesque shows.

SHUBERT NOTIFICATION PANICKED BURLESQUERS

'Lemon Bit,' Burlesque Standby, Involved—O'Neal Carried It from Stepp Show

One of the best laughs of the season for insiders is the Shubert's notification to Cain & Davenport that the lemon bit in the Harry Stepp Show, Columbia burlesque, is an infringement on the same bit as done by Harry O'Neal and Jack Earl in "A Night in Paris" at the Casino de Paris.

O'Neal, a former partner of Stepp, placed the bit in the Shubert musical after leaving Stepp last season following a dispute with Cain and Davenport over billing.

The bit in question has been a standard burlesque comedy scene for years. Max Fields, a Hebrew comedian now on the Mutual Circuit, did the bit several years ago and was succeeded by Stepp who also did it in I. H. Herk's American Burlesque attraction during the life of the Columbia number two circuit.

The Shuberts delivered a similar ultimatum to Fred Clarke this season regarding a piece of business equally ancient. Burlesque producers are thinking seriously of copyrighting all of their old bits as protection against the ridiculous claims of musical comedy producers.

According to the producers, authors have been gypping musical comedy producers for years with scenes that have a burlesque genesis. "Irish Justice" which was thinly disguised in Ziegfeld's Follies one season is an illustration. Most of the controversial scenes are so old the producers themselves have forgotten who originated them. The musical comedy stunt of lifting such an old scene and then copyrighting it with dialogue will force the burlesque producers to similar action if continued.

125TH ST. STOCK'S CHANGES

Wholesale changes have been made in the lineup of the burlesque stock at the 125th Street, New York. The new roster includes Cross Hillary, featured comic and producer; George Bartlett and Al Martin, comedians; Jack Alton, straight; Millie Loveridge, prima donna; Mary Lane, ingenue, and Pep Bradford, soubrette.

The stock is playing two bills weekly.

COCHRAN RETURNS TO MINSKY

Billy Cochran, straight, rejoined Minsky's Apollo stock, New York, last week and will remain throughout the summer.

Cochran bolted the stock several months ago to join "Peek-a-Boo" (Columbia).

Billy Tanner, with "Sugar Babies" (Mutual) is principal comic with the burlesque stock at the Gayety, Philadelphia.

Columbia Out for 'Names'

The Columbia, New York, is bidding for "names" as added attractions for the Columbia Burlesque shows.

Sophie Tucker was offered \$2,500 for a week at the house.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week
SOPHIE TUCKER
Palace Theatre (Guest-Star)

3 Women in 3 Hours

Sophie Tucker never looked better than when she stepped out on the Palace stage Monday afternoon as the guest-star of the N. Y. A. day or week. When Nora Bayes got one flash at Sophie she laid down and then passed out.

A murmur of disappointment went through the large holiday audience when Bob Keane made the announcement that "our Nora" (as she was billed) refused to follow Sophie. "Our Sophie" instead it will probably be for the rest of the week.

Soph appeared in a chinchilla coat that was some flash. The model was long and straight and carried a flare hem. The lining was wistaria and gold brocade.

The dress was the last word in the dressmaker's art. On a green foundation was an elaborate bead design in crystal and green beads. Goodie Montgomery (with Brooke Johns) is a pretty little miss. As an Eton boy and then in a dress that has become known as the Marie Saxon model, that of blue accordion skirt and velvet jacket Miss Montgomery showed quite some ability as a dancer.

Claire Whitney (with Robert Emmet Keane) in the amusing sketch "Room 909," appeared first in a blue velvet cloak having squirrel as a trimming. Underneath was a maid's outfit of grey.

And that is present day big time vaudeville; three women in three hours.

Wise Women!

Paul Whiteman just before he sailed last week said it was his ambition to own a burlesque show. That is what burlesque needs. New blood. The present burlesque shows are depending upon discarded stuff from the musical comedy and revue fields.

Take the show at the Columbia last week, "Bathing Beauties." Every joke and scene had been better days on Broadway. Dorsey Biron, Vinnie Phillips and Bessie Brooks make up the female contingent. The curtain reveals the chorus in white tights with cutaway skirts of gold ruffles and rose and blue over drapes. The three principals are in indifferent sport costumes. A quick change is made by the girls to blue velvet union suits having a side drape of mauve silk. Anna Trotman not programed with the cast does a "Lovin'" song in a simple blue silk frock having tiny lace ruffles. The girls behind her are in orange silk made with a petal effect ending in a black pom-pom. Vinnie Phillips with an artful haircomb, that of a boy bob on one side and a huge knot over one ear wears for a Cecilia song a white satin edged with a brilliant trimming, the skirt carrying two rows of pink feathers. The girls are in gold costumes, the skirts of which are cut in square scallops and faced with rose.

Bessie Brooks wore a simple summer frock with a faint embroidery. Behind her are the chorus in white blouses and striped pants. Miss Phillips with extra large limbs looked even larger in fish net tights. Miss Phillips' best looking outfit was of pale blue short pants with an even shorter skirt.

Of all the changes by the chorus the best looking were of black velvet, made extremely short. The long waists ended in three ruffles. Lace was around the neck and wrists.

The most irritating feature of "The Bathing Beauties" is the spotlight man, who keeps switching the spot in circles finally focusing it at the climax of every joke or song.

(Thoughtless women writers! And Variety seems to be flooded with them. This one says in the first sentence Paul Whiteman mentioned he would like to own a burlesque show and in her second sentence that that is the trouble with burlesque. What? Paul Whiteman or his ambition?)

And if Paul owned a burlesque show who would produce it? Not Paul. And Paul Whiteman couldn't appear in a burlesque show charging 75c to \$1 top. And Broadway musical comedy never charged 75c or \$1 top. Nor did Broadway musical comedy or revues for the past five years charge 75c or \$1 top for all of their gags and comedy business with skits and scenes stolen from burlesque.

These wise women (1)—Ed.

Norma Shearer in Tights

Anything pertaining to a circus makes interesting picturization and Norma Shearer in tights makes it doubly so. "The Devil's Circus" will go a long way in movie circles. The only spot showing the circus passing in the night is worthy of special mention. All the circus scenes were especially well done.

Miss Shearer as the lone country miss is prettier than ever with her hair hanging. In a ballet with hundreds of girls Miss Shearer held her own in the bare costume of the day. On a trapeze well shaped limbs were disclosed.

Carmel Myers added to this picture as a lady villain. Her circus costumes were unique and becoming, especially a Russian affair of white with high hat and boots.

FOR WOMEN ONLY

By DOROTHY PADDACK

Best Insulter

Helen Broderick seemed to be the favorite of the few women entertainers at the 81st Street theatre Monday. Her dry and droll manner, her glacial expression, her keen eyes caused the audience to demand several bows. Her trick of keeping several insults ahead of her partner amused the Monday nighters. Miss Broderick not only wears a purple gown but she also has a purple voice. It makes any retort to her sharp sallies colorless.

Ann Lockhart, in the Wesley Barry company, is the most convincing member of the cast. This power of conviction is a gift which the other members seem to lack, or at least fail to use. As a small town woman whose husband was a criminal from whom she had always shielded her son, Miss Lockhart speaks her lines with strength and a degree of suffering.

Pungent Ending

The ending of "Dancing Mothers," film, is the most pungent portion. The mother's determination to go

to Europe and thus leave her selfish husband and daughter to work out their own problems is much more logical than a maudlin reconciliation would be.

Alice Joyce, as the stay-at-home mother, finally disillusioned into drastic action, does some excellent work. Clara Bow, as the headstrong flapper, is at her meanest, while Lella Hyams (daughter of Hyams and McIntyre) plays a friend of the flap. Elsie Lawson is cast as the beguiling "Irma" whose whims caused the Westcott husband to leave home frequently. Dorothy Cummings does her usual good work as Mrs. Mezzarene, a friend of the unhappy wife.

Billie Blythe Goes Home

Billie Blythe, a chorus girl at the Texas Guinan Club, has been taken to her home in Springfield, Mass., by her parents.

Miss Blythe had gone through a couple of nervous breakdowns, with the reaction apparently mental. She was thought to have recovered during a visit to Florida in the winter but upon returning to the Guinan Club, extravagant and exaggerated remarks led to a suggestion that her folks be called in.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

An uproar in the dressing room at the Liberty theatre when the only curling iron possessed by Flora Watson disappeared. Everyone else made more fuss than Flora. A reward is offered. Flora doesn't miss it much as it was never there when she wanted it, anyway.

Ethel Maye got a new anklet, and as the fashion goes, wanted her sweetheart's name on it. Ethel is so bashful Teddy Dauer had to take it to the engravers.

Marcia Bell, "Tip Toes," entertained Betty Richardson, a noted pianist and oboe player from Boston, as her guest over Easter.

Blanche O'Donohue is taking vocal, acrobatic and buck lessons. She has routine the remainder of her open time.

The girls claim Ann Wood in "Song of the Flame" is trying to impersonate Harold Lloyd with her new goggles. But Ann says they are really a necessity.

Lillian McKenzie has been made a principal in "No, No, Nanette."

Teddy Dauer is giving an Easter party to the girls in "Tip Toes." Dyed eggs and everything will be there, but that's no reflection on the girls.

Betty Wright, Jr., has moved. She now lives in the same house with Bobby Breslau, who is also appearing in "Sweetheart Time." Just think how they can double up on taxi fares.

Diana Hunt claims she has lost 10 pounds, but is terribly upset because no one has recognized it.

Pansy Maness is back in New York.

Gloria Glennon, Betty Chaplin, Edith Flynn, Pauline Bartlett and Louise Barret are strutting in the "Twin Oaks Revue."

Doris Wilson is back from Florida. Yes, they all come back. She is sporting a sunburn and spring wardrobe.

The tresses of Viola Boles in the Silver Slipper Revue are brightening up these days. It's all right, but not too light, Viola.

Lillian Mitchell handed the girls in "Tip Toes" a laugh when she appeared with curls after the first number one night. She said she spied Mr. Browning in the audience.

The club formed by Teddy Dauer and Betty Wright, Jr., has found no name but the "Hen Club." They will ride on the bridal path on Fridays. All chorines are welcome. They do have lots of fun.

Trudy Lake, after returning from Florida, left for Boston for a rest.

The girls in "Tip Toes" presented Winnie Beck with a key. Winnie asked what it was for and the reply was "stay on that when you sing around here."

Florence Ward, Dolly Day, Ruth Royce, Margie Miller, Margit DeFest, Hanna Dunner, Edna May French, Imogene Philbin and Helen Howe are new to "Vanities."

Eleanor Brooks is back in "Vanities" after a rest in the mountains. She has a new pinky ring of diamonds and sapphires.

Some people like to suffer. Eileen Adair gave her dog to a friend and then cried so much she couldn't do the show.

Gertie Young is doing a wrestling bit in "Vanities" and the result is a lovely black eye. It is so artistically shaped one would think it had been painted there.

Muriel Seaman is engaged to Robert Craik. Both are in "The Vagabond King."

Dorothy Roy in "The Girl Friend" spent Easter with some friends at Great Neck. Bottle Gray, in the same show, is taking vocal lessons.

Peggy Shannon is envied by many these days. She has just what she tried to get, a sylph-like form. It takes courage but it's worth it.

THE DRESSY SIDE

By SALLIE

"Difference in Gods" Weird

The "Difference in Gods" at the Brumhall is a weird, morbid affair. Eva Davenport Seymour (niece of Fanny Davenport) and Beatrice Hendrickson do well. Butler Davenport has written that it needed three generations to break the will of Anzil (played by Davenport) and convince him that another spirit lives within, where fear is unknown and truth is holy.

Miss Hendrickson, the bed-ridden daughter, finally walks in a very pretty negligee of white. Again in the last act she is nice in a three flounce tan crepe with long waist, gold belt and tan pumps and hose.

Miss Seymour as the hard worked and worn wife has a trying role. Her dressing has a depressing effect on her audience, especially the drab mourning outfit.

Edith Newton is splendid as the maid and her now and then humor saved many a situation.

Little Dorothy Dorbandt is a peach and promises to be a real actress when she grows up. Her little simple white frock pleased her but the black one was the cause of a cute scrap with her dady and she won.

The Brumhall is unique. Mr. Davenport has surrounded himself with a worth while cast and his efforts are deserving of recognition.

Pola Looks Best in Her Worst Picture

"The Crown of Lies" is Pola Negri's worst, but never has she appeared more beautiful than in her regal Queen outfit. In a black and white soft flowing crepe with her head swirled in white she looked like a Grecian goddess. While the story is improbable and drags to extreme monotony it is good photography.

Miss Negri is backed by a large cast who do their level best to add importance to the picture, the set for the coronation is lavish and this court scene with its costly wall decorations, crystal lights and court costumes of the ladies in waiting, etc., of velvets, furs and elaborate headresses satisfy the eye.

Miss Negri as the poor girl is appealing and human, and she is deserving of a picture that sends a thrill and entertains.

Bori Draw Capacity

Wednesday night the Met saw the final performance of "Traviata" and always the reason when Bori is singing the lead, for a capacity house. Miss Bori looked fascinating in her costumes, of the Sixteenth century.

Miss Bori's white taffeta shot with red is her most stunning outfit. The chorus wear colorful bouffant taffetas of the period.

They were in splendid voice and did this tuneful opera much credit. The house was radiant with society's smartest.

Good Dancers and Lookers In Chorus of "Cocoanuts"

Nearly all the girls are good dancers in the chorus of "Cocoanuts" at the Lyric. The girls' average is good looking. The opening is a song with the show girls in pretty fluffy afternoon dresses and picture hats in rainbow colors. The 16 dancers are adorable in blue velvet bell hop costumes and hats tilted to an angle of 93 degrees. They do a peppy dance and get a chance to display some personality, which they have.

"Family Reputation" is led by Phyllis Cleveland. The show girls idle around in their colorful costumes. They indulge in a little ballroom dancing with the chorus boys. "Why Am I a Hit With the Ladies" is just a number for laughs, when the girls muss up Groucho Marx who leads it.

The dancers are sweet in pink ruffled gowns. The medlums wear flowered chiffon dresses with green bodices. The girls look smart in sport outfits in the Florida scene. The two in white riding attire are especially attractive.

"Monkey Doodle Doo" has lots of dancing, done well and with much pep. The girls had lots of fun walking around like monkeys and even climbed trees. Their costumes are black trimmed with black and white feathers. An auction scene is the last appearance of the choristers as Miss Cleveland has the stage at the close of the first act.

"Five O'Clock Tea" opens act two. Eight girls in maid costumes do a tea dance. It is effective. The choristers fall into line forming the word tea. Some of the girls are in green and others are in peach taffeta. Show girls are pretty in orchid.

"They're Blaming the Charleston" is led by Frances Williams. Here the girls work great and as though they enjoy it which helps others to do so. They come on the stage for "Minstrel Days" and don pink high hats. Eight girls do a splendid soft shoe routine. Gladys Pender stands out in this number for gracefulness.

The chorus is well trained in the tambourine number done in perfect unison. Some pretty lighting effects added considerable.

"Tango Melody" is a spectacular number with the girls in gorgeous costumes. The dancers are in orange and blue. The medlums in costumes with black predominating. The show girls are in exquisite individual creations. The company is on the stage as the audience while two of the Marx Brothers play solos which leads into a singing finale.

Dancers are Grace Carroll, Mildred Kelly, Gladys Pender, Evelyn Korman, Neshia Melwin, Maxine Marshall, Virginia McCune, Jessie Payne, Beatrice Coniff, Maude Ly-

Burlesque's Chorus Girls Are Best as Singers

The chorus with Rube Bernstein's "Bathing Beauties" (at the Columbia) sing better than they dance, very unusual. The opening has the girls in cute gold dresses trimmed with green. Business is done to several numbers sung by the principals.

"Got No Time" is a brief version of the Charleston. In "King Isn't King Anymore" they wear blue velvet costumes. The number is short with little dancing. "Want a Little Lovin'" is led by Anna Trotman. Orange costumes with the only trimming a few black pom poms.

Eight girls in rotation come out and sing a line or two of the song in good voice. The third and fourth girls are very pretty. They do a good soft shoe routine.

"Cecilia" followed and the choristers do a Tiller routine fairly. Gold costumes. The principal takes the spot for a finish leaving the chorines in darkness.

They look sweet in "Southland." Straw hats, a white blouse and striped pants complete the outfit in which they sing "Swanee River." The girls leave the stage for the finale which is effective due to radium costumes.

Second act opens with a banquet scene and the girls in lace costumes with a touch of blue. Eight of the girls do several meaningless numbers on a miniature stage in back and above the banquet table. The others are seated at the table. Then a walk around number. The costumes are green and yellow, and appropriate for the song, green sailor hats.

The next costume is of black velvet with tams and those ever flattering black chiffon stockings that add considerably to the girls' appearance. The number started out like a free for all but ended up well.

After a singing chorus (and thank goodness they could sing) four girls are left on the stage for a short dance routine. The encore is a walk across stage while singing. Bathing suits of every conceivable color are worn in the singing finale that is rather dull.

The girls are good looking but not much as dancers.

date, Sybil Stewart, Frances Mal-lory, Eleanor Meeker, Justine Welch, Llane Mamet, Xela Edwards.

Medlums are Jane Lane, Madeline Janis, Hazel Patterson, Billy Davis, Robert Haines, Helen Martin, Chlo Collins, Virginia Hawkins, Lebanon Hoffa.

Show girls are Elsie Frederick, Maxine Robinson, Rella Harrison, Bonnie Murray, Irene Joyce, Margie Murray, Adele McHatten, Della Har-kins.

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

Harry Thaw again hit the papers—this time with two tales on the first news page of a tabloid.

In one story it was told that Harry has proposed marriage to Evelyn Nesbit, she refusing and being quoted to the effect that she would "rather die" than remarry Thaw. The other story had to do with Harry being slipped in the face by Jeanne La Motte, cigarette girl in a cabaret.

Beniamino Gigli, Italian tenor, who was blackbanded out of a concert in Detroit recently, sang in a Stamford, Conn., church Sunday to the acclaim of his following in that city. Gigli was escorted in and out of the town by motorcycle cops.

The 25th annual revel of the Green Room Club was held before a fair audience at the Manhattan Opera House.

The engagement of Henry Russell, prominent music impresario of Europe and America, and Lady Patricia Blackwood, daughter of the Marquis of Dufferin and Ava, was announced at Monte Carlo.

Douglas Fairbanks and Mary Pickford sailed on the "Conte Biancamano" on the first lap of their round-the-world cruise. Titta Ruffo, the singer, was on the same ship.

Nettie Rosenblatt, daughter of Cantor Josef Rosenblatt, and Harry Weiss, New York manufacturer, will wed. It was announced at the Rosenblatt home.

Olga Petrova will tour the Loew circuit at a reported salary of \$3,000 weekly.

C. W. Friss, Under Sheriff of Oklahoma, was awarded default judgment of \$20,000 against the company operating the radio station KFJF, which, it was alleged, broadcast a slanderous speech.

The speech, made by the Rev. Lincoln McConnell, Oklahoma City minister, attacked the liquor conditions in the city. Friss contended that the minister told of the Under Sheriff accepting a bribe from a young man he had arrested. Friss is the only Under Sheriff in the county, but McConnell said he was ignorant of that fact and was not referring to any particular officer. Friss' \$75,000 suit against the minister is pending.

The M. & S. theatre circuit, headed by Elias Mayer and Louis Schneider, added to their New York chain the Apollo theatre and Harlem Opera House, both in Harlem. The Apollo is leased to the Minakys, who are running stock burlesque in the house, while the Opera House is being run as a picture house by Leo Brecher.

Milton L. Meltzer and Samuel Abramowitz, brokers, negotiated the deal.

Eugene Cornuche, owner of gambling palaces in Deauville, the French resort, died in Paris. From a waiter, Cornuche rose to a millionaire and the title, "King of Deauville."

As a possible "April fool" gag, a man and woman applied for a marriage license in New York, giving their names as those of Ramon Novarro, film star, and Katherine Wilson, playing in "Love 'Em and Leave 'Em" in New York. That the pair are to marry was denied for both.

Park Commissioner James J. Browne defended his leasing of the Dreamland Park site, Coney Island, for parking space in an affidavit submitted to Brooklyn Supreme Court. According to Browne, the space will cause a profit to the city of \$103,500 during the next three years, although for the last three it has made only \$20,126.

Martin Maroney, 18, of 442 West 41st street, is indicted as the slayer of Battling Siki, who was found shot in 41st street last December.

Vera, the Countess Cathcart, laden with the mournful memories of "Ashes of Love," her prize flop, sailed for England and home on the "Berengaria." Others on the same boat were Otto Klemperer, Paul Whiteman and orchestra, William Morris, Jr., and Maxine Elliott.

Thomas Spencer, 32, one time baritone soloist and star of Ziegfeld's "Follies," was killed in an automobile wreck at Camillus, N. Y., near Syracuse. Spencer resided in Syracuse. Only a week before he had entered suit for \$50,000 damages against the Duncan Sisters, alleging breach of contract.

Ere what was announced as his last farewell appearance in Amer-

ica in Philadelphia Saturday, Cyril Maude, who is to retire to his home in England after 42 years on the stage, warned against "the growing tendency in America at writing slay plays."

Elsie Janis, at the Hippodrome, New York, was honored at the theatre in being made a daughter of the Sidney Hankin Drew theatrical post of the American Legion. Elsie was also appointed advance courier of the legion's convention to be held in Paris in 1927. She will sail for Paris this week.

Leonard Wood, Jr., son of General Leonard Wood, is the author, together with Harold M. Sherman, of a play called "Sin Tax," announced for production by George McFarlane. The piece is described as "an emotional drama of the tropics."

The fasting title of Herr Jolly, who went without food for 44 days, being on exhibition in a glass cage all the time, in Berlin, is disputed by Frank A. Wolfe, Oklahoma farmer, who claims 49 days as his record. Frank is eager to meet Herr Jolly in a contest to determine the "world's champion faster."

The famous \$10,000 gold and diamond belt presented to John L. Sullivan by the citizens of Boston in the Boston theatre Aug. 5, 1887, turned up to be melted at the mint in Philadelphia. The belt, with its 397 diamonds missing, was brought to the mint by a junk dealer, who said he had received a little over \$800 for the metal.

The report that Carmela Ponselle, Metropolitan songstress, and Joseph Akston, literary agent, will wed is denied.

CHICAGO

"The Fall of Eve," one of New York's earlier fizzes of this season, is this week's stock offering at Ascher's Adelphi.

One hundred and fifty-two employees of the Universal Film Corporation assembled in Chicago last week for a six days' sales convention at the Drake hotel. A banquet at Rainbo Gardens, a reception at the Chicago Beach hotel, and a dance at the Trianon ballroom were amusement highlights during the conclave. Fourteen states represented.

Silvio Sciolti, professor at the American Conservatory of Music, is being sued for separate maintenance by his wife, Adele Sciolti, who charges that he deserted her four years ago and has fallen in love with one of his students. The \$100 a week which he has been giving her is insufficient, she claims.

Three armed men entered the Crillon cafe last week, tied the watchman to a chair, and blew the safe. The daylight robbery netted the bandits \$4,000.

Lucille Thomas, actress, living at 4161 Sheridan road, has brought suit for \$50,000 against Robert Gross, real estate and insurance man, charging assault and battery. She said she met Gross three months ago, and that about two weeks ago he phoned her to come to the Great Northern hotel. There they quarreled and he beat her, she claims.

Fred Roosenliern, 36, former heavyweight pugilist who fought under the name of Andre Anderson, died in the West Suburban hospital last week, as a result of gunshot wounds received in a Cicero cabaret gun battle the week before. A probe of the shooting is being made.

Chicago's first aviation magazine, "Aviator," was distributed about the state by five planes last week. Richard W. Sanger, pilot, is publisher.

LOS ANGELES

Robert O'Brien, picture actor, was slightly injured when a car he was riding in turned turtle four times and then crashed into a pole in Hollywood. Five other people were in the car, including R. S. Webb, local stock broker, who drove, all escaped injury except O'Brien.

Mrs. Clara Parrott, picture actress, was cut and bruised when an automobile in which she was riding was overturned near Lancaster on the Lake Elizabeth highway.

Aralco Tacedogon, 25, Filipino, was arrested when Iris Woods, 19, and a classic dancer, declared he wrote her a mash note in blood. After danc-

ing at a Wilshire society function, Miss Woods started home and was accosted by Tacedogon. After repulsing him, she went home to bed, and was awakened two hours later by a pounding on the door. The love note was then shoved under, penned in blood that the boy had obtained by biting his lips.

Forrest Taylor, at present with "Desire Under the Elms" here at the Orange Grove, plans to revive the old Baker stock company of Portland, Ore., with his own Portland stock company at the Hellig and present year-round stock at a new house to be erected in Portland.

Albert L. Warrender, air-circus stunt man, hung by his teeth from the wheels of an airplane for half an hour when he became too weak to pull himself back into the cockpit at Venice, Cal. He was finally saved when Jimmy Crossan, his pilot, flew over a soft sand spot on the beach and let him drop to be picked up by a passing motorist.

William Beaudine will make a tour of the country following his latest picture, "Ladies First," for Douglas MacLean and one more for Warner Brothers.

In her charge against Frank M. Sanford, motion picture producer, Genevieve B. Sanford, his wife, in her divorce suit stated that he handled her roughly in the presence of others. Sanford, in his cross-complaint, said that he was only holding her hands so she could not hit him. About \$200,000 in property is involved in the suit, Sanford claiming it as his separate estate, while Mrs. Sanford says it is all community property.

Jack Hoxie, former Universal actor, will go on a short vacation, now that his last picture under his three-year contract is completed. He did not announce what company he will be with when he returns.

Mrs. Tessie Pena, young Tia Juana entertainer, charged with the murder of Mrs. Frances Cole, her 30-year-old benefactress, went on trial in San Diego. It is expected that she will plead not guilty and claim insanity.

Charlotte Mineau, screen actress, filed suit for \$11,200 damages against the Yellow Cab Company, charging that she was injured when a cab backed into a motorcycle which fell on her foot and prevented her from working.

Mark Hyman and Larry Darmour, officials of the Standard Cinema Corp., New York, are here to confer with Joe Rock about future production plans.

Mrs. "Peg" Talmadge, mother of Norma and Constance, left for New York, where she will remain until Norma returns to the Coast.

The State Supreme Court affirmed the manslaughter conviction of Norman Selby (Kid McCoy) and overturned the decision of the State district court which had granted the fighter a new trial.

Robert Frederick Lamar, former director of music at Trinity Methodist Episcopal Church in Los Angeles, started an 18 months' sentence for violation of the Mann act at McNeil Island, where he was sent after being tried in Seattle.

His bride of a few hours, formerly Edna May Kenzel, and his nine months' old son were left to wait for him. He had married the girl prior to his going to prison on an 11th hour attempt at atonement.

N. V. A. WEEK

(Continued from page 1)

rasment by remaining out of the theatres.

Many acts picked as "surprise" turns, to appear gratis in various houses, begged to be excused on one ground or another.

Good for the House

Much dissatisfaction was registered by acts not in a position to refuse the requests on the grounds that the appearance of "surprise acts" boosted business in the houses, as evidenced by the Palace, New York, selling out Monday night and matinee for the first time in months, but the only satisfaction the "club" got out of it was the revenue from the collection.

Other headline and name acts expressed themselves as against the "surprise" appearances on the ground it reacted against future bookings. Lay-off acts were used as "surprise" turns in houses they had unsuccessfully tried to book and headlines claimed it took the edge off future appearances.

In several pop-prienced houses numerous patrons walked out or sought the sanctuary of the dressing rooms and rest rooms during the collection. Others refused to contribute, passing up the boxes and expressing to the management afterward their dissatisfaction with the whole procedure.

"GOING AFTER" BILLY SUNDAY

(Continued from page 1)

cause Farnum gave them something for their money.

Is it advisable for this pulpit ballyhoo to move in on a community which now has many problems—none of which he will solve—and many of which he will render more complex?

Are the citizens, merchants and newspapers going to be bludgeoned into contributing to a cause from a standpoint of sheer cowardice? It has been done before and it may be done again. Is Butte going to dig up real money for this evangelical acrobat to come and spit in the face of this none too prosperous community, herald its faults to the world and leave with a sack of gold from the simple-minded.

Civic Suicide

This paper has been on the right side of every question in its 12 years of existence and it is right once more when it declares that to bring Sunday to Butte for the months of June and July will be a form of civic suicide for which it will pay dearly. Bill Dunne, the Soviet organizer, was handcuffed and incarcerated for saying less than Sunday will probably say about Butte and its people; but Butte is asked to pay him for it. What has become of our red-blooded people anyway?

Within a few days our citizens will be virtually black-jacked for contributions, and will get them from men too white-livered to take the bit in their teeth, tell what is in their hearts, and say, "No," without stammering. I am told, and I have been advised, that my position is a daring one to take; that it will be dangerous and unprofitable for me to write as I do. But I am used to daring things and none of my truth-telling campaigns have been profitable.

I would rather be right than be popular; I would rather be broke telling the truth than rich lying; temporizing, acquiescing and groveling before the mob of simple-minded morons who plan to bring Billy Sunday here. Sunday has bled white every city in which he has appeared. He has taken away money needed for the grocer and the butcher and the merchant and the coal man and the milk man.

The attitude towards Mr. Sunday's promoters here so far has been rather tepid. The three civic clubs refused to be stampeded into endorsing him. Rotary, Exchange and Kiwanis heard the plea and said nothing. The daily papers, knowing well the Hippodrome character of Sunday's contemplated invasion, have not showered him with commendatory editorials. They have confined themselves strictly to the news in connection with his coming.

"Worked 'Em All"

Everyone who has traveled in the past five or six years knows that Billy Sunday is a played card. He has worked all the metropolitan centers, and he is now playing the "Sticks"; evidently he places Butte in the class of remaining "rube" or "hick" towns yet to be mopped up.

Butte was pretty sick of Bulgil before he got through in this city. He told a friend before leaving that the Montana American's exposure of him cost him \$15,000. But Bulgil was only a penny edition of Billy Sunday. Bulgil at his worst was only an amateur in the art of evangelistic brutality. Sunday is the original whirling dervish of the Gospel.

Bulgil didn't know how to lie on his belly on the stage and shout through a knot-hole in the platform to the devil down in hell to come up and fight him. Bulgil claimed he had tuberculosis and couldn't do certain stunts—although Bulgil is still alive.

But Bulgil has never been the same since he hit Butte or since Butte hit him. The American's exposure of the fact that he was a crook and a criminal, which was never challenged or disproved, has been asked for and sent to scores of cities and reproduced in newspapers which are awakening to a sense of journalistic bravery in America.

Strange, is it not, that right now at a time when Butte is tense with threatened labor controversies, which even in embryonic stage have a depressing effect felt in business circles, the clerical "overall gang" is out mooching from none too prosperous business men to bring to Butte the greatest money-grabbing evangelist in history. The business man who contributes to bring Sunday to Butte not only loses his

contribution but he contributes to a condition which will keep out of his store, office or other place of business the \$30,000 or \$50,000 Billy Sunday purposes to leave here with.

Lead for Paper

I don't know why it should devolve on this publication to pack the weight of fighting mail-order crooks and stopping them from robbing the people here; of fighting the overall gang or of trying to save Butte from the blighting effects of evangelistic fakery. I guess it's just because somebody has to do it.

There may be a lot of latent brains in this camp. Journalistic or literary ability is about as valuable here as the golf championship would be to its holder in the Arctic circle. What the town seems to need most is what is vulgarly known as guts.

The Mad Mullah of the gospel will come to Butte if he gets the coin; if he don't our souls can all go to hell in their own way. Mr. Sunday has none of the weakness of the ordinary Missourian who insists on being shown; it will not do to merely show him. He is like the man from Joplin, Missouri. You've got to put it in his hand—and plenty of it.

Evangelical Pugilism

In return for this, you will probably hear, if you attend his lectures, that Butte has been once more discovered to be a "hell-hole" and that you who listen to him are "licentious pups" and other choice expressions characteristic of evangelical pugilism. And the Associated Press will once more live its wires with the alleged ill-fame of this great human, big-hearted, careless city—with the best, most generous, kindest people in the world.

Get-rich-quick spouters like Billy Sunday have done more to destroy Christianity than the scimitars of Mahomet, the hordes of Genghis Khan or the philosophies of Buddha or Confucius.

He has as much in common with the meek and lowly Nazarene as Emma Goldman has with Calvin Coolidge. He stands at the theological antipodes of true Christianity.

Bryon E. Cooney, editor of the "Montana American," is recognized in his home town as a friend of the show business and its people. He was a close friend of the late Uncle Dick Sutton, whom hundreds of show folks well and kindly recall.

Evangelist in Jail

Shelbyville, Ill., April 6. Rev. "Jimmy" Delk, trapeze performer, tent evangelist and erstwhile restaurateur, arrested in St. Louis on indictment charging improper relations with a 12-year old girl he took for moonlight rides while conducting revival meetings in this city 18 months ago, had numerous admirers. A deluge of mail to the Shelby county jail, where Delk is in custody, has indicated as much.

Authorities are going to present some of these missives to the court in an endeavor to save for Mrs. Effie Pierce, one of Delk's dupes, a 70-year old widow, the \$300 bond money forfeited last fall when Jimmy failed to appear before the bar. That Mrs. Pierce was an easy victim for the evangelist was indicated when he explained about her case.

"Mrs. Pierce has been a very dear friend," the former acrobat said. "One day she told me I ought to have an auto in my work and pressed 200 \$5 bills into my hand. I bought the car. She frequently contributed to my other work—altogether about \$5,000 or \$6,000."

Mrs. Pierce has twice visited the jail to call on her philandering parson but has been refused admittance.

2-Gun Evangelist

During his stay in Shelbyville before the law got after him, Delk said that three men had fired on the Pierce home, where he was staying. He fired back, he said—his habit of carrying weapons "for protection" earning him the sobriquet in southern Illinois of the "two-gun evangelist." Delk and his co-worker, Pierce Matthews, were among the 750 who attended a meeting in St. Louis last week at which the recall directed against Mayor Miller was initiated. They and three others voted against it. Delk is 40, married and has two sons.

POLICE AFTER SPEAKEASIES ON SIDE STS.

**Capt. Burns of W. 47th
St. Insists on Restau-
rant Licenses**

A new move on the part of the police to rid Broadway and its contiguous streets of "speakeasies" and cabarets was made by Captain Charles Burns of the West 47th street station. He directed his men to visit all cabarets and alleged "speakeasies" that have dining rooms to see that they have the necessary restaurant permit.

Some time ago the police endeavored to drive these places out of business by calling on the building department and having a mid-night visit to see if their places conformed with the building laws. In several cases they were found to be fire traps. They had to close until making repairs. Where a restaurant is operated in conjunction with dances it must have a license as a restaurant.

Apply for Permits
Captain Burns directed his men to visit each place on post and see if they had their permits. He also assigned plainclothes men to assist. Many places were visited, and in each case they told Magistrate Ryttenberg in West Side Court they had made application for the permit.

Patrolman Alfred Muolo of the West 47th street station summoned to court Abe Stein of the Capital Club, 133 West 52d street, and Chin Yuen of the Mayfair Club (and who has the kitchen concession) at 219 West 58th street. In both cases the defendants asked for an adjournment, which was granted.

Two French Waitresses Battle Into Court

"The battle of cups, plates and omelettes" occurred at Eugene's restaurant, 26 West 49th street, between two French waitresses. When the missiles and foodstuffs quit flying both were locked up in the West 47th street police station. One needed the attention of an ambulance surgeon to treat her forehead that had stopped a plate.

Rosa Rogalle, 26, brunet, 450 West 46th street, was the injured waitress. Dr. Glassberg of Bellevue Hospital swathed her forehead in bandages. She charged Alice Berger, 28, waitress, 506 West 146th street, with throwing the crockery. The Berger girl was locked up on Rosa's complaint. Then Alice decided that Rosa ought to be a prisoner, and Lieutenant Barney McGowan lodged a complaint against her on Rosa's say so.

Alice's Bail for Both
Alice was soft-hearted. She had enough to bail herself out. When she saw Rosa was unable to get bail, Alice went on her bond. Alice carried her bank book that showed she had a "few pounds" salted away.

The restaurant, close by 5th avenue, had a few patrons dining. Two waitresses headed for the kitchen to get a patron an omelette. Whether it was an onion or Spanish omelette never will be known, as it was used for a missile while it lasted.

Bad feeling has existed between the "Frenchies" for some time. The argument arose just as the omelette was finished. Rose is alleged to have thrown the omelette. Alice hurled part of it back at Rosa.

Diners fled. The waitresses then began to seize plates, cups and saucers. Alice was the better dodger. She stopped nothing. They continued the fight to the street. Word was gotten to Patrolman George Horner, Traffic B. He found the combatants on the street pulling each other's hair.

In West Side Court Magistrate Ryttenberg directed a charge of disorderly conduct drawn against Alice stating that would suffice for the testimony in both actions. When he heard the facts he discharged the "battling waitresses."

Eugene told reporters that their jobs were through.

Primary Candidates in Chicago Endorsed by Theatrical People

Chicago, April 6.
Next week Chicago will hold a primary election. Among the candidates before the voters are several who have proven themselves friendly to show business and show people and who deserve the hearty support and votes of all persons residing in Chicago interested in theatricals.

Theatrical interests, say the show people, have not always been on amicable terms with all departments of the local government. Men who have shown themselves with, not against, the stage and screen should be elected.

The following candidates are submitted and endorsed by the show people:

For Board of Assessors: Gene Oliver, Adam Wolf, Titus Haffa.
For Sanitary District Trustees: Lawrence F. King, Morris Eller, Charles E. Graydon.

For Fifth State Senatorial District: Roy Woods.

For 17th Senatorial District: Al Prignano.

For Sheriff: P. J. Carr.

For County Judge: Joseph P. Savage.

For County Treasurer: George F. Harding.

For County Clerk: Robert M. Sweitzer.

For Judge Municipal Court: Lawrence B. Jacobs.

For Probate Judge: Henry Horner.

For Probate Clerk: Mitchell C. Robin.

For Clerk, Criminal Court: John H. Passmore.

This list covers but a portion of the offices to be voted for. Where candidates were unknown or their sentiments unrecorded, show people have omitted them.

'ROUND THE SQUARE

Matter of Flo Hart's Marriage

Some doubt seems cast upon the positiveness of the marriage of Flo Hart to a son of Rabbi Weinberger, and brother of William Weinberger, secretary of the Friars. New York dailies printed the report last week, with Miss Hart having admitted it to one reporter but later denying it. She is said to have denied the marriage after talking to Weinberger who was in Kansas City at the time.

Newspaper men say they have no doubt the couple are married but don't know where the ceremony occurred. One reporter called up Kansas City for a statement from Weinberger. When informed of the purpose of the call the first thing Weinberger answered, it is said: "Don't say anything about it until I get back to New York. I want to tell my folks first."

Flo Hart has been previously twice married. She was the widow of the late Fred Belcher of the Remick music concern, until she married Kenneth Harlan, a picture actor, divorcing him some months ago.

Night Life Reporters

Tabloids appear to give the most attention to the night life along Broadway as it may be found in the night clubs. The two best known night life reporters are Mark Hellinger of the "News," and Walter Winchell of the "Graphic." They are welcomed at the night clubs, having always protected the clubs and never having "tipped off." Each of the reporters is allowed an expense account by his paper and is independent in his night life knocking about. It also has led to many invitations to both of the boys to parties, where they are ostensibly asked as guests but with a hope that the details of the affairs may find print.

Messrs. Winchell and Hellinger, however, are not wild over their Times square nightly assignment. It means they are up until six or seven in the morning; it has ruined their regularity of living and they have about concluded to go to bed earlier, despite that they might lose a story now and then.

Each has another department to look after on his sheet. Winchell has made the dramatic department on the "Graphic" of which he is the editor stand up and Hellinger contributes an interesting special story on Sundays of intimacy with well known or notorious people.

Last week in the "News" Mr. Hellinger told an inside and unknown tale about Peggy Hopkins Joyce, about how she broke a banker and then tossed him. The story said the banker's name was Bill, which it is and his other name is known to many. The banker not only went broke but lost his job. What Mark didn't tell was that the other day the banker asked a night club to hold back two N. G. checks he had issued until he could make them good. While chasing with Joyce he had spent thousands in the night clubs. Hellinger had a very good story, holding out the banker's name to save whatever rep he has managed to retain.

A banker should not be blamed too much for falling for a smart woman. A picture man of much more worldly knowledge and in her own set nearly did the same thing, barely saving himself.

"Extra" of Brooklyn Daily Got Sales

One day last week a couple of elderly newboys ran wildly through Times square and side streets, shouting "Extra!" with a huge bundle of papers. Of the many purchasers at 10c each, one buyer had to laugh when finding the "Extra" was the Brooklyn "Standard-Union." The only startling news he could find in it was the front page streamer announcement that at present the "Standard-Union" is the only daily in Greater New York going back to the pre-war price of 10c.

Pincus Sent Orchids to Gumble

A sensational story but held very quiet has been going around the vaudeville, music and picture circles, of Joe Pincus having sent Mose Gumble a bouquet of orchids. Mr. Gumble confessed he had received the flowers and asked each questioner if they had heard anything funny about Joe of late. Mr. Pincus would not say one word about the incident but confided in all of them that he thought "Mose is a lovely boy."

It started a controversy among the admirers of both the men. Friends of Joe said Mose must have suggested the orchids, while Mose's supporters claim that Joe must have made the first advances.

Mr. Gumble is with the Remick firm (music) and Mr. Pincus is making a high living turning out comic moving pictures for Fox. Mr. Pincus but lately returned to New York from the coast. He had not seen Mose for many months and said that when first glimpsing the chubby faced professional manager, he could hardly restrain himself from doing a Weberandfields with him. Mose looked so good, Joe claims. Mose says he had not noticed anything strange about Joe or his actions; that he was glad to see him back and let it go at that, until the orchids came to him with Joe's card, reading "Dearest Mose."

Mose has been married twice and Joe only once.

Caught Shop-Lifting

Two young women who said they had been show girls with different musical comedies, but now out of employment, spent Thursday night in a cell at the West 30th street police station on a charge of shop lifting.

They were observed helping themselves to some silk stockings in Stern Brothers on 42d street. They left the store without paying for the stockings and were followed, arrested by detective Thomas Walsh of police headquarters.

At the West 47th street police station they described themselves as Lorraine Nevins and Seigrd Olson, 21 and 23, living at 1419 Commonwealth avenue, Boston.

5 BANDITS TAKEN

By the arrest, early Sunday morning of six men, all of whom have long criminal records, detectives are confident they will be able to explain numerous "stickups" of card and crap games that have occurred in the Times Square district in the past few months.

The arrests were made by detectives of the truck squad who have followed the six men for three weeks in an effort to get enough evidence against them. After the sleuths had trailed them from the Hotel Markwell they saw them enter a house at 55 West 46th street.

After waiting outside a short time the police saw the six come running out and observed two of them throw revolvers into the street. The detectives pursued and arrested the men. In their pockets detectives said they found jewelry and money which later was found to have been stolen from 17 card players in the 46th street house.

The detectives were informed that the six highwaymen were looking for a wealthy Chinese who frequently played in the game and who is believed to always carry large sums of money and jewelry. The Chinese had left the game just a few minutes before the bandits arrived.

Despite they have prison records several of the prisoners are well known in Broadway cabarets. The police point out that their acquaintance was so wide that they knew just where the gambling games with large stakes were played and who some of the more wealthy players were. When the case is called today (Wednesday) for a hearing the police expect to have more than 50 persons who have been victims in court to try and identify them.

Those arrested are Harry Wallon, Adolph Abraham, Nicholas Regaloni, John O'Brien, Nicholas Chrisano and William E. Baker. In court an attorney representing them objected to the magistrate holding them without bail and said that the men should be sent to a hospital and pointed out to their injured arms and heads which the prisoners declared had been inflicted by the detectives.

Night Club Hostess Had Yen for Song

Rose Weller who said she had been a hostess at the Beau Arts and other supper clubs, spent the night in West 30th street jail keeping everyone awake, prisoners, sleeping cops, and a tired lieutenant when she sang the "Prisoner's Song" in the proper atmosphere, but to an unappreciative audience.

Rose lives at 129 West 47th street. She had just quit a party of friends near the Parody Club. Without warning she began to warble the song. Few enjoyed it and cheered her.

Johnny O'Hara, bluecoat, pleaded with the songbird to go home. Nothing could stop Miss Weller; she sang it again and again. O'Hara pleaded that it was Easter and maybe some good friend would bring her some flowers. She had better go home.

She refused. O'Hara took her to West 47th street police station and she was "booked." She sang for Lieutenant "Broadway" Johnny Collins. In the dormitory the sleepless cops hurried shoes from their beds but nothing could stop Miss Weller.

She was arraigned next morning before Magistrate Ryttenberg in West Side Court. Her lips began to move and fearing that she was going to sing again the court quickly suspended sentence on her.

2 GAS SUICIDES, BOTH WOMEN

**Mrs. Mary Gobetz and
Margaret Adams**

Gas ended the lives of two women, one a hostess in a supper club and the other a former dramatic singer. In both cases the women yearned for their parents. The police record both deaths as suicide. In neither case was a note left explaining the cause.

Mrs. Mary Gobetz, 30, former dramatic singer and the wife of Robert, pianist, residing at 60 West 104th street, was discovered by her husband seated in a chair in the kitchen of their apartment. Gas was flowing from the gas range. Mr. Gobetz summoned aid. Patrolman Percival Bulgar of West 100th street called Dr. Felder of Knickerbocker Hospital, and an emergency crew from the Consolidated Gas Co. The crew worked over Mrs. Gobetz with a pulmotor for more than 20 minutes, but she was beyond human aid.

Mrs. Gobetz' death was tragic. Several pieces of flowers given to her for Easter by her husband rested on a mantelpiece. She was attired in her night clothing.

Several hours before Mrs. Gobetz destroyed herself she had her husband play several of her favorite songs on the piano. She accompanied him by singing. She asked him to get the permission of the tenants on the same floor so that they would not object to the playing of the piano at the early hour.

When Gobetz returned and said he had permission she seemed pleased. Before he began to play she remarked she felt lonesome because her mother and father were at New Haven where they made their home.

Concluding several numbers on the piano, Mrs. Gobetz declared that she was satisfied and left apparently to retire. They occupied separate beds. Gas pervading upper floors attracted neighbors who notified the pianist of their fears.

Sad and Lonesome
Deploring that she felt sad and lonesome because her mother and father were at home, North Adams, Mass., Margaret Adams, 21, former hostess in a Broadway night club, living in a furnished room at 336 West 51st street, committed suicide by inhaling gas. Tenants in the building detected the odor and notified Patrolman Paul Kastner of the West 47th street station.

Dr. Finkelstein was summoned and he pronounced the hostess dead. Investigation showed that gas was escaping from a wall jet. There were no notes offering a motive. Miss Adams' fiance said to be an actor arrived soon after the discovery of her body. He wired her parents in North Adams, Mass.

According to roomers in the house, Miss Adams stated that she was extremely lonesome because her parents were home. She said she wished they were here to spend Easter with her. She also told roomers that she recently buried her younger sister after a prolonged illness.

STACIA LE DOVER ROBBED

Stacia LeDover, recently with the "Music Box Revue," reported at the West 47th street police station that while attending a rehearsal her room at the Claridge Hotel was ransacked.

She told Detective James Leech that the intruder robbed her of an ermine trimmed black velvet coat and a traveler's clock, valued in all at \$800.

Ruth Shepley Entering

Ruth Shepley will shortly enter vaudeville under direction of M. S. Bentham. Her vehicle will be a condensed version of "The Misleading Lady," by Paul Dickey. Four others will appear in support.

Miss Shepley created the feminine lead in the original production produced some years ago by Henry B. Harris.

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ERIC HAGENLACHER

Billiard Champion
10 Mins.; Four
Hennepin-Orpheum, Minneapolis
(Vaude. Pct.)

How hard up the Orpheum circuit is for names may be adduced from the fact that they have taken the only time that Eric Hagenlacher has available and booked him for five weeks in the mid-west. Mr. Hagenlacher, the German who recently won the world's 13.2 ball line billiard championship from Jack Schaefer, opened at the Hennepin-Orpheum, sharing the headline position with Jimmy Hussey.

Little entertainment value to the Hagenlacher act for the many vaudeville patrons who do not understand billiards and cannot appreciate the skill required in making the trick shots which he exhibits. The women patrons, in particular, feel an act of this sort is a total loss to them. Even many billiard enthusiasts expressed the opinion that Mr. Hagenlacher's exhibition produced nothing out of the ordinary in trick shots.

The new champion is a good looking fellow and makes a nice appearance. He goes about his business in workmanlike fashion, but without showmanship. A personable announcer explains the various shots. The best of about 10 of these is where the champion lines up 30 drinking glasses and makes a four-cushion bank, kissing the two balls without touching any of the glasses. This won him plenty of applause Monday night when the house was only fair. The act ran about 10 minutes, closing the show.

The exhibition is visible to the audience by means of reflection in a large mirror tilted at the proper angle above the billiard table.

PAUL RAHN and CO. (5)

Musical Sketch
17 Mins.; One and Full (Special)
58th St. (V.-P.)

Rahn has played with a female partner under the team name of Rahn and Beck and also by himself. This time he has four girls and a young fellow in his support. He plays the lead in a musical sketch which has as its plot the selection of a wife by a boy who has proposed to four girls. His "out" is to have them each do their best for art's sake, and he promises to marry the most artistic.

In the group is a coloratura soprano, two dancers, and one girl dressed in mannish raiment, her voice being deep and her manner masculine—in direct distinction to that of Rahn, who nannified many lines when letting them go straight would have been better. When the girls did their specialties, the coloratura warbled an aria which didn't start any panic, the mannish gal talked a song and also lost out; but the two dancers combined with the young fellow of the turn for real returns. Rahn himself did several songs and some effeminate comedy stuff without getting past first base.

The first drop used is in "one" and is the exterior of his home, while the second is nice looking and represents a drawing room. The turn is nicely costumed and well staged, but Rahn is hardly strong enough to be featured over five other people, as at least two of them, the dancers, came in ahead of him in actual returns.

On the strength of its flash, this one is good for the intermediates. *Slek.*

"BROADWAY WHIRL" (6)

Revue
15 Mins.; One and Full
American (V.-P.)

Three girls and three men in this vaudeville revue offered by Nella St. Clair. Designed as a flash turn, it about makes the grade.

A juvenile sang the opening lyric quite confidentially out in one. It was discovered, however, that he was always seeking genius, maybe for Broadway shows. Thereupon in full the girls were individually presented, coming on with plenty of bare skin in sight. Back into one, two boys eccentrically costumed did very well, in fact they are the strength of the act.

Again in full stage, one of the girls danced Spanish. Another performed and did well on her toes for a girl her size. She worked in the Charleston in that fashion. The male dancing team again was forward with tap work. A valentine song duet by the juvenile and one of the girls was a flivver. The straight appeared in the finale, supposed a Russian dance idea.

"Broadway Whirl" is well costumed and satisfied on fourth. *Ibec.*

JOE FRISCO

Comedy, Songs, Dances
20 Mins.; One
Palace

Frisco, the original jazz dancer, has added Joe to distinguish him from other Friscos but after showing his new single he won't need any other distinguishing mark.

The former Chi king of hoof has developed into a Broadway character and succeeded in projecting that character across the footlights. Somebody will some day write a show around this bird who is more imitated than any other artist of this decade and the author of enough wise cracks to fill the Grand Central Terminal.

For his single turn Frisco has strung together several original bits of comedy business, one with a trick cigar with mustache on top that will probably rate as the funniest gag of the season. He uses the cigar with the mustache pointing forward to play a rube character and by rolling it upward with his lips, he is a villain with pointed handle bars.

Another pip is his rabbit handkerchief. After doing the trick he says he will make an elephant for any woman who will bring a table cloth.

Worked in between gags are three dancing routines that stamp the saw-dust king as one of the sweetest soft shoe dancers in the business but his big shot is a Jewish Charleston which stopped the act cold.

Another bit which should develop into a pip is an impersonation of a street fakir. Donning a false mustache Frisco does a coking impression of an old time fakir selling the yokels in a country town. His line "Step in shills," after making the pitch, is a panic with the wise ones.

Opening in overcoat and derby hat he hangs up the heater revealing a funny looking coat. He explains that he could appear in evening clothes but he likes to dress plain. Another gag that elicited was his reference to "feeling." After stressing the word he suddenly remembers his diamond pin and fans himself.

Frisco is as refreshing as an ocean voyage. He has everything in his single and is a potential headliner. A unique product of a hard school, he is as representatively American as a hot dog.

If vaudeville lets this fellow get away it will cost plenty to lure him back for spasmodic visits. *Com.*

FRED ARDATH CO. (12)

Band and Comedy
33 Mins.; One and Full (Special)
Broadway (V.-P.)

New act for Ardath, he personally heading a band of 11 pieces with a woman also included for vocalizing. Aimed for comedy, the routine has Ardath kidding back and forth with everybody on the stage and introducing the boys by means of an ensemble number at the opening.

The band only solos twice instrumentally, the remainder of the numbers being split up for laughs. Ardath has revived Tom McNaughton's "Three Trees" for one bit (doing it as the "Three Rocks") while a soldier encore bit carries a march ballad titled "My Dream of the Big Parade," sung by the woman. It sounds just like it reads although a not half bad effect is gained through a scrim that cuts the boys off at the waist as they tramp in unison and seemingly advance as vidor has "shot" the battle stuff in the picture of that name. All this is done to a woeful and mediocre copy of Kipling's "Boots," not only the stanzas being poor but the woman's conception not any too strong. One of those "hoke" dramatic finishes sure to clean-up in a pop house.

As musicians the boys do well enough. Ardath's kidding lessens their responsibility in this direction while a smart Charleston is provided by one of the youths as a climax. Previous to that a tenor solos "The Prisoner's Song," and does it well enough although it seemed out of place here Monday night because of the Gerald Chapman sentence of which the dailies were full.

Ardath might drop into the picture houses to get an idea on how to light the act. The current illumination throws too much light into the audience by means of a chandelier with dimmed foots. Trimming here and there would help albeit Ardath is heading a turn that should keep itself busy (if there's no difficulty about money) as it's a meritorious mixture and makes the effort to get away from the conventional band act. *Skip.*

B. A. ROLFE and Orchestra (12)

20 Mins.; Three
State (V.-P.)

Following all sorts and conditions of bands was a pretty tough assignment for the B. A. Rolfe dozen, particularly after glowing reports about this band during its picture house and Sunday concert engagements at the Winter Garden and Earl Carroll theatres. And because it follows a flock of ultra bands, it shapes up as just another good stage organization. While this is not a glowing summation, it is not intended in a slighting sense.

It compares favorably with the good bands around, lacking the "name" some possess but shaping up as musically fine. It has a thorough musician in Rolfe at the helm, his cornet virtuosity alone being a distinguishing trade-mark, and as such commanding important attention when Rolfe was of Vincent Lopez's band. His high register always stopped the proceedings as it does here.

The line-up of 12 (including the leader) is three reeds, xylophone, who doubles violin; three brass, bass, drums, banjo and piano. The xylophone is really a marimba with a Rolfe imprisonment and known to the profession as a Rolfeophone, or something on that order. It is the leader's theory the percussion instrument is exceptionally worthy for rhythmic purposes. None of this is taken advantage of for stage presentation or heralded in any manner. If briefly explained, it might mean something to the act.

The routine opens slowly, with a free version in rhythm of Wagner's "Meistersinger." It's a tepid start and could be omitted entirely in favor of the "Always" transcription for an introductory, wherein is featured Rolfe's cornet specialty, a vocal chorus and other incidentals. "Show Me the Way to Go Home" is a novelty entry introducing various versions such as stogie, Scotch and English pop. They all clicked. Rolfe in a duet with another cornetist was only secondary to his teammate. That instrumentalist featured a sweet mute that merited a recall and was a show-stopper.

A "hot" number was the getaway with "Women!" the encore, again giving rein to the band's versatility. Another encore could have been taken.

Rolfe should find favor generally. The picture houses particularly will like the musical merits of his presentation although vaudeville, too, will accept him graciously. *Abel.*

DICK LUCKE and Arcadians (6)

16 Mins.; Special Setting (Garden)
51st St. (Vaude-Pct.)

This band has about the best-looking boys that have trooped along. Its stage embellishment looks fine and fancy. The stage outfits are immaculate and the boys tend strictly to their musical knitting.

According to the program the Lucke band is composed of Dick Lucke, evidently the chap at the loaves; Waldo Sundemo, Joe Farren, Jimmy Jackson, Maxwell Williams, Walter Lucke and Jimmy Kirkwood. Just how the instruments are assigned isn't programed but the makeup is of the usual sax, cornet, trombone, drum and piano combination.

The band is seated as though outdoors. In white, half-sleeved shirts with attached collars, white pants tucked in black boots, they look as if they just finished riding polo ponies, etc.

While the band impressed and got its numbers over nicely a still better impression was made through the introduction of specialties by some of the feminine principals with the "Toytown Revue," used as the finale of the Orpheum unit show.

The addition of the girls displaying talent creditably presented, helped the band score an emphatic hit.

Incidentally this whole turn, the Lucke Band and the Chicago Steppers, as the girls are called, seems cut to a nicety for the picture houses.

The Lucke band has a drummer who does what vocalizing there is done by the band members; he has personality and enough vocal ability to diversify proceedings.

The band is pleasing; it doesn't stall and it doesn't go in for a lot of monkeyshines with their instruments. And the leader is about the most modest and unassuming band chap Broadway has seen. *Mark.*

WESLEY BARRY and CO. (4)

20 Mins.; Full (Special)
51st St. (V. & P.)

Wesley Barry is the former freckled faced kid of the movies, grown considerably taller and making his first eastern vaudeville appearance in "Jerry Makes Good," written by E. P. Heath and staged by Paul Hurst.

The vehicle means little other than a sort of set up for the screen player providing opportunity for some of the Barry kid's stock tricks. But is too Chautauqua even for the three-a-days unless the curious can be drawn in to grab a peek at the star.

As for the substance matter of the act they've dug deep into the archives of ancient melodrama. Jerry (played by Wesley Barry) has saved up \$200 to send his mother to California for her health. His pal Chick drops in with news that "The Weasel," notorious criminal, has broken jail and there's a price for his capture. Chick has a loaded gat and much comedy is planted ament what both boys intend to do if the bandit crosses their path. The latter slips into the room, gets a flash at Jerry's \$200 and holds him up while Chick takes air.

Jerry's mother returns and tells the boy that the criminal is his father whom she had told him was dead. She then spins a yarn of desertion and neglect with the father pulling a bank robbery and making off with another woman when Jerry was a kid.

Despite loyalty to his Ma the boy also has a certain respect for the father and turns him loose only to be met at the door by the sheriff who takes him back to prison and splits \$1,000 reward between the two boys as the tag.

Barry does as well as could be expected with the material at hand although his speaking voice is a trifle thin for the larger houses. His support is nothing to rave about for a first class audience with the exception of Pat Kemp who does well as Chick.

Spotted third on this six act bill it went over mainly on Barry's personality rather than entertaining qualities. It will have to depend upon this angle elsewhere. *Edbs.*

"TELL TALES" (4)

Comedy Revue
17 Mins.; One and Full Stage
(Special)

Rath and Garren, producers of this revue comedy have dug up a new idea, new to vaudeville at least, in the manner of presentation. The revue is constructed around two character women, village gossips and scandal mongers, both contributing the comedy.

A juvenile and ingenue complete the compact cast of four, the latter duo handling all of the double songs and dancing except one number, a well written special song in which the gossips put the neighbors on the pan.

The curtain rises on a drop in "one." The center panel is of a small town residential street. Two cottages, on opposite sides of the drop, represent the homes of the gossips. What they think they hear and see is told in full stage by raising the center panel of the drop.

A girl rehearsing a love scene is seen by the audience and construed by the gossips as an actress having "an affair" while her husband is away. In like manner they mistake a nurse's patter about a confinement "case" as the lingo of a bootlegger. A wedding number is worked in legitimately when one of the gossips leaves to attend the wedding returning with an armful of apples to tell her cory "There wasn't enough fruit to go around."

For a finish the pair sic a copper onto the actress whom they accuse of murder. The denouement shows the actress rehearsing her part, using a dressmaker's dummy. When denounced by the actress as a pair of prying scandal mongers they retort they don't want to live in the same street with such notorious people, whereupon the cop shoots them both.

The act has all the elements for vaudeville success including a new slant on the "flash back" idea. The two character women stand out. Both are excellent "types" and consistently funny. It's an act that should work consecutively in the intermediate houses. *Con.*

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ROSE and MOON REVUE

Songs and Dancing
10 Mins.; Full (Special)
Broadway (V.-P.)

About the usual conception of this type of act. The principals are backed by a mixed octet of which the boys provide most of the leg-manila dynamite through ground work. Moon introduces each of the specialists when it comes time for them to solo, making an attempt for comedy in so doing.

The burden actually falls upon the "Co." Inasmuch as the name pair limit themselves as to effort. Miss Rose looks nicely but her partner should see to his appearance during the early portion. This mainly revolves around the rakish angle at which the straw hat is worn above a tuxedo. It doesn't jibe.

Various styles of dancing are offered, the girls going it alone to supply toe work, kicks and acrobatics while the boys adhere to fast hoofing and "hock" stuff. A couple of the latter group are applause winners although the girls found it more difficult to arouse a tremor.

The act eventually reaches full stage through two draped drops, the main set also being "hung." The action is fast and some of the stepping is worthy. In fact, if compared to the effort expended the results aren't all they should be. A rearrangement of the manner in which the individualists are introduced may aid and the curtailing of the boys' tendency to repeat what is seemingly a favorite step should eliminate a certain tone of sameness now present.

Closing the show at this house the act held attention all the way. It has a degree of sight value and with attention should improve. *Skip.*

DAVEY JAMIESON and "RE-VOLTERS" (8)

Singing and Dancing
20 Mins.; One and Three (Special)
51st St. (V. & P.)

This turn is somewhat of a new slant for an all male combination bound to click both on novelty and intrinsic entertainment value. When the boys come on for the ensemble introductory in one everybody out front is set for another band act but are agreeably fooled when none materializes.

Jamieson is a hoover of marked ability who has grouped the Paul Simmons singers as his support. The latter have quality voices and good harmony.

After the opening in one the act goes to three for another vocal ensemble "Girl O' My Dreams" planted well and topped by another eccentric by Jamieson. Back to one for some more stepping and then to three again with a setting representing the campus of Old Heidelberg with the boys properly costumed and rendering the drinking song. Jamieson comes back for some more hoofing, this time inviting the audience to select the sort of dancing they want. All on for a vocal reprise of the drinking song for an effective tableaux finish.

Has plenty of entertainment. Went over with a bang as the closer here but deserves a better spot. Good bet for picture houses also. *Edbs.*

DONOHUE and LA SALLE

Acrobatics and Dancing
8 Mins.; Full Stage
American Roof (Vaude.-Pcts.)

Man and woman, both using plenty of showmanship. Man does drunk on entrance to play a solo on a trumpet to quiet returns. Dancing by both gets over, this topped by a legitimate "Charleston" by the woman.

Man does several excellent complete somersaults from a still position. Good trick leaping. For a yelled-for encore, a double tap dance was done and gotten over.

Small time but small time can't ask for a better opener.

DEL ELWOOD

Blackface
13 Mins.; One
American (Vaude.-Pct.)

Del Elwood has evidently watched some of the real cacklers judging from the style he affects and the old gag about stepping on the piano, asking the folks to come in closer and wisecracking about others on the bill.

This elongated chap sings and talks, with his talk of ancient vintage and several wheezes that need censoring.

Del Elwood is a small-time burnt-corker and even there should tone down some of his stuff. *Mark.*

LOEW'S STATE, N. O., OPENING BIG EVENT

New Orleans, April 6.

The dedication of Loew's State was the big event of the season locally, with the town still talking and sending in also at the box office.

The opening Saturday brought Marcus Loew and other executives of the circuit here. Also Nils Granlund and his usual array of stage and screen celebrities, who in one way or another contributed.

The dedication ceremonies were stage managed and planned for results. Much of this credit is due Terry Turner, head of the Loew exploitation department, and his aides, who went after billing and stunts like a circus, and got results.

Topping all was a street parade with the guest performers, beauts and screen celebs in line either in floats or decorated autos. The event gave the localities practically another Mardi Gras in spring.

The performance also was corkingly good, with the regular acts enhanced by many of those who had made the trip with the Loew party to assist in sending the christening over with a bang.

Visser and Company opened the show and clicked with their dancing, eccentricities and acrobatics. Frank Whitman followed and scored with his diverse violin playing. Pease and Nelson held the tray and got over as well as the predecessors. Toney Grey and Company projecting blackface merriment garnered more than their share of howls and applause, with Leon and his death ray gun mystifier closing the regular bill.

The windup of the regular show was Nils Granlund's cue to hop upon the stage as master of ceremonies for the beauts and celebs to follow in an impromptu entertainment.

In the latter division Buster Keaton and Lloyd Hamilton copped the show with some impromptu stuff in the aisles and later in a stage box. Rita Owin and Juliette also did their stuff, the former clicking with a dance routine and the latter contributing her familiar footlight impressions. Then some 50 screen celebs were brought on and introduced by Granlund, with the show running well into the morning hours, but still untiring to those present, most of whom never budged until the final stunt had ended.

The State, spotted at Canal street, occupying a square between Rampart and Elk place, is a magnificent edifice, said to represent an outlay of \$2,000,000. Its architecture is of the Spanish type, with outside walls stuccoed in white and capped by a red tiled roof. It has a capacity of 3,600, with the gallery entirely reserved for colored folk.

The theatre was designed by Thomas Lamb and erected under the personal supervision of Ann Dornan of the Lamb offices.

Rodney D. Toups, formerly in charge of Loew's Crescent, has been appointed resident manager of the new State.

The house is being jointly operated by Loew's and the Saenger Amusement Company.

Until the advent of the State probably New Orleans was the only city of its size in the country without a regular theatre on its principal business thoroughfare. The most Canal street has ever had has been a store show. Theatres here are side street houses of limited capacity, with a couple of them hidden away at the end of an alley leading from one of the side streets.

Samuel.

PALACE (Straight Vaude)

A sell-out audience greeted one of the season's best bills at the Palace on Monday night. But leave it to the boys to gum up the works.

At least a dozen people walked out in disgust during the collection which was taken up after intermission. At this house the actors were saved the humiliation of having to take up the collection personally. The task was wished on the ushers. One occupant of a box who walked out wanted to know why an \$80,000,000 corporation, made from actors passed the buck to the patrons who paid to witness a vaudeville show. He argued it would have been better to raise the admission prices for the week and not embarrass people who didn't happen to have small change in their pockets.

The bill itself was a triumph from start to finish. This was due to the lack of repeat acts and the real worth it contained. The sell-out business came to see the show, headed by Sophie Tucker, who was pinch hitting for Norah Bayes. Norah had refused to follow Sophie at the matinee when Sophie was a "surprise" volunteer. A couple of weeks ago vaudeville couldn't get Sophie at the figure. Monday night it not only saw her, but billed her as "Direct from her Playground." Sophie's Playground is a night club. The Keith-Albee circuit is supposed to be very much opposed to playing acts from night clubs, but in a pinch

and in these uncertain times, you know how it is.

Soph hopped on, with Ted Shapiro at the piano, in the next-to-closing spot, and what she did to them with songs is nobody's business. She gave them "It Feels Good to Be Back," "It Goes On Like That," "I Certainly Could," "So Does Your Old Mandarin," "Always," with a patter version having to do with the gemixed love birds that nearly raised the roof. She was forced to respond with "So Is Your Old Lady" and "Virginia." Mistress of delivery and expression, Miss Tucker does more with a lifted eyebrow than some singles could with a one and a half.

The other sensation was Joe Frisco (New Acts). The former side-kicker of Loretta McDermott and Eddie Cox is now going it solo, and now! For about a year everybody in show business had been touting Frisco as a great bet, single. None of the big-time bookers believed it, because Frisco showed a strange reluctance to play those gymnastics where they "show it" and pay off in sea weed. About two weeks ago Mr. Josephs uncovered his single at the Winter Garden and created such a furore back of the railing he was up to his knees in agents for the next half hour. The upshot of it was the Palace decided to take a chance. From this week on the Keith bookers will work feverishly laying out a route for Mr. Frisco before a production or those large motion picture boys hook him.

Monday night Frisco started to tell a gag he had used at the matinee. Benny Roberts, the leader, was supposed to do straight for him, but Benny informed Frisco when he started the gag, "It's out." Frisco said "They didn't tell me," and proceeded to tell the gag, which was about Philadelphia, not P-A, but P-U. He topped that one by telling another about an old man who approached his heart in a sleeper and told two girls in it and said, "One of you girls will have to get out." Frisco showed no respect for the Palace and acted just as though he were slumming. Incidentally he was one of the biggest hits in the house in months with the first new thing vaudeville has seen since it started copying the revues.

Brooke Johns followed Frisco and kept up the tempo. Frisco walked in on Johns for a finish, doing a bit of clowning and hoofing. Johns has finally got openers. He has developed assurance and personality. He still plays a banjo fairly well and tries to sing, but makes them believe it. The Oklahoma Collegians, a self-satisfied musical unit, and Goodee Montgomery, an unusually clever dancing girl, round out the combo.

Just ahead of Frisco, Olga Petrova was the first surprise act. She sang two songs to big returns. The second surprise was Charley King, spotted opening after intermission while the collection was on. King whammed over four numbers to heavy applause.

Jack Benny then took over the regular bill assignment. Benny gagged topically, throwing them with his excellent material and delivery. The biggest wow in his turn is the one about the actor who was so averse to early rising he was 40 years old before he heard of Quaker Oats. Benny's gag about playing Frisco to break his jump from the Chicago was changed to breaking his jump from Newark. They think of everything. They started tough for Benny, but wound up with round heels. He and Al Birns (Stanley and Birns), the duce act, did one of those ad lib things that the customers love. Birns asked permission to tell a story in Benny's act. Benny's comments on the story were real funny. It was likable nonsense and a yell when Benny stopped him as he recognized it as a stag story.

The Klenninges, a fast three-man trapeze and horizontal bar turn, opened, doing five flashy minutes, followed by Stanley and Birns, a good dancing duo, who clicked.

Robert Emmett Keene and Claire Whitney, returning to vaudeville after a legit appearance, were third. The pair are using their former sketch, "Room 909." The act hit and missed. Some of the lines just lay. The playing saved it from utter rout, and the spot didn't help much either.

Lloyd Nevada and Co., the black and white magic turn, held them unusually well. Nevada gets some weird effects by working in front of a black velvet cyc. A whale of a show.

time to celebrate the resurrection, somebody resurrected Marie Dressler. Spotted in the second half for the matinee, she apparently was moved up for the rest of the week. She came on billed as "N. V. A. Surprise," but announced by Arthur West. Miss Dressler seemed surprised at something, for there was a three-minute stage wait. But her own big surprise came at the end, when she walked off without a sound.

When Miss Dressler returned from Europe some months ago and got some space on her "retirement," stating she was going into Florida real estate, the Palace played her a "farewell" week on an old-timers bill, and she got over fairly well. This time, with the same material, no hurrah and only her absolute methods and physical exaggerations to rely on. Her talk was amazingly amateurish and dull, and even the Babbitts at the Hip couldn't get in tune with it.

For an old performer, Miss Dressler has not yet learned the lesson of shunning vulgarities. Several of her wise-crack asides in this family house, packed with youngsters, were indecent, unnecessary and rude. Her manner of delivery accented them. Finishing on a drunken bit, imitating a modest woman who got tipsy on a boat, she made her exit, turned expectantly in the entrance, then walked off in disgust to the most reverberating silence ever heard in this theatre.

Charles Withers' burlesque op'ry proved perfect here, and banged in the laughs from the word go. Many of the Singer's Midgets' followers are not regular vaudeville goers, and to them his famous business seemed new and riotous. Withers worked hitlessly and earned his hit.

Yorke and King, trading places with Miss Dressler, went down to next-to-closing like Withers goes down his ladder. And they made good. They had to work hard, furious and high, for there is much consecutive talk. But it is fly talk and it is crisp talk. It sagged only where York obviously was adding locals and nifties, going outside his material, and most of the secondary cracks were stale and out of tune. The finishing bit, with the two boy assistants, clicked, and the turn got off nicely.

Libby and Sparrow, assisted by the Foster Girls, deuced and had their ups and downs. The routine is spotty, only the dancing being worth while and Libby's imitation of Errol great, but done too often. The encore, a cat ballet (not the Crazy Kat classic) came after a dead break, for Miss Sparrow announced a wait, which was unnecessary, as the girls came on almost immediately. But the speech let down the tension, and the post-script wasn't strong enough to restore it. The hole cat number may be eliminated for the good of these sprightly performers, who make good without it and have a hard time getting away with it.

Mary Cavanaugh and Otakar Marak, celebrities of Czechoslovakian opera and with a record of some engagements with the Chicago Grand Opera Company, had a rather desultory time of it and a rather perfunctory appreciation. They have good voices, but surely don't know how to sing in vaudeville, especially Marak, whose single solo, brief and in English, was deadly and pathetic. Some unexplained and not easily understood Easter number, with the Foster Girls, closed it to poor returns. This pair has neither the great threats nor the small graces to qualify for star competition in this racket.

The opener, La Kremollina and Darras Brothers (New Acts), connected, and closed brilliantly.

Next to the Midgets the most auspicious of the acts came last, a combination of house producing and outside art-staging, with Margaret Severn interpolating some established dances with the spectacular stuff for surroundings.

It is the Benda Mask ballet which broke in last week at the 81st Street, with the new Foster outfit of 16 and the 18 that go with the Hip lease. Otto Gygi and Allan K. Foster produced the works, starring Miss Severn. It is a flashy, different and at moments highly delightful presentation, and would go well in a high-class picture theatre. With the girls on in several big numbers earlier the effectiveness here was not full up.

The staging is done with an eye to beauty of scene and fine taste in wardrobe. Miss Severn's dances are sure-fire, but not new. The act in its present bulk cannot tour in vaudeville, and with half as many girls will have a hard time paying for itself, not because of quality, but because of quantity. It is good enough for any house, but the salary clippers will have a Roman carnival with it if it tries getting a route.

Roger Wolfe Kahn and his band contributed the N. V. A. "surprise." It worked neatly and straddled away, without any tricks or interpolations, four numbers and good-by while the customers were hot.

With the hat-passing, the N. V. A. blurb on sides and a speech on the subject by Arthur West, the show ran past 11:35 Monday. The

audience didn't warm much to the N. V. A. propaganda. It's pretty hard to crowd any new holidays into the American calendar, especially personally declared ones. The idea didn't register here except to delay the proceedings.

West, as an announcer, made no effort for laughs beyond one or two staggers. He sang one song and forgot to announce himself. Lot.

STATE

(Vaude. and Pcts.)

With B. A. Rolfe's orchestra, the headliner, yet to come, some of the audience brooded rather than stand for the N. V. A. tap which they sensed with the flashing of that Not Very Appropriate reel. It starts off with a plea for the destitute and needy actor and then flashes Fred Stone and his prosperous family amid a scene of comfort and plenty as the follow-up.

Jay C. Flippen was the extra N. V. A. attraction in the midsection of the bill, doubling from the Broadway. The extra starter paved the way for a gracious plea for aims. Outside of that, the State bill this week is satisfactory entertainment. A Joseph Jordan with his trench musician-comedians cut up with a comedy idea of a Village orchestra. Harriet Nawroth and Boys, roller skaters, opened.

The Primrose Four, the heavy-weight harmony quartet, followed with a pleasant idea of pop warbling although their catalog is rather antique in the pop song idea. Furthermore, a modernizing of wardrobe would do wonders for the quartet. A modern cut dinner suit, a wing collar and a belted shirt should shape up more interestingly than the present old-fashioned tie-under-the-collar get-up. Withal, their voices blend beautifully and for the picture houses they possess a style of entertainment that should find favor with the flicker fans.

Yates and Carson, with their standard routine, are a sure-fire pop house entry. Jay C. Flippen was erroneously announced as being currently at the Palace, doing a curtailed routine for his N. V. A. donation. The Girls Revue, cut down to five from a sextet, are a versatile assortment of femmes. Individually they won't fetch the production managers flocking but as a frac-up for the smallies, it's a variety flash.

Jones and Jones, another standard entry, mopped up with their dialog. The colored twain are sure-fire for anybody's vaudeville.

The B. A. Rolfe orchestra (New Acts) closed. Feature film, "Untamed Woman" (Swanson); business capacity. Abel.

BROADWAY

(Vaude. and Picts.)

A full two hours of vaudeville over here this week but the surprise of the bill was the absence of a passing of the hat despite the N. V. A. banners outside and the presence of a "guest" act, in this instance Harry Breen. It was reported the tambourine was making the rounds in the other houses Monday night, but not so here at the final night show, unless during the picture.

Eight acts counting Breen and a pretty fair layout. At least the house thought well of it and especially Fred Ardath (New Acts) and Jay C. Flippen. The latter was next to closing and only managed to beg off by introducing Breen although his nonchalant delivery contains nothing that he hasn't done before. New gags and current pop lyrics comprised the makeup which sufficed to give him a generous slice of approval. Immediately ahead was the Ardath act which followed the Wilton Sisters, those two girls routine as of yore plus a supposedly comedy song for a finish that left much to be desired.

The Junetras, acrobatics, opened with Merlin and Evans trailing to do 20 minutes. Merlin, at home in getting rid of comedy magic, probed plenty of laughs from the assemblage. The addition of his wife in the act may be new but the carrying of a "plant" isn't. It is understood Merlin is headed for Australia with this vehicle, and if so he should have a little trouble connecting on the "down under" side of the world as on the 41st street corner. Merlin handles himself well and "sells" neatly which is more important than the tricks in this instance. The Brants drew a reception and lived up to the greeting with the messing about of he who does the dummy.

Harry Breen as the inserted addition to the show stayed away from his "nut" antics but favored those present by reciting a couple of original works offered strictly in a serious vein. Both were fairly lengthy, possibly too long, but Breen's earnestness helped to save any ruffled feelings.

The Rose and Moon Revue (New Acts) closed, being in turn succeeded by "The Cohens and Kellys" as the screen feature.

The show held one over and a half hour, and that the fault of the house is not last but quite a few seconds. This bit was "The Prisoner Song" used during the Ardath act

which besides the lyric held patter. With the papers so full of Gerald Chapman and Connecticut's ruling that he pay the extreme penalty, it would have seemed discretion to have at least held this number out early in the week. But it was used and a general uneasiness was the result. Skig.

81st ST.

(Vaude. and Pcts.)

A good routine bill for the type of house save in a few spots this week. A good house in with N. V. A. Week and the holiday Monday.

Engene and Willie Howard, surprise act for Monday night, proved a veritable life saver in the No. 4 despite cutting to about six minutes. The additional comedy strength was surely needed and helped lots for minus the Howards the comedy department burden would have rested entirely upon the shoulders of Crawford and Broderick who practically duplicated the Howard furore.

Laven and Cross, back to vaudeville after a season with "Charlotte Revue," clicked in the opener with their comedy acrobatics with Stewart and Olive (New Acts), mixed dancing team, more than holding their own in following up. Wesley Barry and Co. came next with the kid movie star registering heavier than his vehicle.

Willie and Eugene Howard, announced as the surprise act, walked on to the loudest reception of the evening and maintained good will with several minutes of punchy cross-fire and a vocal. Veritable show stoppers they held within a six minute routine begging off and inviting the outfronters to the River-side next week to see the rest of their act.

Pablo de Sarto, violinist, came next with a repertoire of instrumental enthusiastically received. Lester Crawford and Helen Broderick fairly panicked them in next place with Miss Broderick's sardonic wise-cracks and restrained humor holding them throughout. David Jamieson and his Revolvers, the latter comprising Paul Simmons Singers (New Acts) closed.

The N. V. A. "slug" was reserved for the intermission. Edde.

58TH ST.

(VAUDE AND PICTS)

Jim McWilliams, who does a nut planologue, is a very funny guy.

That's probably news to nobody who goes to vaudeville regularly, but he was so funny at the 58th St. Monday night that the enthusiastic Monday night interest in the beguiling N. V. A. Week reel, which an optimistic operator began screening the minute the lights went down on Mr. McWilliams. First there came the titles about Artist and Manager—then something about taking care of the unfortunate actors—but the mob weren't very much interested. The din of whistles and applause grew so that McWilliams came out in the dark and told them he'd come back later—which he did, having been ordained to explain the why and wherefore of the plate passing racket.

Opening this bill were Louise and Mitchell, comedy acrobatic turn, with the woman as the understander. Good act of its kind but filled with too much stalling and attempted comedy which never got over. Harry Gee Haw and his partner, Lee Lee, in the duce. This Chinese couple registered very mildly, Harry's attempt at wise-cracking being pathetic. He sold several songs nicely and some weak comedy with the girl just barely did across. For a finish the girl made a bow in her panties—that being her comedy answer to his rebuke for wearing a dressing gown in taking bows.

In the trey was the Lorita, King and Co. sketch called "The Higher Ups." This one carries five people and has a tough gal interrupting her brother's call on some awells. The girl doing the tough stuff is excellent, looking like musical comedy or revue material. Her partner does a good straight. Two other girls in the programmed team also did some, fine harmony singing, putting the act away on the ice and paving the way for McWilliams who did his same turn for howls. And when he was through the ushers went through the audience for plenty, the plates looking to be well filled. It's down to a basis nowadays. Instead of making it look impromptu by the passing of the hat, they're using baskets on the end of long poles, just like the smarter churches.

Jimmy Savo and Joan Franza followed, the woman being merely the foil to Savo's mugging, silent comedy and slapstick. Savo also wowed the mob, being equalled only by McWilliams on the bill. Usual, incidentally, to see two such first class comedians on the same bill in a split week neighborhood house, both worked heartily and didn't cheat just because the scale was lower. Paul Rubin and Co. (New Acts) closed mildly.

"The Fair City" a First National release and its first New York showing here Monday. Business at night not exactly by quite a few seats, but not up here on Third Avenue. Skig.

PRESENTATIONS—BILLS

THIS WEEK (April 5)

NEXT WEEK (April 12)

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
 Watai-Orleans
 Danton Shaw
 Eiroy
 Eitoff Tr
 Geschwister Bitter
 Willy Will
 Capt Winston Co
 Lord Ain
 Ryan
 Wintergarten
 Andy & Irving
 Bobby Rene & P
 Rolf Hansen
 Claire Feldern

NEW YORK CITY
 American (L)
 1st half (12-14)
 Halway & Austin
 Lawrence & Halch
 Gifford & Holmes
 Cafe Madrid
 Tompkins & Love
 V & C Avery
 McGrath & Deeds
 (One to fill)
 2d half (15-18)
 Mae Miller Co
 Norton & Robinson
 Thornton & Squires
 Apples
 D Francisco Co
 Lionel Ames Co
 Sandy Shaw
 (One to fill)

Avenue B (L)
 1st half (12-14)
 Wheeler Trio
 Walsh Sisters
 Eddie Heffer Co
 Wills & Robbins
 Movie Masque
 2d half (15-18)
 Amazon & Nile
 Jones & Hull
 Carson & Kane Rev
 (One to fill)

Boulevard (L)
 1st half (12-14)
 Francis & LaPell
 Jack Strauss
 Lionel Ames Co
 Ronita & M Orch
 2d half (15-18)
 Random Trio
 Jack Housch Co
 Lane & Barry
 Broadway Whirl

Broadway (K) (S)
 Junetross &
 Jack Merila
 Brant
 Wilton Sls
 Rose & Moon

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL
 1560 Broadway, New York
 Bet. 4th and 5th Sts.
PHIL BUSH, CLARA PALMER

Capitol (Fe) (S)
 Louise Loring
 Carlo Ferretti
 Vlasa Masova
 Bayard Routh
 Doris Niles
 Dan McCarthy
 Alice Wynne
 Kiki

Coliseum (K)
 2d half (8-11)
 York's Doss
 Patricia Sa mon
 Henson & Flynn
 Herman Timberg
 Seymour & Jean's
 (One to fill)

Delancey St. (L)
 1st half (12-14)
 Nora Jane & Karl
 Spencer & Carroll
 Mardo & Wynn
 Apples
 Amy & Fuller
 Random Trio
 2d half (15-18)
 Lady Alice Pets

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

Elsie Clark Co
 Billy Hall Co
 Primrose Four
 Sheila of Araby
 (One to fill)
Grocery Sq. (L)
 1st half (12-14)
 Francis Ross & D
 Carle & Ines
 Lane & Barry
 Tip Top Revue
 (Two to fill)
 2d half (15-18)
 Kismet Sls Co

National (L)
 1st half (12-14)
 Del Elwood
 Norton & Melotte
 N Arnaut & Bros
 (One to fill)
 2d half (15-18)
 Wheeler Trio
 Gifford & Holmes
 Jack Strauss
 Let's Dance
 154th St. (K)
 2d half (8-11)
 Lee Loma
 Bush Brothers
 Jim Savor
 Jim McWilliams
 Paul Rahn
 (One to fill)

Orpheum (L)
 1st half (12-14)
 Alice's Pets
 Farrell & Chadwick
 Courting Days
 Primrose Four

51st St. (K) (S)
 Lavine & Cross
 Stewart & Olive
 Wesley Barry Co
 Pablo de Sarto
 Revolvers
 (One to fill)
 2d half (15-18)
 Mma Herman
 West Gates & K
 Tommy Dugan
 Maininger & Wms
 Newell & Mott
 Seymour & Je'tette

24th Ave. (K)
 2d half (8-11)
 E R Ball Girls
 Runway
 Maininger & Ayres
 (Others to fill)
 58th St. (K)
 2d half (8-11)
 Jones & Ray
 Variety & Wms
 1 Collegians
 Tuie & Richards
 Hughes & Pam
 (One to fill)

Fordham (K)
 2d half (8-11)
 Clamo
 Nixon & Sans
 Arcadians
 Robey & Gould
 Tobeytown Rev
 (Two to fill)

Franklin (K)
 2d half (8-11)
 Pickford's
 Charleston Sls
 Signor Frisco
 Joe Marks

Kola Sylvia
 (One to fill)
Hamilton (K)
 2d half (8-11)
 Milton Terle
 Hartley & Paterson
 McLellan & Carson
 Larry's Enters
 (Two to fill)

Hippodrome (K)
 (S)
 LaCremolina & D
 Arthur West
 Ibbby & Sparrow
 York & King
 Singler's Midgets
 Chas Withers
 Covan & Mork
 Marie Dressler
 Benda Ballet
 Foster Girls

Jefferson (K)
 2d half (8-11)
 Buckley Calv't & S
 Herbert Randerson
 May & Bayard
 Jeanie
 Toso
 Ann Codee

Royal (K)
 2d half (8-11)
 Merle's Birds
 Hiondes
 Harry Breen
 Ethel Parker
 (Two to fill)

State (L) (12)
 Dallas Trio
 LeMeux & Young
 Renard & West
 Dixie Four
 Guilan & Marg'rie
 (One to fill)
Victoria (L)
 1st half (12-14)
 Deford Trio
 Penwick Girls
 Arthur Ashley Co
 McEae & Mott
 Larry's Entertainers

Greenpoint (K)
 2d half (8-11)
 Will Mahoney
 O'Brien &
 Garner Girls
 (Three to fill)
Metropolitan (L)
 (12)
 Johany Clark Co
 B & S Coll
 Winchill & Briscoe
 G & E Parks

B'way Flashes
 Barrett & Cusneen
 4 Bards
Palace (O) (S)
 Murray & Allan
 Al Herman
 Harry Burns
 Mme Nazimova
 Tempson Bros Co
 Ruth Roy
 Power's Elephants
 (Two to fill)

WYOMING FOUR
 Demure Nell & V
 International Trio

ASBURY P.K. N.J.
 Mala St. (K)
 2d half (8-11)
 Crouch Richards &
 Lucille Donner
 Kelly & Jean
 Mayer & Girls
 (One to fill)
ASHEVILLE, N. C.
 Keith's
 2d half (8-11)
 Barr & Lamarr
 Kimberly & Page
 Wyoming &
 Moris Sls
 Du Caion

ASHTABULA, O.
 Palace (K)
 2d half (8-11)
 Ford & Price
 Sampsel & Lenhart
 Gladys Darling Co
 (Two to fill)
ATLANTA, GA.
 Howard (Fe) (S)
 Dime Museum
 For Heavens' Sake
Bialto (Fe) (S)
 Neille Sullivan
 Steel Preferred

Tom Patricia
 Reynold's Done'n Co
 Eric Hagelbacher
 Walt & Hawley
 Vanite Gould
Bialto (L) (12)
 Seven Rainbows
 DeBee & Weldon
 Smith & Parker
 Al Abbott
 Royal Pekin Troupe
Biviera (O) (S)
 Benny Leonard
 Kelsa & Demonde
 Edwin George

2d half (15-18)
 Conley Trio
 Tompkins & Love
 Chas Morati Co
 McGrath & Deeds
 Tip-Top Revue

Palace (L)
 1st half (12-14)
 Amazon & Nile
 Carson & Kane Rev
 (Three to fill)

2d half (8-11)
 Luster Bros
 Lawrence & Holch
 Wills & Robbins
 Movie Masque

Prospect (K)
 2d half (8-11)
 Van Hoven
 Rice & Werner
 Dishes & McD
 4 Foye
 (Two to fill)
Biviera (K)
 2d half (8-11)
 Mma Herman
 Neille Arnaut
 M Montgomery
 Morris & Shaw
 (Two to fill)

CHICAGO, ILL.
 American (WV)
 1st half (11-14)
 Shawn Bros
 Jack Lavier
 1 Step Children
 (Two to fill)
 2d half (15-17)
 Collins & Thayer
 Stars of Yesterday
 (Three to fill)
 Chicago (Fe) (4)
 Edna Leedom
 Dave Stamper
 Ida May Chadwick
 Just Suppose

Diversity (O) (S)
 Gaston Palmer
 Joe Boganny Co
 Ben Meroff
 Bernard Weber
 Meredith & Snoozor
 (One to fill)
Englewood (WV)
 1st half (11-14)
 Jimmy Lyons
 Hughie Clark Co
 (Three to fill)
 2d half (15-17)
 Larimer & Hudson
 Bingham & Myers
 5 Step Children
 Johnny Hyman
 (One to fill)

Harding (Fe) (4)
 Tulip Time
 Ben Paley Orch
 Dancing Mothers
Kedzie (WV)
 1st half (11-14)
 Broslus & Brown
 3 Melody Girls
 Johnny Hyman
 Billy Dale Co
 Pinto Bennett & F
 LaVare Bros & P

1st half (12-14)
 Kinzo
 O'Brien & Jos'phine
 Armand & Maris
 (Three to fill)
Lincoln Hipp (WV)
 1st half (11-14)
 Larimer & Hudson
 O'Brien & Jos'phine
 Monte & Lyons
 (Two to fill)
 2d half (15-17)
 Martinele & Flynn
 (Others to fill)

McVicker's (Fe) (4)
 Paul Ash
 Frank Judnick
 Lester Housan Co
 Peggy Bernier
 Chilton & Thomas
 Crown of Lies

Majestic (WV) (11)
 Mered & Snoozor
 Sam Bevo
 Eddie Carr Co
 Venetian Masqu'rad's
 Minor & Brown
 Les Kikla
 (Others to fill)

North Center (P)
 (12)
 Ledora & Beckman
 Shirley Sls

2d half (8-11)
 Dalmace & Killy
 Dunham & O'Mally
 Platon Natalie
 Rosa Wye &
 Edith Mae Capes B
APPLETON, WIS.
 Fischer Appleton
 (Fe)
 2d half (8-11)
 Fear & Dewey

Blossom Seely
 Mullen & Francis
 Virginia Rucker
 Healy & Cross
 Zella Sls
New (Pe) (4)
 Bruno Steinbach
 The Torrent
Parkway (Fe) (4)
 Four Venetians
 Stella Maris
Rivoli (Fe) (4)
 Brok Sisters
 Charles Borelli
 Irene

BANGOR, ME.
 Bijou (K)
 2d half (8-11)
 Hoffman & Hughes
 Ansonia Trio
 Three Andor Girls
 Eddie Rose
 Ann Clifton
B'TN ROUGE, I.A.
 Columbia (It) (12)
 (Same bill plays
 Alexandria 17, Mon-
 roe 14, Pine Bluff
 15, Texarkana 16,
 (12)
 Shreveport 17,
 Cariton Emmy

Claudia Coleman
 Billy Parli Co
 Shores & Squires
 Visions of '36
BINGHAMTON, N.Y.
 Binghamton (K)
 2d half (8-11)
 6 Rockets
 Gold Medal 4
 J & S Burke Co
 Diero
 A Alexander Co

BIRMINGHAM, ALA.
 Bijou (L) (12)
 Francis & Wilson
 Jada Trio
 Beeman & Grace
 Carson & Willard
 50 Miles F'm B'way
Lyrie (K)
 2d half (8-11)
 Wilhat 2
 King & Green
 Harry Holman
 Wm Crocker
 3 Senators

B'LOOMING, ILL.
 Pantages
 (Everett split)
 1st half (12-14)
 Santiago 2
 Hayes & Speck
 Ed Staniloff
 Julia Keiley
 Lydell & Mason
 Clifton Girls

BLOOMING, ILL.
 Harris Grand (KW)
 2d half (15-17)
 Andrew's Bears
 (Others to fill)
BLUEFD, W. VA.
 Colonial (K)
 2d half (8-11)
 Chasino
 Shirley Sls
 The Westerners
 Dwyer & Orma
 Dizza & Powers

BOSTON, MASS.
 Boston (K) (S)
 Burns Bros
 Larry Comer
 Walters & Walters
 Princess Rajah
 Rome & Gaut
 Iback's Ent
Gordon's Olympia
 (K) (S)
 (Scollay Sq.)
 Jackie & Billie
 Clifton & Kramer
 Peco Casino Co
 O'Connor & Wms
 J C Mack Co
 2 Vagabonds
 Billy Fynde Girls

Gordon's Olympia
 (K) (S)
 (Washington St.)
 Sawyer & Eddy
 Lyons & Wakefield
 Wagon & Hines
 Murray & Charlotte
 Dorothy Bush Bd
 (One to fill)
Howard (K) (S)
 Harry Ames Co
 Elkins Fay & E
 Henry & Carnella
 (Two to fill)

Keith's (S)
 Monroe & Grant
 Peter Higgins
 Warren & O'Brien
 Berkes & Terry
 Ernest Hlatt
 Chinese Synco
 Rae Samuels
 Nanyon's Birds
Metropolitan (Fe)
 (S)
 Julius Fisher
 Marrie Herron
 Eddie Miller
 Chinese Palace
 For Heavens' Sake

Orpheum (L) (12)
 LaTemple Co
 Ray Conway & T
 Hunting & Francis
 Elsie White
 Kikuta Japs
St. James (K) (S)
 Seville & Phillips
 Jerome & Ryan
 Wives vs Stenogs
 Diamond & Br'n'n
 M'rice Diamond Co

BRADFORD, PA.
 Bradford (K)
 2d half (8-11)
 Cavalier Bros
 Joe Rucell
 Marie Russell
 4 Gregg Sls
 (One to fill)

BRANDON, CAN.
 Pantages (12-14)
 (Same bill plays
 Moosejaw, 15-16;
 Regina, 17-18)
The Earles
 Lewis & Lavarre
 Campaigners
 Nat Nasarro
 Bascope

BRIDGEPORT, CT.
 Poli (K)
 2d half (8-11)
 Rich & Pais
 Van & Tyson
 Ben Light Co
 Rice & Newton
 Danny Duggan Co

BROCKTON, MASS.
 Brockton (K)
 2d half (8-11)
 F & A Smith
 Helen Lewis Co
 Clovelly Girls
 Whitfield & Ireland
 Barto & Mack

BUFFALO, N. Y.
 Buffalo (Fe) (S)
 Fountain of Gold
 Josephson Iceclandre
 Kiki
 (12)
 Anderson Pres
 Behind the Front

Carr Lynn
 Rath Bros
CINCINNATI, O.
 Keith's (S)
 Duponts
 Roger Williams
 Henry B Tommer
 Pressler & Klaus
 Hackett & Deimar
 Burns & Deigan
 Jerry & Baby G'd

Palace (K) (S)
 Harry & Wanda 14

Denver, Colo.
 Orpheum (S)
 Mack & La Rue
 Bronson Evans
 Billy House Co
 John S. S.
 Moore & Lee J
 Willie Maass

DEN MOINES, IA.
 Capitol (Fe)
 Able's Sisters
 D's Sisters (Fe) (4)
 Rana Girls

1st half (11-14)
 Morgan & Sheldon
 Zeck & Randolph
 Shaprio & O'Salley
 (Two to fill)
 2d half (15-17)
 Hamilton & Mack
 Edna Bennett
 Frank Stafford Co
 Pharo & Hillard
 Billie Pearl Co

State (L) (12)
 Portia Sisters
 Calm & Gale
 Ellis Kennedy Co
 Broome & Raush
 Walter Pehl Co
COL. MBUS, O.
 Majestic (Fe) (S)
 Bill Dalton
 Kern Aylward
 Partners Again

DALLAS, TEX.
 Majestic (It) (12)
 Arnaud Bros
 Henry & Moore
 Lulu McConnell
 Marguerita Padula
 Klein Bros

Melba (L) (12)
 Paul Nolan Co
 Howard & Bennett
 Ed Clair Twins & W
 C. R. Morrissey
 Willie Greagor Bd

Pantages (12)
 Schell's Mar'ines
 Handawh & Dem'a
 Baker & Gray
 Gellman's Rev
 (One to fill)
DAVENPORT, IA.
 Capitol (Fe)
 1st half (4-7)

CALM and GALE

TOURING LOEW CIRCUIT

Direction CHAS. YATES

Jones & Jones
 Frank Farnum Co
Orpheum (K)
 2d half (8-11)
 Togo
 Verne & Loftus
 Nat Chick Haines
 Esmonde & Grant
 Walsh & Ellis
 (One to fill)

Palace (L)
 1st half (12-14)
 Amazon & Nile
 Carson & Kane Rev
 (Three to fill)

2d half (15-18)
 Conley Trio
 Tompkins & Love
 Chas Morati Co
 McGrath & Deeds
 Tip-Top Revue

Palace (L)
 1st half (12-14)
 Amazon & Nile
 Carson & Kane Rev
 (Three to fill)

2d half (8-11)
 Luster Bros
 Lawrence & Holch
 Wills & Robbins
 Movie Masque

Prospect (K)
 2d half (8-11)
 Van Hoven
 Rice & Werner
 Dishes & McD
 4 Foye
 (Two to fill)

Biviera (K)
 2d half (8-11)
 Mma Herman
 Neille Arnaut
 M Montgomery
 Morris & Shaw
 (Two to fill)

CHICAGO, ILL.
 American (WV)
 1st half (11-14)
 Shawn Bros
 Jack Lavier
 1 Step Children
 (Two to fill)
 2d half (15-17)
 Collins & Thayer
 Stars of Yesterday
 (Three to fill)

Chicago (Fe) (4)
 Edna Leedom
 Dave Stamper
 Ida May Chadwick
 Just Suppose

Diversity (O) (S)
 Gaston Palmer
 Joe Boganny Co
 Ben Meroff
 Bernard Weber
 Meredith & Snoozor
 (One to fill)

Englewood (WV)
 1st half (11-14)
 Jimmy Lyons
 Hughie Clark Co
 (Three to fill)
 2d half (15-17)
 Larimer & Hudson
 Bingham & Myers
 5 Step Children
 Johnny Hyman
 (One to fill)

Harding (Fe) (4)
 Tulip Time
 Ben Paley Orch
 Dancing Mothers
Kedzie (WV)
 1st half (11-14)
 Broslus & Brown
 3 Melody Girls
 Johnny Hyman
 Billy Dale Co
 Pinto Bennett & F
 LaVare Bros & P

1st half (12-14)
 Kinzo
 O'Brien & Jos'phine
 Armand & Maris
 (Three to fill)
Lincoln Hipp (WV)
 1st half (11-14)
 Larimer & Hudson
 O'Brien & Jos'phine
 Monte & Lyons
 (Two to fill)
 2d half (15-17)
 Martinele & Flynn
 (Others to fill)

McVicker's (Fe) (4)
 Paul Ash
 Frank Judnick
 Lester Housan Co
 Peggy Bernier
 Chilton & Thomas
 Crown of Lies

Majestic (WV) (11)
 Mered & Snoozor
 Sam Bevo
 Eddie Carr Co
 Venetian Masqu'rad's
 Minor & Brown
 Les Kikla
 (Others to fill)

North Center (P)
 (12)
 Ledora & Beckman
 Shirley Sls

2d half (8-11)
 Dalmace & Killy
 Dunham & O'Mally
 Platon Natalie
 Rosa Wye &
 Edith Mae Capes B
APPLETON, WIS.
 Fischer Appleton
 (Fe)
 2d half (8-11)
 Fear & Dewey

Lafayette Sq. (Fe)
 (S)
 Gerard Ensemble
 Jean Barlow
 Williams Family
 Fields & Russell
 Morley & Anger
 Cohen and Kelleys
 (12)
 Charleston Revue
 When Husb'ds First
 Janton Sls
Shea's (K) (S)
 Geo Dormonde
 Wm Smythe
 Hamilton Sls & F
 Fields & Johnson
 Adelle Verno
 Dance Land

TYLER MASON
 "Smiling Through"
 OPENS FOR MR. LUBIN
This Thursday
 HOPPEE LYKESMEE
 Direction MARK J. LEDDY
 226 West 47th St., Suite 901

Ryan & Lee
 Fantino Sls
Shea's Hipp (Fe)
 (4)
 Moonlight Follies
 Malinck & Gray
 Three Faces East
 (11)
 Landry Pres
 Sally Irene & Mary

State (L) (12)
 Reck & Rector
 Walsh Reed & W
 Edna W Hopper
 Bert Walton Co
 Weider Sls Rev

BUTLER, PA.
 Majestic (K)
 2d half (8-11)
 Traver Bros
 Cliff & Johnston
 We 3
 (Two to fill)

CALGARY, CAN.
 Orpheum (S)
 Mirage de Paris
 Wills & Holmes
 Radiology
 Stan Stanley
 Ted Timan Co
 (One to fill)

CAMBRIDGE, MASS.
 Central Sq. (K)
 2d half (8-11)
 Revel & Doreen
 Cervo & Moro
 General Plane
 Sidney Taylor
 (One to fill)

CAMDEN, N. J.
 Towers (K)
 2d

Orpheum (WV)
3d half (8-11)
See Ho Grey
Edwards Sch. Ideas
(Others to fill)

1st half (11-14)
Kluge's Animals
Ford & Cunningham
See Beautiful
(Two to fill)

2d half (15-17)
Karl & Evelyn
Brown & Evans
Courtney & R. D. Ph
B. & Knight R. D. Ph
(One to fill)

DETROIT, MICH.
Fox Washington
(Fe)

1st half (11-13)
Grand Trio
Paul Maple
Edna Salomon
Flieger Bros & R. Lee
Mattison Band
2d half (14-17)

Definite Duo
Crosby & Hart
Malvin Franklin Co
Hall & Dexter
Six Byrons
6d Riviera (KW)
(11)

King & Beatty
Burke & Durkin

ARTHUR SPITZ

Booking the Better Picture Theatres
NEW YORK OFFICE
1560 BROADWAY

Gown Shop
(Two to fill)

LaSalle Gardens
(KW)

1st half (11-14)
Green & Duvall
Frank Stafford Co
Marston & Manley
5 Harmonicas
(One to fill)

2d half (15-17)
Thalero & Gang
Brady & Mahoney
Carroll Riley & C
Zack & Randolph
Kafka Stanley & M

Madison (Fe) (5)
Charlotte Meyers
Taylor & Hawks
Mary Teder
Eric Karg
Samuel Benavie B4
"Behind Front"

1st half (11-13)
Beebe & Hansen
J. & B. Page
Paul Klier
Allman & May
Gypsyland

Regent (P) (12)
Rallston
Mitt & Dancers
Hall & Wilbur
3 Whirlwinds
(One to fill)

State (Fe) (5)
Fred Stritt
Marie White
Brault & Bagley
Pete Franka
"New Klondike"

Temple (K) (5)
Paul Gordon
Sheldon & Daisy
J. Goldkette's B4
Jack Clifford
Alice Lloyd
Karaviet
Harry Hines
3 Aces
(One to fill)

Nick Lucas
Roy Cummings
(Others to fill)

D'CHSTER, MASS.
Franklin Park (K)

2d half (8-11)
Quatro Bros
Walsh & Tave
Dancers Clownland
Mason & Crow
(One to fill)

LIVERPOOL, O.
Strand (K)

2d half (8-11)
Violet & Partner
Tulsa Sis

MACY and SCOTT

THE RADIO ACES
Always Working

Shaffer & Bernice
Hamill Sis Co
(One to fill)

EASTON, PA.
State (K)

2d half (8-11)
Emory Sis
Final Rehearsal
Jana & Whelan
Bill & Genevieve

EAT CLAIRE, WIS.
State (Fe) (4)

Huston Ray

ELIZABETH, N. J.
Majestic (K)

2d half (8-11)
Riok & Dunlap
Lime 3
Rudy Rolfs
Francis Arms
(Two to fill)

ELKHART, IND.
New Lerner (Fe)

2d half (8-10)
Pantier Bros
Overholt & Young
Claire & Wilmet Co
Joe Riley Orch
(One to fill)

GRAND RAPIDS
Romona Park (K)

2d half (8-11)
Aerial De Groffe
Boyd Senter
Medley & Dupree
Patricia
Schell's Manikins

Temple (Fe)
2d half (8-11)

Mildred Grey
Mack & Correll
Main Radio Orch

GREENFELD, MASS.
Victoria (K)

2d half (8-11)
Dium & Sis
Carroll & Remont
Marion Dancers
Dare & Yates

GREENSBURG, PA.
Strand (K)

2d half (8-11)
Ruby 3
O McGivney Shw
(Three to fill)

HAMILTON, CAN.
Pantages (12)

Paul Bros

Warren & Corbett
Swift Gibson Rev
Expos Jubilee &
Max Fisher Orch

HARTFORD, CT.
Capitol (K)

2d half (8-11)
Turner Bros
Winchester & Rose
Miss DuBarry Co
Joe Darcy
Mabel Walser Co

H'VEHILL, MASS.
Colonial (K)

2d half (8-11)
Luch Bruch
Gene Barnes Co
Manning & Class
C. R. Four
Macy & Carroll

HAZELTON, PA.
Feely's (K)

2d half (8-11)
Avon
Oliver & Crangle
Chase & Collins
Ed Schofield Orle
(Two to fill)

HOBOKEN, N. J.
Low's

1st half (11-14)
Murray & Mackey
T. & D. Bennett
C. & G. Morati
Harry Ames Co

2d half (15-18)
Lester & Irving
J. J. Harton Co
Mardo & Wynn
(Two to fill)

HOLLAND, MICH.
Holland (Fe)

2d half (8-10)
Paul Ash Jr.
Tanglefoot Steppers

HOLYOKE, MASS.
Victory (K)

2d half (8-11)
Copestand & Smith
Jones & Grannon
Artists Model
Correll & Atkins
Fisher & Graham

HORNELL, N. Y.
Shattuck O. H. (K)

2d half (8-11)
3 McKennas
Hunter & Bailey
Clifford & Marion
Dance Revels
(One to fill)

HOUSTON, TEX.
Majestic (11) (13)

Hanson & B. Sis
Fenton & Fields
Harry Kahne
Cole & Snyder
Gretta Ardine

HUNTINGTON, IND.
Huntington (KW)

3d half (15-17)
Melva Talma
Minetti & June
(Three to fill)

HUNTINGTON, W.VA.
Orpheum (K)

3d half (8-11)
Kara
Shelton Bentley
Dave Ferguson Co
O'Neill & Plunkett
Helen Higgins Co

INDIANAPOLIS
Keith's (5)

Cycling Brunettes
Drew & Ross
Mr. & Mrs. J. Barry
Patti Moore B4
Deagon & Mack
Venita Gould
Wheeler & Wheeler

Lyrie (P) (12)
Flo Seely Co
O'Donnell & McK
Russian Singers
Sidney Styne Co
Nellie Jay Orch

Palace (KW)
1st half (11-14)

Sealo
Evans Proteses
Marino & Martin
Little Cottage
(One to fill)

3d half (15-17)
Monroe Bros
Paul St. Louis
See America First
Harry Coleman Co
(One to fill)

ITHACA, N. Y.
Strand (K)

2d half (8-11)
Ray Robbins
Mick & Lee
Gonzalez W. L. & S
Murray Girls
Onaka Boys

JACKSON, MICH.
Capitol (Fe)

2d half (8-10)
Jack Van Camp
Freddie
Dancing Mannequins
1st half (11-14)

Smith & Hyne
Paul Ash Jr.
Clemm & Dell

JACKSONVILLE, FLA.
Palace (K)

2d half (8-11)
Alice Morley
Donald St. Louis
Hanley & W. Sis
Coughlan & Holmes
Wilford & Newton

JAMESTOWN, N. Y.
Opera House (K)

2d half (8-11)
Powers 2
Jean & Clara
Lew Rose Co
Wells Va & West
Beatrice Morrel 6

JESBY CITY, N.J.
Slate (K)

2d half (8-11)
Preston & Yaebel
Wells & Beck
Rock & Hinson
Harris & Wolfe
Dale & North

Paul & Louise
McWaters & Tyson

JOHNSTOWN, PA.
Majestic (K)

2d half (8-11)
Evelyn & Daisy
Rhoda & Bronhele
Cunngh'm & Ben't
Brens Pitts & M. B
H. Catalano Co

K'LMAZOO, MICH.
Faller (Fe)

2d half (8-10)
Hart Roberts & O'N
Overholt & Young
Flaglers & Ruth

KANSAS CITY, MO.
Main Street (WV)

(11)
Samaroff & Sonia
Bungle Love
Allen Norman
(Two to fill)

Orpheum (5)
Frank Sinclair Co
Harrington Sis
Ethel Barrymore Co
Hughie Clark B4
Sully & Thomas
(Three to fill)

Pantages (12)
Ethel Marine Co
Lambert
Bernard
Radiohop
L. & M. Wilson
Rev de Luxe

KOKOMO, IND.
Sipe (Fe)

2d half (8-10)
Mole Bros
Deimore & Moore
Morton Harvey
Claire Wilmet Rev

LANCASTER, PA.
Colonial (K)

2d half (8-11)
Mary Zoeller Co
Denno Sis & T. B
V. & C. Avery
Tom Swift Co
Chas. Ahrens Co

LAWRENCE, MASS.
Empire (K)

2d half (8-11)
Adams & T. Sis
Cavanagh & Cooper
Frankie Keiley Co
Chas. Wilson Co

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with the concern now operating under
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I AM NOW AT
166 WEST 46th STREET
(Just East of Broadway)

Loew's State (Fe)
(2)

Rube Wolf B4
Rose Valyda
Fanchon & M. Idea
Cats Meow
"Mike"

Metropolitan (Fe)
(2)

Verna Buck
Edith Griffith
Dorsey Livingston
Temoss & Buckner
"Skinner's D Suit"

Million Dollar (Fe)
(Indef)

Thanks Bus Ride

Brown & LaVell
Powell Sis
Sidney Grant
Roy Rogers Co
(One to fill)

McKEESPORT, PA.
Harris (K)

2d half (8-11)
Gintaro
Wright & Marion
Anita Pam Co
Just Waite 4
John Howe Co

MEMPHIS, TENN.
Pantages (12)

Ellison & Marjorie

FRED HEIDER

JACK JORDAN OFFICE
(Strand Theatre Bldg.), N. Y. C.

George Givot
Mason Dixon 3
Chin Toy Sis
Babe & Honey Boy
"For Hven's Sake"

Orpheum (5)
Three Orantes
Ted Lewis Band
Georgie Price
Lemarie & Phillips
Coran
F. & O. Walters
(Two to fill)

Terrano Sis
Raymond Wilbert
City of Yesterday
(One to fill)

State (L) (15)
See Starr
Gilda & Duffy
Elida Ballet
Young & Gray
Yip Yip Yaphank's
(One to fill)

WYOMING, WIS.
Alhambra (Fe) (4)

Lydia Harris
Variety Girls
Melba & Jean
Madon Monarchs
Skinner's Dress Suit

Majestic (WV) (11)
Marline & Bobby
Ada Brown Co
Herbert & Neely
Hollywood Polkas
Kara Comedy 4
(Two to fill)

Palace (O) (5)
Joe E. Howard Rev
Frankie Heath
V. & M. Stanton
Keller Sis & L
Ferry Corway
(Three to fill)

Wiscamish (Fe) (4)
Harry Rose
Dexter Sis

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34 hour service—
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Corner 53rd St. and Broadway, N. Y. C.

Burley & Fayne
(One to fill)

LEWISTON, ME.
Music Hall (K)

2d half (8-11)
Cook & Shaw Sis
Francis & Ruth
Hazard & Mary
Demarest & Doll
Brook & Brown

LIMA, O.
Parrot (KW)

1st half (11-14)
Melva Talma
Brady & Mahoney
Minetti & June
(One to fill)

2d half (15-17)
Trenelle 3
Wright & Marion
Joe Mendl
(One to fill)

LITTLE R'K, ARK.
Majestic (16)

1st half (11-14)
Malia & Bart
Ling & Long
Raymond & Nielson
Braddon & Morsey
2d half (15-18)
George W. Moore

Pantages (12)
Claudia Albe
McDonald & Oakes
Romos & Dolle
Davis & Nelson
4 Belroads

LOUISVILLE, KY.
Keith's National
(KW)

2d half (8-11)
Nelson's Katland
Edna Bennett
Hollingsworth & C
Batling Butler
Mallen & Case
Lorraine & Minto
1st half (11-14)
Monroe Bros
See America First
Harry Coleman Co
(One to fill)

3d half (15-17)
Salle
Marline & Martin
Evans Proteses
(Two to fill)

LOWELL, MASS.
Keith's (5)

4 Camerons
Sargent & Lewis

NAN ELLIOTT

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Anger & Fair
Kerr & Ensign
McKay & Ardine
Fridkin & Rhoda

LOCKPORT, N. Y.
Palace (K)

2d half (8-11)
Bell & Eva
Carmen & Rose
Tom Senna Rev
Cooper & Kennedy
Tracey & Hay

LONDON, CAN.
Loew's

1st half (12-14)
Gaiety Monkeys
Girle Revue
(One to fill)

2d half (15-18)
Gomez & Gomez
Frank Dixon Co
Capps Family
L'G BEACH, CAL.
Hoyt (P) (12)

Ann Schuler
Smith & Sawyer
Guy Voyor Co
Saxatette
Ann Chandler
Belclair Bros

L'G B'NCH, N. J.
Broadway (K)

2d half (8-11)
Arnold & Duval
Clark & O'Neill
(Three to fill)

L. ANGELES, CAL.
Boulevard (Fe)

2d half (7-10)
Gene Morgan Orch
Fanchon & M. Idea
Welsh Gleeman
"Reckless Lady"

Figueras (Fe)
(Indef)

Loading the Whaler
"Sis B. B. B."

Orange Grove Trio
Will Stanton
Shannon Frolics

M'N'POLIS, MINN.
Orpheum (5)

Demarest & Collett's
Beverly Bayne
Maxine & Bobby
Olson & Johnson
Webb's Entertainers
(Three to fill)

Pantages (12)
Harry Scratton
Society Scandale
Hibbert & Hartman
Little Elly
(One to fill)

7th St. (WV) (11)
Equille Bros

ARTHUR SILBER

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WITH
PANTAGES CIRCUIT
1560 BROADWAY, NEW YORK CITY
Phone Bryant 7351

MAISON, GA.
Keith's

2d half (8-11)
Hafter & Paul
Phoebe Whitelade
Mack & Veimar
Victoria & Dupree
Hal Nolan

MADISON, WIS.
Orpheum (WV)

1st half (11-14)
Bobbie McFalls & L
Armstrong & Blundell
Bobby & King
Carnival of Venice

Villa & Striga
T. Wonder & Sis
Kennedy & Davis
Dance Capers
Empire Comedy 4
Palermo's Dogs

State (Fe) (4)
Barr Twine

MOBILE, ALA.
Lyrie (K)

2d half (8-11)
Texas Chicks
Harry & Whitledge
Vox & Talbot

Worden Bros
Joe Grima

MOLINE, ILL.
Le Claire (Fe)

1st half (4-7)
Hitchcock Songbirds
E. & M. Dale
Billy DeArmo
"Blackbird"

2d half (8-10)
Corinne & Stars
"Beautiful Cheat"

MONTREAL, CAN.
Imperial (K) (5)

Cardiff & Walter
Olga Mishu
Cook & Oatman
Krugle & Robles
Dewey Rogers
Novella

(12)
Rita Bernadine
Walter Brower
Hamilton & Hayes
Haines & Beck
Achilles & Newman

Loew's (12)
Dillon & Marguerite
J. I. Fisher
Kutler & Parker
Dorothy Nelson Co
M. Allister & L. C. W
G. & P. Magley Mav

MORGAN, MASS.
Mystic (K)

2d half (8-11)
Three Cheers
The Rickards
Five Mounters
Leonard & Wilson
(One to fill)

MT. VERNON, N.Y.
Proctor's (K)

2d half (8-11)
Belle Baker
(Others to fill)

MORRISTOWN, N.J.
Lyons Park (K)

2d half (8-11)
B. & J. Pearson
Burns & Wilson
Raym'd & Caverly
Santry Norton Rev
(One to fill)

MUNCIE, IND.
Wysor Grand (KW)

1st half (11-14)
Edna Bennett

Charleson, Ontario
(One to fill)

2d half (15-17)
Zaluz & Norton
Ort & Ramajo Co
(Three to fill)

M'NCHSTER, N.H.
Palace (K)

2d half (8-12)

Brown & LaVell
Powell Sis
Sidney Grant
Roy Rogers Co
(One to fill)

McKEESPORT, PA.
Harris (K)

2d half (8-11)
Gintaro
Wright & Marion
Anita Pam Co
Just Waite 4
John Howe Co

MEMPHIS, TENN.
Pantages (12)

Ellison & Marjorie

FOR VAUDEVILLE MATERIAL
AND STAGE DIRECTION
FRED HEIDER
JACK JORDAN OFFICE
(Strand Theatre Bldg.), N. Y. C.

George Givot
Mason Dixon 3
Chin Toy Sis
Babe & Honey Boy
"For Hven's Sake"

Orpheum (5)
Three Orantes
Ted Lewis Band
Georgie Price
Lemarie & Phillips
Coran
F. & O. Walters
(Two to fill)

Terrano Sis
Raymond Wilbert
City of Yesterday
(One to fill)

State (L) (15)
See Starr
Gilda & Duffy
Elida Ballet
Young & Gray
Yip Yip Yaphank's
(One to fill)

WYOMING, WIS.
Alhambra (Fe) (4)

Lydia Harris
Variety Girls
Melba & Jean
Madon Monarchs
Skinner's Dress Suit

Majestic (WV) (11)
Marline & Bobby
Ada Brown Co
Herbert & Neely
Hollywood Polkas
Kara Comedy 4
(Two to fill)

Palace (O) (5)
Joe E. Howard Rev
Frankie Heath
V. & M. Stanton
Keller Sis & L
Ferry Corway
(Three to fill)

Wiscamish (Fe) (4)
Harry Rose
Dexter Sis

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Burley & Fayne
(One to fill)

LEWISTON, ME.
Music Hall (K)

2d half (8-11)
Cook & Shaw Sis
Francis & Ruth
Hazard & Mary
Demarest & Doll
Brook & Brown

LIMA, O.
Parrot (KW)

1st half (11-14)
Melva Talma
Brady & Mahoney
Minetti & June
(One to fill)

2d half (15-17)
Trenelle 3
Wright & Marion
Joe Mendl
(One to fill)

LITTLE R'K, ARK.
Majestic (16)

1st half (11-14)
Malia & Bart
Ling & Long
Raymond & Nielson
Braddon & Morsey
2d half (15-18)
George W. Moore

Pantages (12)
Claudia Albe
McDonald & Oakes
Romos & Dolle
Davis & Nelson
4 Belroads

LOUISVILLE, KY.
Keith's National
(KW)

2d half (8-11)
Nelson's Katland
Edna Bennett
Hollingsworth & C
Batling Butler
Mallen & Case
Lorraine & Minto
1st half (11-14)
Monroe Bros
See America First
Harry Coleman Co
(One to fill)

3d half (15-17)
Salle
Marline & Martin
Evans Proteses
(Two to fill)

LOWELL, MASS.
Keith's (5)

4 Camerons
Sargent & Lewis

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McKay & Ardine
Fridkin & Rhoda

LOCKPORT, N. Y.
Palace (K)

2d half (8-11)
Bell & Eva
Carmen & Rose
Tom Senna Rev
Cooper & Kennedy
Tracey & Hay

LONDON, CAN.
Loew's

1st half (12-14)
Gaiety Monkeys
Girle Revue
(One to fill)

2d half (15-18)
Gomez & Gomez
Frank Dixon Co
Capps Family
L'G BEACH, CAL.
Hoyt (P) (12)

Ann Schuler
Smith & Sawyer
Guy Voyor Co
Saxatette
Ann Chandler
Belclair Bros

L'G B'NCH, N. J.
Broadway (K)

2d half (8-11)
Arnold & Duval
Clark & O'Neill
(Three to fill)

L. ANGELES, CAL.
Boulevard (Fe)

2d half (7-10)
Gene Morgan Orch
Fanchon & M. Idea
Welsh Gleeman
"Reckless Lady"

Figueras (Fe)
(Indef)

Loading the Whaler
"Sis B. B. B."

Orange Grove Trio
Will Stanton
Shannon Frolics

M'N'POLIS, MINN.
Orpheum (5)

Demarest & Collett's
Beverly Bayne
Maxine & Bobby
Olson & Johnson
Webb's Entertainers
(Three to fill)

Pantages (12)
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Society Scandale
Hibbert & Hartman
Little Elly
(One to fill)

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2d half (8-11)
Hafter & Paul
Phoebe Whitelade
Mack & Veimar
Victoria & Dupree
Hal Nolan

MADISON, WIS.
Orpheum (WV)

1st half (11-14)
Bobbie McFalls & L
Armstrong & Blundell
Bobby & King
Carnival of Venice

Villa & Striga
T. Wonder & Sis
Kennedy & Davis
Dance Capers
Empire Comedy 4
Palermo's Dogs

State (Fe) (4)
Barr Twine

MOBILE, ALA.
Lyrie (K)

2d half (8-11)
Texas Chicks
Harry & Whitledge
Vox & Talbot

N. HAVEN, CT.
Palace (K)

2d half (8-11)
Howard's Ponies
Armstrong & (Hibbert
Hanson 15
Rodero & Moley
Wright Dancers

N. LONDON, CT.
Capitol (K)

2d half (8-11)
Wood & Lawrence
Wigginville
Rasha Rhythms
Minaret Monarchs
(One to fill)

N. ORLEANS, LA.
Crescent (L) (12)

McDonald Trle
Zelda Santley
Rich & Cherie
Robby O'Neil Co
Frank D'Amore Co

Keith's
2d half (8-11)

Lang & Haley
Gordon's Dogs
Paula Ayers
Hathaway Co
Conlin & Glass

Orpheum (11) (18)
Gordon & Rica
Adams & Smith
Rich & Cherie
Herbert Williams
Frank Devos
Nathane & Sully

NIAGARA FALLS
Strand (P) (12)

Heras & Wallace
Bunway & F. Rney
Gray Family
Mack & Stanton
(One to fill)

NORFOLK, VA.
Colonial (K)

2d half (8-11)
Michaux
Welch Minstrels
Mack & Rosier
Wallace Galvia
Hart & Helene

NORRISTOWN, PA.
Garrick (K)

2d half (8-11)
Phil Cook
Niles & Mansfield
Brown & Demost
Dava Harris Co
(Two to fill)

N. ADAMS, MASS.
Empire (K)

2d half (8-11)
Lottie Altheron
Goss & Browne
Miss Deibel
Ernie & Brnie
The Heyns

N'HT'N, MASS.
Calvia (K)

2d half (8-11)
Brush & Thurston
Johnson & Johnson
Kulm Bissar & R
4 Cliftons
(One to fill)

NORWICH, CONN.
Palace (K)

2d half (8-11)
Archl Onri
Fishert's Stealing
Jean & Marion
(Two to fill)

OAKLAND, CAL.
Orpheum (5)

Samson Twins
Ward & Dooley
Van De Velde
Nervy Knox
Jean Joyson
Trade Twine

OGDEN, UTAH
Pantages (12)

Franklin & Vinat
Dan Downing Co
Alek
Charles Althoff
Agas Horses

OKLAHOMA CITY
Orpheum (16)

1st half (12-14)
Quater's Dogs
Morgan & Lake
Marlette & Brown
Ravus Comique
2d half (15-18)
Brent Hayes
Allen T. Huston
Hall Ermine & B
Kenney & Hollis
Chief Caulpican

OMAHA, NEB.
Orpheum (5)

Trini
Amateur in London
Harrison & Dakia
Crutney & Randolph
Vivianette Trio
Dixon & R. R. Tria
(Two to fill)

Pantages (12)
Torcat's Roosters
Pelly Lester Reat
Phillard Co
Stanell & Douglas
(One to fill)

Bialto (Fe) (4)
Nellie Sterling Co

OTTAWA, CAN.
Keith's (5)

Haynes & Rock
Walter & Brower
Achilles & Newman
O'Diva
Peak & Martin
(One to fill)

OTTUMWA, IA.
New Square (Fe)

2d half (8-10)
Macey & Madeline
William Morrow
Saxo Sis

PANADENA, CAL.
Pantages (12)

Lieut Thetion
Macon & Hogue
Nancy Brown
Daisy S.
Jarvis & Harrison
5 Avallons

PASSAIC, N. J.
New Montank (K)

2d half (8-11)
Cannon & Lee
Rule & O'Hria
Hanson 15
Faber & Margie
Fantasies of 1928

PATERSON, N. J.
Keith's (5)

O'Donnell & Blair
Lyttel & Fant
Solly Ward
Rasha Rhythms
W. & H. Brown
(One to fill)

PENNSACOLA, FLA.
Seaguer (K)

2d half (8-11)
W. & E. Ford
Noel Lester
Harber & Jackson
Dooley & Sales
Permaline & Shelly

PEORIA, ILL.
Palace (KW)

2d half (8-11)
Whirl of Syne

PHILADELPHIA
Broadway (K)

2d half (8-11)
Ward & Movit

PITTSFIELD, MASS.
Palace (K)

2d half (8-11)
Ladoux & Louis
Crystal & Anderson
Hanson 15
Al. Delano
Girle & Dandies

PORTLAND, ME.
Keith's (5)

Levan & Doris
Moran & Wiser
Harris Claire Co
Senator Murphy
Will & 1 Holmes

PORTLAND, ORE.
Pantages (12)

Pantages Circus

PORTSMOUTH, O.
Leroy (K)

2d half (8-11)
Hori Co
Nata Lelpalg
T. & D. Ward
Dallas Walker Co
(One to fill)

POTTSVILLE, PA.
Mipp (K)

2d half (8-11)
Belard Trio
Burr & Elaine

VARIETY

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STATEMENT OF THE OWNERSHIP,
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REQUIRED BY THE ACT OF CON-
GRESS, OF AUGUST 24, 1912.
Of Variety, published weekly at New York,
N. Y. for April 1, 1936.
State of New York, County of New York.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Ericha, who having been duly sworn, according to law, depose and say that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 4422 Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher—Variety, Inc., 154 West 46th street, New York city.
Editor—Sime Silverman, 154 West 46th street, New York city.
Managing Editor—None.
Business Manager—Harold Ericha, 154 W. 46th street, New York city.

2. That the owners are: Variety, Inc., 154 West 46th street, New York city. Sime Silverman, 154 West 46th street, New York city. Sidney Silverman, 154 West 46th street, New York city.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any other persons own or hold 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

Harold Ericha,
Notary Public.
Sworn to and subscribed before me this 26th day of March.
Elizabeth A. Reilly,
Notary Public.
(My commission expires March 26, 1937.)

15 YEARS AGO

(From Variety and "Clipper")

Bird Millman, now recognized as the queen of wire walkers, was doing her act over the Orpheum Circuit surrounded by a company of other wire walking turns. . . . Geo. V. Hobart was writing a new show for Lillian Russell, its title being "The First Nighters." . . . The Brown Brothers, five at the time, were playing at the Folies Bergere, Paris.

The Shuberts, having opened their Winter Garden in New York, announced that they were considering a string of Winter Gardens to play revues all over the country.

In 1926 they opened the Casino de Paris atop the Century Roof and a few days later announced that they would have similar theatres all over the country. Digging 'em up?

Sarah Bernhardt was preparing to produce Maeterlinck's "Sister Beatrice" in America before sailing back to France. She planned to produce "Everywoman" when she got back to Paris.

"Madam Sherry," after piling up records all over the country, flopped at the Forrest, Philadelphia.

David Warfield bought a Corot painting called "Spring" for \$1,500 in Chicago. . . . Cecilia Loftus added the impression of a six months' old baby to her repertoire. . . . Elsie Janis was playing the Williams houses around New York and getting \$3,000 weekly.

The big news of 1911's Easter week was that E. F. Rush sent his late partner, L. Lawrence Weber, an Easter card.

Jack Lait was managing the American, Chicago, and stumped across a new one. On Saturday night nobody called for the salary

VAUDEVILLIANS AS FILM MAKERS?

From inside accounts, reports, observations and deductions the straight vaudeville magnates appear to have reached the conclusion that sooner or later they must go into the picture producing business. Only five years late as usual.

Once upon a time in other days a lazy farmer boy told to drive to market took another road. While on his way, a man, walking, said: "You can't get across the river on this road; there's no bridge there." "Don't kid me," said the driver, or similar words, "where there's a road there's a bridge if there's a river." So he drove on. Sure enough there was the river but no bridge. And the boy stopped his horses, saying: "They're not going to fool me; I'll wait until they build a bridge"—but they didn't build a bridge.

And there is now no bridge for the vaudeville people to drive over to the pictures.

Wanting to be always of service and particularly to the vaudeville magnates who have been so nice to us, we will proffer this unsolicited information about picture making as it exists today and the chances novices have at it.

To the man outside who understands pictures, the picture pasture for invasion in such ways as the vaudeville people would have to do it looks just as easy as it would be to climb up the sheer sides of the Palisades in an automobile.

From what we hear the magnates of the twice daily enclosure have figured it out or have had it figured out that if they secure the best directors and the best stars with the best actors in the picture world, what else is there to it? Those and that make the best pictures, don't they?

Has any one caught any of the bankers putting their money into picture productions? Where do the bankers invest their money? In theatres.

All of the best directors, all of the best stars and all of the best actors besides the best stories, the best adapters and the best photographers can not make the best pictures, unless—

That unless is someone else—some person behind it all, some one genius, he should be called, a natural picture maker—and how many are there? One, two or three good pictures may be turned out; a freak hit now and then uncovered, but the steady grind of good pictures, even average, calls for someone nobody can locate. He must be developed.

That is why the picture business today stands out like a rock that only broken bank accounts will bounce back from. And on top of this that solid array of picture interests, so solid in sight and out of sight that it appalls those who hear of anyone trying to buck it, excepting those who really are outside of this concrete fold and have already established themselves through their brands or some individual stars.

This is not in behalf of the picture people. They don't care. The more and the bigger the invaders the sooner they will draw taut their reins. For the flop of the big fellows will discourage the smaller ones.

But there is another angle to it. Money! What pictures spend to develop and hold expert executives and what vaudeville spends for the same object.

Such a genius as referred to above. What do you presume his yearly salary is, the one we have in mind, and among the best, \$250,000 a year. And he could have \$500,000 a year by asking for it. And he's worth every dollar of it.

Did anyone in vaudeville ever receive anything like that in salary? Why, the smartest man in straight vaudeville today is drawing a salary of \$6,000 a year, for 52 weeks of the hardest kind of labor. Yet that man is a millionaire and he made it for himself. His agreement was that he should share upon all additional income brought to a certain straight vaudeville booking office and circuit. So certain was he that it could be done, he named \$6,000 a year as his set salary. And he built up the circuit that is usually credited to others by those who don't know.

Takes the chief booker in straight vaudeville and say that he is getting \$17,500 a year. His value in pictures with the same responsibility would be from \$50,000 to \$75,000 a year. And actors wouldn't make him presents.

Or in pictures where an executive on a salary of \$100,000 a year received a bonus of \$100,000 on New Year's. Them's fliggers, boys, to people who think only of the last half at \$62.50 or want to cut a \$700 act \$25 a week.

Money alone would be sufficient to make ineffective vaudevillians attempting to make their own pictures with drawing power at this date and time. Five years ago, there was a chance. But it was missed. Now, no chance at all. There are not enough good people outside of the regular picture organizations to do it. Anyone who is outside has been left outside.

There are no split week nor cut salary methods in the operation of the big picture business.

Not only vaudevillians but all others who intend investing money in picture making by independents had better thoroughly investigate before turning over their money.

Straight vaudevills may need its own pictures as it is blocked for picture service from nearly all of the recognized services. But they will either have to buy their service at the prices asked or take what they can get on the outside.

Pictures have shot so swiftly ahead that at present a good picture without a "name" doesn't excite the exhibitors. They want to know the cast before they will buy, whether it's a publicized title, play or story made into a picture.

Straight vaudeville has a problem ahead of it. Jimmy Durante says "Any problem can be solved." Send for Jimmy.

due the Jewell's Manikins act. Mr. Lait mailed the check to Mrs. Jewell at her next stand, deducting nothing for postage.

Alice Lloyd, playing the Orpheum time, got balled up in her date book and jumped from Kansas City to Milwaukee instead of to Indianapolis, where she was billed. Upon arriving in Milwaukee and discovering her mistake, she redoubled her tracks and arrived in Indianapolis in time for the Tuesday matinee.

50 YEARS AGO

(From "Clipper")

Instead of using the phrase "added attraction," the variety houses of 1876 referred to the additional act as the "Increased attraction."

"Julius Caesar" was ending its record breaking run of 100 performances at Booth's, and George Rigbold in a revival of "Henry V" was

RIGHT OFF THE DESK

By NELLIE REVELL

The Stage Women's War Relief is making an enviable record for itself. It is one of the few relief bodies formed during the war that is still functioning. It has, however, a good reason for continuing to live, an even better reason than it had for being organized. During the war it sent professional entertainments to camps, ships and soldier's hospitals and its efforts were stimulated by the fact that those who helped the fighters could feel that they shared a little in the glory.

But the hunting of the war was torn down long ago so that there isn't much personal aggrandizement to be gained by entertaining soldiers and sailors. Just the same there are 2,500 men still in hospitals and their need for diversion is greater even than it was during the war. These men are lonesome, in pain, almost forgotten by the country they fought for, but not forgotten for an instant by the Stage Women's War Relief. It continues to furnish full vaudeville bills for these wounded veterans and will so long as there is one that needs their efforts.

Next Sunday night the organization will hold its yearly "night," this time at the Cafe de Paris. Speaking for myself, it's the one thing I don't want to miss this year. If only to see Minnie Dupree, through whose untiring efforts kind-hearted people became interested in Dorothea Antel and accomplished her removal to the nice new apartment on 72d street.

Members of the profession who have for years been writing to the Hotel Somerset for those ducky little southern suites have a shock coming. The low and modest buildings on 46th street which now form my back yard are going to the limbo of the brownstone soon to be replaced by a 15-story office and theatre building. It means too that I'm going to lose sight of such things as the Variety office, Jack Mills tune shop, Lyceum theatre, Times building, the Anheuser-Busch sign, all the Loew signs—and about 65 per cent of blue sky. Cheer up, I am told, that's progress.

Yes, but what price progress?

The great open spaces of New York are what the writer thought she longed for—an apartment on the top floor of one of those sky-nudging three-room-and-bath buildings. The idea was that you get away from the noise and the dirt and the eternal crowds up there. But a recent excursion to the heights of an 18-story building dispelled the illusion that the peaks are for us.

Once up there we missed the very things we had been so anxious to get away from. Seen so close the sky seemed too lonely for ordinary humans. We will have to leave it to Colonel Mitchell. I wanted to get back to where I could look out and see near at hand the roof tops that had been my neighbors for the last two years. Even the old, familiar chimney pots seemed better than the tramp cloud that wandered by the summit of the mason's art. The great open spaces are too open for me. And too lonesome.

When I received a letter from Johnny Connery, the actor, sometime ago wanting to know if I weren't the same little girl who used to be his brother's sweetheart when we were children out in Riverton, Ill., I had an idea he really did remember me. However—let me explain—as I recall, his brother Jimmy was one of the big boys then and much too old for me. And it was Johnny himself, if my memory still serves me rightly, for whom I showed my love by making him a target for paper wads in the school room. But now I have had another note from him and I am beginning to doubt that he does mean me. This is his letter: "The writer was the original Yellow Kid," says Mr. Connery, "with a face full of freckles and always a stubbed toe. But I was sentimental. I had many loves no one ever knew about. Chief among them was Nellie Mac. With the possible exception of my sister, Hattie, I knew that Nellie was the most beautiful girl in the world. To this day," he continues, "I have a mental picture of her—a little above medium height, wavy brown hair, blue eyes lighting up for everybody but me and a glorious peachy complexion."

It's just like getting flowers after you are dead to have some man tell you this 40 years later. And it would be even more of a thrill if it were true. As a matter of fact I am not above medium height yet and I can't recall every having shrunk. "And my hair has been blonde all my life. And wavy hair! Ha-ha! Wouldn't that make my hair dresser laugh. My locks have always been just about as curly as a cow's tail. My eyes were never blue. Perhaps he is thinking of my brother Ed, who has cerulean orbs, if somebody hasn't blackened them (and I don't think anybody could). As for the peachy complexion, I'll admit that—but some peaches are green."

No, Johnny, I am not ashamed of Riverton but that beautiful little girl couldn't have been myself though I would like to think I had ever been as charming as you describe. Here's hoping you find her and if you do just remember that the eagerest thing I say is "Bless you, my children!" And also that story about Davenport, Ia.

Disappointment came my way when I went to see the dress rehearsal of the circus last week with Mr. and Mrs. Irvin S. Cobb. No, the circus didn't disappoint me; it was the new home they've built for it. Perhaps, clinging to the memory of the well-beloved old Madison Square Garden, the new one found me hard to please. But my first thought when I went in was that the Garden wasn't intimate any more, magnificent but cold.

To a layman it probably wouldn't matter at all, but an old troupier likes to see the "ouch in the connection" as he enters and there just isn't any connection at the new place. And then I missed the parade of the audience around the arena during which one saw or was seen by all the old friends in the seats or boxes. Under the new system one gets to his seat by paths almost as secret as a bootlegger's calling list.

I'm sorry, Mr. Rickard, I just didn't like your new house. But give me time. I may get use to it.

Ancestral acres often descend from father to son, and family jewels are often passed from generation to another. But the Harrigans are the only family that use theatres dressing rooms as heirlooms.

Anyone who has seen the "Great God Brown" at the Garrick theatre must have thought there was a familiar ring to the name of Captain William Harrigan who plays "Brown." They were right. He is the son of Ned Harrigan of the famous and well-loved team of Harrigan and Hart, idols of a past generation of theatregoers.

The strange thing about it is that Harrigan and Hart built the Garrick theatre—it first bore their name—where the son is now playing and he occupies the very dressing room in which his father used to adorn himself. It wouldn't even be very surprising if the son should hear a fatherly whisper there of "Go to it, son."

carded to replace the outgoing Shakespearean attraction.

A. J. Forepaugh, the lion tamer and originator of the Adam Forepaugh circus, took up a challenge issued by Telsi M. Donald, which Donald issued saying that he was the champ lion tamer of them all. Forepaugh said that if Donald would deposit \$250 with Frank

Queen, then editor of "Clipper," he would go to conclusions with him and prove that Adam Forepaugh, not Telsi Donald, was the kingpin lion tamer.

One of the first of the balloon ascensionists, Charles H. Grimley, was filling engagements right and left and had a Broadway office to take care of his bookings.

HOLY WEEK TRUE TO FORM WITH BUT FEW EXCEPTIONS

Leaders in Divisions Held Up in Grosses, with "Sunny" Improving—One or Two Run Possibilities Among Newcomers

Holy Week as a rule is the worst week in the theatrical season. This season that period (last week) was an exception, for some shows which means the leaders. Business otherwise was true to form. It has been the "worst week" for a flock of shows for the past month or so. The musicals principally benefited last week, school holidays aiding, and also the Jewish holidays for a few non-musicals. Where there was better business noted it was from \$500 to \$1,500 over the previous week. The musicals known to have improved are "Sunny," which hit over \$45,000, but had been bettering \$42,000 right through the slump; "Artists and Models," \$35,000 or more; "The Vagabond King," claimed nearly \$30,000; "Tip Toes," almost \$25,000; "Song of the Flame" held its own at \$23,000; "Vanities" around \$22,000; "The Cocoanuts" at about \$22,000 was unchanged and rated next to "Sunny" again. "Dearest Enemy" up a bit to \$14,000; "Nanette," however, dropped further at \$14,000; "Greenwich Village Follies" rated at \$20,000, along with "A Night in Paris"; "The Girl Friend" was satisfactory at \$11,000.

This Week Will Tell
This is the week that will tell the story for those shows which having been waiting out the pre-Easter slump. Half a dozen attractions are slipping out Saturday. Necessary replacements for the coming month are not in sight, any number of houses being on the hunt for fresh offerings. The newest productions have one or two run possibilities. Last week "Bride of the Lamb" provoked lusty praise from the critics and (Continued on page 22)

REFEREE TO ADJUST DAN ARTHUR'S 25%

Another Suit Taking In "Nanette," Following "Lady Friends"

With the affirmation of Daniel V. Arthur's victory in his 25 percent suit against Harry H. Frazee involving "My Lady Friends," former Judge Joseph V. McKee, now president of the Board of Aldermen, has been appointed referee to take testimony in an accounting of the profits of the "Lady Friends" show, which was the late Clifton Crawford's starring vehicle. That part of the litigation is financially negligible, it being understood Frazee's net profits to be only about \$16,000, which would net Arthur \$5,000 at the outside. However, in view of "My Lady Friends" being the libretto source of "No, No, Nanette," the sensation of popular musical comedy with 12 companies out at one time, Arthur has started still another action for an accounting of the profits therefrom, deeming his end of it worth around \$500,000. Arthur's 25 percent interest in "Lady Friends" was based on an agreement which Frazee denied.

Farrar in Road Opera?

Geraldine Farrar is tentatively listed for another appearance in grand opera, this time with the company Frank T. Kintzing has had on tour. With Gennaro Papi, a conductor at the Metropolitan, Kintzing has had the company out with many young singers in its roster. This summer he may bring it to New York for a short open air season in one of the city stadiums. It is in "Carmen" and several other of the better known pieces that Miss Farrar is listed.

"G. V. Scandals" Again

Rufus LeMaire is reported to have purchased the title of "Greenwich Village Scandals" from Sam Shannon, who first proposed the production of a revue under that name last summer. Objection to the joined title from White's "Scandals" and "Greenwich Village Follies" developed after Shannon had announced the show. It was not produced. LeMaire from accounts intends to gather a company and play it under the title rights acquired from Shannon.

NEW MANAGERS LEAGUE MAY NOT ABSORB

Equity Not Inclined to Make Waivers on M. P. A. Agreement

The formation of a new producers' organization was accomplished on Monday when the Managers' Protective League elected officers. W. A. Brady is president, Arthur Hammerstein vice-president and Warren P. Munsell secretary and treasurer. The latter is business manager of the Theatre Guild.

The League was expressly formed in compliance with an agreement made between the managers and the Dramatists' Guild to bind for a five-year period the basic minimum contract, the subject of three weeks of conferences between producers and authors. The dramatists' contract was accepted last week by all factions. Details pursuant to the printing of the contract in final form have been completed.

Whether the new Managers' Protective League will encompass other managerial activities is conjectural at this time. The League membership includes nearly all active producers, taking in so-called independent managers who were of the "round robin" group.

Hammerstein is president of the Managers' Protective Association, which holds a 10-year agreement with Equity permitting 20 per cent. of independent actors, as against 80 per cent. Equity, in casts, and also providing against sympathetic strikes for the term of the contract. There was some talk of the new managerial organization absorbing the M. P. A. That would predetermine the dissolution of the M. P. A.

No Equity Consent

That the M. P. A. would be enabled to turn over the Equity contract to the League in that event is doubtful. Equity officials stated that if the M. P. A. is dissolved the contract would become null, unless the Equity Council consented to passing it over to the League. It was intimated Equity would do no such thing, and if the M. P. A. passes out, all managers would be called on to operate under the independent form of contract.

Lee Shubert is said to desire the retention of the Equity agreement, feeling that it is a protection. Indications are that he will attempt to prevent any dissolution of the M. P. A., known as the Shubert faction when the Producing Managers' Association split.

LUTTRINGERS MAKE UP; DIVORCE SUIT DROPPED

Ann Kingsley Returns as Lead with Husband's Stock—Raid Started It

Reconciliation has been effected between Al Luttringer and his wife, known professionally as Ann Kingsley, with the former reported as having discontinued his suit for divorce, filed in White Plains, N. Y., some months ago. Miss Kingsley is returning as lead with the Luttringer stock at the Palace, South Orange, N. J.

Mrs. Luttringer had headed her husband's other stock at the Westchester, Mt. Vernon, N. Y., until last December when a raid conducted by the stock man on his apartment resulted in the filing of the divorce action. An orchestra leader employed at the theatre was named as co-respondent in the suit.

The suit was called last January for trial and was continually postponed until the reconciliation was effected.

Rita Knight Marries Irish Correspondent

Syracuse, N. Y., April 6. Syracuse friends of the former Mrs. Rita Knight-Crouse, divorced actress wife of George Nollis Crouse, local millionaire, have been advised of her recent marriage in Texas to John McCarthy, formerly first baseman with the Syracuse Stars, and correspondent in the Crouse divorce action.

Crouse, who has since remarried, was the third husband of the actress, it developed at the time he sued. The McCartys are living in Houston. McCarthy is playing in a Texas ball league.

Crouse met Miss Knight when she came here to head Wisting stock company some years ago. After her marriage to the local millionaire she retired from the stage. Crouse's suit was based upon the discovery of his wife and McCarthy in a Canadian hotel. Mrs. Crouse had left Syracuse presumably to fill a theatrical engagement on the West Coast.

Hamilton in Pictures 5 Years with F. P.

James Hamilton, currently appearing on the road with "Merry Merry," has signed a five year contract with Famous Players, his first picture to be "Kid Boots" in a secondary principal role. Hamilton leaves the show in two weeks.

"Rose-Marie" Changes

Minneapolis, April 6. Bessie Gross has been supplanted in the leading comedy role of "Rose-Marie" by Majorie Dodd, sent on from New York. Sam Ash has also left the company to join another of the Hammerstein troupes with Robert Rhodes replacing. Besides these substitutions four young men and women, recruited locally, are filling vacancies in the chorus caused by departures.

Miss Gross has signed a one-year contract with the McCall-Bridge Co., musical comedy tab players, who opened at the Palace this week.

LOTUS ROBB OWES \$6,545

Lotus Robb (Hudson) legit actress, admits in bankruptcy, she is "broke." She owes \$6,545. Her assets are \$50.

Miss Robb gives her address as 103 East 86th street, New York. The debts are for sundry merchandise bills.

'STORM' WITH MISS WINWOOD

Sigourney Thayer will shortly produce "Storm," a play by C. K. Munro. Until recently it had been on the Theatre Guild's list. It will have Estelle Winwood featured, with Joan McLean, Lionel Watts, Margaret St. John and Stafford Dickens in the cast.

"Storm" opens in three weeks.

Marcin's "Sold"

Los Angeles, April 6. Max Marcin left for New York on Sunday to make arrangements for the production of a new play, temporary title "Sold."

When Marcin returns it is unlikely that he will go back to the Metro-Goldwyn-Mayer scenario department in Culver City.

Selvin's Appreciation

Lee Feist, Inc., is getting a huge plug from Ben Selvin in connection with its "Sitting on Top of the World," that signifies greater import than a mere song plug. It expresses joy and gladness on Selvin's part considering that for a great number of years he had been established at the Moulin Rouge and other Selvin cellar cabarets.

Even when coming uptown to the Century theatre, into the Parisiana cabaret (first known as Chez Fysher), the basement gag still pursued him. But with the opening of the new Cafe de Paris atop the Century, Selvin gives musical thanks to his final rising from the ranks by religiously opening his program nightly with "Sitting on Top of the World."

"TYPE" ANGLE FOR STOCKS

New Wrinkle Around Metropolitan Area

The "type" angle has gradually found its way into stock and especially nearby ones which are refusing to sign an entire personnel for the season as has been traditionally the custom with resident companies.

Instead the producers are issuing season contracts to the leads and director and "jobbing" the rest of the players. When each bill is decided upon the director is instructed to engage types for parts other than the leads, sometimes responsible for almost entire changes in companies weekly.

Stock operators employing the "type" angle claim it has not affected business, but has improved performances if anything. They claim that the popularity of the leads alone is sufficient to keep subscribers interested and that the remainder of a stock company seldom means a thing to the box office.

In far out spots stocks are operating under the old system of signing up entire companies for the season but only because they are in spots where "jobbers" are less plentiful.

The "type" stunt has cut down operating expenses considerably and is giving the stock man a break although it is not so good for the actor. The latter heretofore knew he was set for a season if the stock lasted but as it stands now he's in on a week to week basis and assured of many layoffs when he's "not the type."

EDDIE CANTOR STARTS PICTURE EAST IN JUNE

Eddie Cantor will commence the picture making of Flo Ziegfeld's "Kid Boots" for Famous Players in June, at the Long Island studios. "Kid Boots" will close its season May 15, after a tremendous money getting record for two seasons.

Last week Variety reported from Washington that "Kid Boots" had done \$23,500 on the week in that city. Slightly in error, as the Cantor show did \$29,000 in Washington.

Justine Johnston Out

Justine Johnston left "Hush Money" at the 49th street Saturday. She was replaced by "Dinky" Moore.

Miss Moore was christened Florence, but desired to establish an identity apart from "the" Florence Moore. The young actress is a graduate of a dramatic school. She has played a few small parts heretofore but is credited with giving an excellent performance in Miss Johnston's role at last week's matinees.

GOETZ-SELWYN SETTLE

E. Ray Goetz and Arch Selwyn, who at one time claimed conflicting contracts with regard to the Raquel Meller engagement, have settled their claims amicably and next Monday, when Mlle. Meller arrives, Goetz will pay Selwyn \$2,500.

In consideration of this, Selwyn waives all rights to her local appearances.

BOLTON GIVEN REVERSAL ON APPEAL

Dymow's Lower Court Verdict With \$120,000—No Plagiarism,

Guy Bolton and Comstock & Gest, respectively author and producers of "Polly Preferred," won a complete victory with the reversal of the decision formerly in favor of Ossip Dymow, the Russian playwright who wrote "Personality," alleged to have been plagiarized by Bolton in his play. Dymow's original victory was worth \$110,000 in royalties, or \$120,000 including costs, interest and a \$5,000 counsel fee to Samuel R. Golding, his attorney, which was allowed by the court.

The reversal of the verdict also carries with it a recommendation by Judge Charles M. Hough of the Circuit Court of Appeals to dismiss the bill of complaint.

O'Brien, Malevinsky & Driscoll as counsel for Bolton retained former Judge Walter C. Noyes to argue the appeal, based on M. L. Malevinsky's famous play formula, which was obviously the basis of Judge Hough's opinion.

It was held that while the basic skeleton may be somewhat similar, "it is with real difficulty that the flesh and blood, the incidental yet essential adornment and trimming of the play can be cut away to show similarity between a few bones."

A sidelight on copyright and its interpretation is contained in Judge Hough's comment that "copyright, like all statutes, is made for plain people, and that copying, which is an infringement, must be something which ordinary observation would cause to be recognized as having been taken from the work of another (King Syndicate vs. Fleischer). It requires dissection rather than observation to discern any resemblance here. If there was a copying (which we do not believe) it was permissible because this mere subsection of a plot was not susceptible of copyright. Decree reversed with costs."

Dymow's lower court victory was based on the Federal judge's opinion that "perhaps unconsciously defendant (Bolton) took the theme for his play after he had read 'Personality' and received the suggestion therefrom."

This was in line with Dymow's allegation Bolton had had his (the plaintiff's) script in his possession for some time with the intention of a possible collaboration, until eventually Bolton returned Dymow's play.

Subsequently "Polly Preferred" was produced by Comstock & Gest.

Henry Miller Ill; New Show Is Off

"A Stranger in the House" suddenly cancelled at the Henry Miller, where it was due to debut Monday night. Mr. Miller is seriously ill with pneumonia, stricken in the theatre Monday.

Equity was advised of the situation and the players were told they were free to accept other engagements. That meant the play will probably not be presented this season.

The show opened in Baltimore last week and, under the two weeks' minimum rule, a week's salary is due the cast.

The Miller has been dark for a month, following the abrupt closing there of "Still Waters."

Bennett's Name Dropped By Hammerstein's Order

Los Angeles, April 6. Because Dave Bennett, who staged "Toby" here, used some of the routines that figured in "Rose-Marie," Arthur Hammerstein is said to have ordered his name out of the programs of the various "Rose-Marie" companies. "Rose-Marie" has just opened here.

"The totem pole" dance of "Rose-Marie" is in "Toby" under the title of "Tiger Eyes."

"Rose-Marie" opened well here in a downtown and the local dailies predict a real run for it.

CASTERS PANICKY OVER DELAYED COMMISSIONS

Legit Agency Business Sounds Somewhat "Shot"—New- comers with Tricks

The panic is on again with Broadway casting agents!

These gents who serve as contact between managers and actors in securing the latter employment in the former's shows are squawking that their clients or most of them are not doing right by the home office.

Those who have bothered to apologize for the delinquent remittances have blamed Easter purchases as the reason for withholding three or four weeks' commissions. The agents are trustful their shows hold out long enough until they can balance the indebtedness.

Others have not bothered to forward alibis.

From a general survey the agency racket is becoming worse from season to season. More engaging is being done direct than through the agencies by regular line producers.

About three agencies out of the list of those confining themselves to legitimate casting is doing any business to about about. Even at that these three have more "on the cuff" accounts than their weekly intake.

Also no means of protection since the managers are not interested in the affairs between agent and player. They have consistently refused to make the deductions at the other end putting it up to the agent to collect if he can.

Kickbacks, splits and other modes of so-called "lawful larceny" introduced by some of the newcomers have affected business of the staple casting agents refusing to stoop to this practice.

NO. 2 "LOVE 'EM"

Jed Harris will organize a second company of "Love 'Em and Leave 'Em," with the latter destined for a summer run in Chicago. Harris intends keeping the original at the Harris, New York, as long as business holds to its present gait.

Harris has juggled his future production plans. He has set back "Vicky," scheduled for this month, because of his inability to secure the release of a feminine star currently employed by another management, but who will be free next season. Instead Harris has set the machinery in motion for "Slim Foot Jim," a western comedy by George Abbott.

Unionizing Treasurers

Chicago, April 6.

The fellow who has been trying to "unionize" the Chicago box office men has popped up again. He's disappeared almost as fast as he showed up this time. For a couple of days there was consternation among the box office men with arguments pro and con galore but the whole matter has been quietly discarded on the basis that each and every box office man "go out for himself."

Meanwhile another standard of unionism has cropped out. This time somebody wants the back stage firemen and the back stage doormen "unionized." This matter has been brought to the attention of the managers. The managers will fight this latest endeavor.

Capt. Mains Out

Captain G. H. Mains, generally credited with having publicized and promoted "Dearest Enemy" at the Knickerbocker from a simmering loser to at least an even break, is no longer with the show.

George Ford, husband of Helen Ford, featured, is said to have advised the captain the show cannot afford a press agent.

SCHILDKRAUT LEAVING BRONX

Rudolph Schildkraut will not renew his lease on the little playhouse bearing his name, at 2185 Boston road, when his tenancy expires May 1. Instead, he will go to the Coast to make a number of pictures.

Schildkraut has done excellent business at the Bronx playhouse, but continuous lawsuits with Sidney Stavrof, owner of the property, have tired him out. Stavrof intends to run the playhouse himself.

SIMPLICITY

A gag to those who knew was S. Jay Kaufman's speech about the coming of Raquel Meller at the Greenroom Club Revel Sunday night at the Manhattan Opera House. To an audience in at \$10 a head but not filling the house, Kaufman delivered a long complimentary speech about the Spanish songstress, winding up by saying that he wished E. Ray Goetz, the impresario in this instance, would give him a door pass so that he could wander in and out of the Empire at will.

The laugh is that Kaufman is handling the publicity for Meller with several assistants credited working under him. Before Kaufman went into his speech about Meller, he announced that the length of the show to follow made an intermission unwise. Then he took up the intermission time talking.

Kaufman is president of the Greenroom Club.

Earl Carroll's Lawyer

Up to yesterday (Tuesday), Earl Carroll had not decided upon the attorney to defend him under the indictment filed against Carroll last week by the Federal Grand Jury in New York for perjury.

At his grand jury arraignment he was represented by James Timony. Carroll is reported figuring every angle in the selection of an attorney with politics a prime factor.

The producer of "Vanities" was indicted upon his statement that there was no liquor on the Carroll theatre stage the evening that Joyce Howland was slipped into a bathtub filled with something besides Joyce. Many witnesses were called in contradiction and the same witnesses will probably testify upon the trial.

Carroll is considered in a real jam at present.

"Bunk" Finds Backer

John Cort has bowed out of the idea of taking over the former Heckscher Theatre revue, "Bunk of 1926."

Frank Mattens, representing the Marmalade Productions arranged to have his firm take over the musical revue. Several cast changes will be made and a new production built before reopening the revue.

The Marmalade Productions is currently sponsoring "90 Horse Power."

Another Garage

Springfield, Ill., April 6.

The Chatterton opera house, for decades the center of Springfield's theatrical history, is being remodeled for a garage.

The famous old building was owned by the Chatterton and Hickox estates. It has been closed since 1924.

Liveright Takes Off Show

"The Best of Us," sponsored by Horace Liveright and starring Frances Starr, stopped in Detroit Saturday instead of proceeding to Chicago, where a four weeks' guarantee had been up at the Harris.

Liveright caught the show in the last stand and figured it not ready. The play may be revised and sent out again in the autumn for another try.

"Gorilla's" Year Old

Washington, April 7.

The original company of "The Gorilla," playing a repeat here completes its 52nd consecutive week Saturday.

The attraction opened here just one year ago.

AGAIN TRYING "MISSION MARY"

"Mission Mary," which tried out and was withdrawn after a brief road tour earlier in the season, is preparing for another try with M. J. Nicholas again sponsoring. It is due for rehearsal in two weeks.

Jean Schwartz's Musical

Los Angeles, April 6.

Jean Schwartz, composer, is reported to be writing a musical show for Thomas Wilkes in which Nancy Welford will be starred.

6 SHOWS OUT

Six shows leave Broadway at the end of the week. Three are distinct failures, the others rating success.

"Devils," produced at the ElMott by W. A. Brady, Jr., and D. D. Winman, is due to depart after playing four weeks. It opened, at a bad time but exceptionally favorable comment from the press was not reflected at the box office. Weekly takings estimated under \$2,000.

DEVILS

Opened March 17. This play accounted good piece of writing, and Hammond ("Herald Tribune"), Osborn ("Eve World") and Anderson ("Post") were enthusiastic, but all doubted if it would attract the public. Mantle ("News") said "not much chance of popularity."

"Easy Virtue," produced by the Frohman office, goes to the road from the Empire after 18 weeks. It maintained a pace of \$14,000 to \$15,000 the first three months, easing off to \$12,500 and down to \$10,000 lately.

EASY VIRTUE

Opened Dec. 7. Anderson ("Post") and "Times" were the dissenting notes in a set of good reviews. Gabriel ("Sun") summed up when he said "it serves," implying later that the play was thin but excellent in spots.

Variety (Lait) reported "it is rather thin," but also counted for the star's performance and said "will be a success."

"The Enemy" closes at the Times Square after a run of 25 weeks. It was produced by Crosby Gaige. Takings were high around \$15,000, but the show held to between \$11,000 and \$12,000 consistently until February. It, too, was given wide publicity.

THE ENEMY

Opened Oct. 20. Liked by Hammond ("Herald Tribune") who said, "The Enemy" is a play. Mantle ("News") didn't like it and predicted it would have to struggle to live. Variety (Ibes) said "can hardly fail to win wide attention and profitable attendance."

"The Jest" revived by Arthur Hopkins at the Plymouth will close in its 10th week. Considering the long run of several seasons ago with star names, the revival has done fairly well. Takings of \$7,000 to \$8,000 weekly probably turned a slight profit. The revival was made to prime the show for the road next season.

THE JEST

Opened Feb. 4. Liked all around, Anderson ("Post") saying, "is exciting entertainment and should not be missed." Woolcott ("World") called it one of the "inevitable things to see." Others were as wholehearted in their expressions of praise.

Variety (Sisk) said "looks like one of the season's in-betweeners."

"The Virgin," produced by Jules Brainerd, will stop, at the Central after playing seven weeks. It opened at the Elliott, moving here three weeks ago. Indicated takings around \$5,000, not profitable.

THE VIRGIN

Opened Feb. 22. Mantle ("News") was the only first-line critic to like it. Gabriel ("Sun") characterized it as "the backwash of the drama—semi-smutty—outrageous." Others also called it a purposefully dirty show.

Variety (Sisk) said, "chances are against its landing."

"What's the Big Idea?" presented at the Bijou by Richard Herndon, is due to go off Saturday, ending its second week at the Bijou. Estimated takings under \$1,500.

WHAT'S THE BIG IDEA?

Opened March 22. Osborn ("Eve World") gave this one its only good notice, saying it appealed to the people who liked "Abie." Mostly caught by second-string men. Variety (Sisk) said would be a failure.

Shows in Rehearsal

(AND WHERE)

"Bunk of 1926" (Marmalade productions), 49th St.
"Kitty's Kisses" (Brady & Shuberts), Playhouse.
"Bubbles" (Earl Carroll), Carroll.
"Sex" (C. W. Morganstern), Wallack's.
"Garrick Gaieties" (Theatre Guild), Guild.
"Gentlemen Prefer Blondes" (Edgar Selwyn), Times Sq.
"Love in a Mist" (Charles Wagner), Harris.

FUTURE OPENINGS

"The Romantic Young Lady" Due to supplant "The Dybbuk" at the Neighborhood Playhouse, New York, May 4 was placed in rehearsal last week.

"Thou Shalt Not Squal" Harry Clay Blaney is planning a comeback as a producer and has acquired this one by Clayton Hamilton Webb. The piece will be given a stock trial in Los Angeles.

Signs All Hoffmans

All of the Gertrude Hoffman girl troupes to be produced for a certain period are said to have been placed under contract by the Shuberts.

"The Milk Kings"

Next in line for the Triangle, New York. Went into rehearsal this week with opening set for May 2.

"Sour Grapes"

Comedy by Vincent Lawrence has been accepted for production next season by William Harris, Jr.

AHEAD AND BACK

Nell Kinsley is now agenting "The Creaking Chair. Campbell Casad and Arthur McHugh have left Carl Reed's office.

Roy Siebert is back with "Queen High," Charles Hertzman ahead.

Cambell Casad is agenting "Sweetheart Time."

Arthur McHugh doing publicity for "Sex."

Freddy Kohlmar is company manager of "Glory Hallelujah."

Helen Glenmore, formerly in the 52nd Street box office, is manager of "Beau Gallant."

2 Grand Rapids Stocks

Grand Rapids, April 6.

Broadway Players, a Grand Rapids institution by virtue of three years' stay here, are leaving the Regent and going back to Powers.

Manager Tom Ealand says that there is going to be stock in the Regent and he has contracted for a company. Ealand announces Maude Feeley as leading lady.

SNIPPY MASON'S COMEBACK

Snippy Mason, considered one of the best tenors in colored show circles, is going to do a comeback after having lived in retirement at his home in New Rochelle, N. Y., for some time.

It is Snippy's boast he has never worked in a "flop," having been with "Shuffle Along," "Eliza" and "Runnin' Wild."

PLIMMERS IN "THE PLAY"

"The Play's the Thing" a satirical comedy by Walter Plimmer, Jr., son of the independent booker and an actor on his own account, will be given a trial performance by a Little Theatre group at the Academy of Music, Brooklyn, next week.

If it lives up to expectations it may be reproduced for Broadway with the author's father holding the bag for the production.

ENGLISH GROUP IN TOURNEY

Little theatre interest has spread internationally to the extent that a little theatre group from Huddersfield, England, is specially coming over to compete in the Little Theatre tournament the week of May 3. Walter Hartwig is again in charge of the tourney.

HARRISBURG LEGIT

Harrisburg, April 6.

The Majestic originally constructed for legitimate productions, but used during the past decade by Wilmer & Vincent for vaudeville, last night became this city's playhouse once more for legit. The "Student Prince" opened for a week's run.

Vaudeville will go back to the Orpheum, renamed State.

STOCKS

The Grand, Cincinnati, will reopen this summer for the Stuart Walker stock next Monday. Nelson Trowbridge will be business manager. George Pat Wood has been re-engaged to devise the stage settings. The personnel include George Somnes, George Allison, Elizabeth Patterson, Beulah Bondi, William Everts, Judith Lowry, Larry Fletcher, and others. Stuart Walker's Indianapolis company, Keith's, opens about May 11.

Beatrice Seville after wintering with the Frank Winniger Players in Wisconsin has joined the Earl Ross stock at the Washington, Bay City, Mich.

Stock goes into the Hartman, Columbus, O., April 19. John Hayden is organizing the company out of New York. Among those signed are William Ingersoll, Donn Cook, Jean Ford and John Lott.

A Poli stock opens at the Hy-perton, New Haven, April 12, with "The Goose Hangs High." Gladys Hurlburt and Donald Miles are the leads. Mark Kent, Edith Spencer, Harry Moore, Harold Kennedy and Bernice Vert are among others in the company. James O'Neil is stage manager and Warren Wade, director.

The Davidson, Milwaukee, opens summer stock with "Grounds for Divorce" as the initial bill, April 12. Frank McCoy directs. Charles Meredith and Clara Moores are leads; others include Mildred McLeod, Harry Clark, Mabel Montgomery and Charles Lawler.

Gilda Leary and Walter Gilbert will be the leads of the summer stock which replaces vaudeville at the Albee, Providence, R. I., next month. Miss Leary sailed last week for a three week's trip abroad before encountering her new assignment.

Joe and Carl Graff, operating the Carmel, have leased the California, formerly neighborhood picture house from West Coast, and will instill dramatic stock. Harlan Tucker, formerly leading man at the Morosco, will head this one.

The National Players (stock) at the Cox, Cincinnati announces that Herschel Mayall has been appointed stage director. He succeeds Clyde Armstrong who has gone to Sioux City, Ia.

W. H. Belmont will open his second summer stock at Calgary, Can., April 19. Mr. Belmont's stock at Butte, Mont., has a record of 65 weeks of consecutive playing to its credit.

Nan Bell has been engaged for ingenue roles with Jules Leventhal's dramatic stock at the Hudson, Union City, N. J.

Norma Deane, former leading woman Cloninger Players, Salt Lake, has gone to Calgary, Can., to join a company there.

Wilbur G. Mayo, last in vaudeville, has joined Ralph Cloninger stock, Salt Lake, as a principal.

The Rockford theatre, Rockford, Ill., concluded its season of stock last Saturday.

"White Collars" Closing After 116 Weeks on Coast

Los Angeles, April 6. After 116 weeks, the West Coast record, "White Collars" closes April 17 at Egan's Little Theatre.

"Charm" is the succeeding attraction.

Faversham Again Doing

"Squaw Man" for Stocks

William Faversham will play "The Squaw Man" for several months this summer as the guest star of various stock companies through the east and middle west.

This makes the third time he has made use of the famous old vehicle for legit comebacks.

"Girl in Garden" Closed

Cosmo Hamilton's "The Girl in the Garden" closed after a brief road tour. It may be revised and sent out again next season.

SHOP TALK

By J. C. NUGENT

When a "kiddier" is taken seriously, he becomes confused. Kidding is a characteristic of America. It is not necessarily confined to America, or to Americans, but it seems to blossom and flourish here with natives and foreigners alike. I think the natives started it in its American form and the incomers absorbed it and called it "American humor."

As such it is referred to with varying degrees of disrespect, according to the viewpoint of the immigrants, "non quota" or otherwise. Anyhow, it is the spirit of sanity which refuses to take things too seriously.

So I, who have had the kidding complaint chronically all my life, am a bit confused to find that some of my technical show stuff in Variety is being read to the dramatic classes of schools, colleges, schools of acting, drama leagues and amateur societies of the nation.

That is not my fault. I refuse to become suddenly an authority. It entails a dignity which is exhausting, especially in warm weather. No sane man is unduly dignified except for a salary, I prefer comfortable shoes and a pipe.

Anyhow I have in mind, when writing, only the regular stage, and as the regular stage is the conscious or unconscious goal of the amateur who can view the stage as a whole, and does not confuse a temporary amateur triumph with the real stage. I might say, also at random, that he has one thing in common with the highest professional, and that is, a chance before an audience.

I am presuming, of course, that he gets that far.

And while there is as much difference in audiences as between the highest professional and himself, there are certain identical elements in all audiences.

Low Intelligence

To compel a response from any audience it is necessary first to reach their average intelligence. And the average intelligence is unbelievably low. Never mind the high or low individuals, you must realize the average.

At least fifty-one per cent of them must respond or they swing against you.

The confusing point is that an audience which is predisposed in your favor can give no verdict of applause or approval that is of any value in an encounter with a "legitimate" audience.

A legitimate audience signifies its willingness to be entertained when it buys tickets. After that, there are two kinds of "legitimate" audiences. By which I mean, audiences whose verdict mean anything as to your ability as an actor.

The first is that which responds to what you do on the stage without previous knowledge or prejudice or favoritism toward you.

And the second containing a "following" which you have gained by previous meritorious performances.

The first is the best for getting a line on yourself. The second is the most valuable if you have been lucky enough to earn it.

The audience of relatives, friends, teachers, comrades in amateur circles, represent a social and not a legitimate following.

Just as the playwright who takes the flag, the dead child, the name of a great character, religion or institution in real life and slaps the audience in the face with its own emotions, taking its response to them as a response to him—just so the amateur is often misled by the praise of Aunt Emma and Uncle Joe.

Classifying Audiences

After getting the response of the average intelligence in an audience, the next point is to classify that audience.

Communities are basically much the same. The appeal of a play is to the emotions. Emotions are much the same everywhere.

But the conscious intelligence must be won over before those above the moron stage are touched in the emotions. So after all, audiences vary in the ratio of their intelligence.

Conscious intelligence must vary according to its opportunity to become intelligent. Granting that natural intelligence may exist anywhere, and that a mill or farm laborer may become an intellectual giant, his class reflects its environment, if he does not, and his special claim to recognition is in the ratio of his escape from his class.

The "great stars who have come out of vaudeville" had to come out to prove it.

The great artists from the little theatres and amateur stages must also prove it on the regular stage or be content with a phase of fame which amuses them and, it is true, harms no one else.

Time was when the "regular stage" meant a definite thing. Now, only a small part of it means a definite thing.

The escape of many mediocre recruits from traveling and second rate shows and vaudeville onto the "regular stage" is not due to their artistic rise but to the lowering of the branches which up until lately gave them shelter.

This has flooded the regular stage with cheap popular plays, often, or sometimes, successful. At least successful in changing entirely the bottom and middle of the so-called "legitimate theatre."

Differences

Just as, in the country, there is a difference between the factory, farm and mill audiences and college town, state capital and county seat audiences, and just as fine plays, classics and thoughtful plays, Shakespearean revivals and such are appreciated more in the south and west where people think and read more and talk and laugh less, and revues, comedies and musical shows are appreciated more in the crowded centres where people want immediate relaxation, just so there is a difference in New York, Chicago, Boston and Philadelphia audiences, where there are both, and all, kinds of people.

The price of admission reflects the financial standing of audiences. It hardly reflects their intelligence but to some extent it must reflect the intelligence of the producer. And the producer who tries to exist on cheap prices, cut rates and the tax on passes (lately becoming quite an item in the keeping alive of failures in order to corral the stock and picture rights) has hardly shown as much dramatic intelligence as those who can maintain the legitimate prices of admission.

Those who can, have attracted a "legitimate audience" which represents the highest achievement of producer, actor and dramatist.

They represent the only part of the "regular stage" whose verdict as to actors or plays need make anyone feel important artistically.

The other legitimate audience is at the bottom, the plain unadorned vaudeville or stock audience at cheap prices who please their following without names or ought but the goods provided at the prices. The pictures which do likewise and do not bunk their audiences with anything but what they deliver. And that mustn't be bunk of its class. In between there are audiences which pay well to see plays and shows, sustained in the main by bunk names, freak advertising, press agents, friends, relatives, personal followings, backers, accidental "breaks" and all the rest of the curious mob psychology which now and then make people rich by a fluke. But none can aspire to the aristocracy of the stage. None can claim the stamp and standard of artistic authority.

Most of us who have grown humble with the years are well content with less, dear amateur. But if the highest and worthiest goal is in your mind, you are starting on a long road.

Better take another thought over bond selling or civil engineering or farming or drygoods or wet goods. Still, to end with a note of hope to the intelligently sincere, and this is not kidding, I think that of the mass of mediocrity and incompetence and insincerity which is the American theatre, in no profession is honest talent and competent technique so quickly recognized and rewarded.

LITTLE THEATRES

The Portal Players, Minneapolis semi-professional Little Theatre group, has chosen Lenormand's "The Fallure" as the second production of their season. Aldis Bartlett, seen here at the Metropolitan earlier in the season with Fluke O'Hara in "Land o' Romance," will come from Chicago to play the leading male role.

Joseph B. Gifford, head of Drake University dramatic department, has resigned. He's been there six years. There was talk that his resignation was precipitated by the disbarment of Thomas W. Duncan from college dramatics. Duncan had been cast for leading roles, but two days before the shows were presented the university suspended him.

The British Drama League in Toronto has received an invitation from the committee of the David Belasco Little Theatre Tournament in New York for an English company to be sent to compete in this tournament, which is held in May. A preliminary contest is on and the successful group will go to New York.

The Theatre Arts Club, San Francisco, direction Talma-Zetta Wilbur, presented a program of one act plays in the Players' Guild. The program included "So That's That" (John V. A. Weaver), "The Neighbors" (Zona Gale), "Riches" (Gilbert Emery) and "Suburbanism" (Ray Pariah).

"Hallelujah," a new three-act play by Anne Murray and Fulton Dent, will be staged by the Playcrafters in Los Angeles at the Gamut Club April 26. Lulu Warrington is directing the cast. It includes Edith Yorke, Marjorie Bennett, Kenneth Chryst and Frieda Byard.

"Ramona," the Helen Hunt Jackson story, will be presented at the natural amphitheatre at the foot of Mt. Jacinto, near Hemet and San Jacinto, California, April 24-25 and May 1 and 2. Dorise Schukow will again play Ramona in the pageant, while a cast of Coahuilla and Soboda Indians are in the play.

Shakespeare with an all-male cast will be the spring offering of the Mountebanks, dramatic society at Union College. They will give "The Taming of the Shrew" as part of junior week program.

Tyler D. Wood, society president, will direct the play.

Lewis Beach's "A Square Peg" will be presented by the Studio Players, Minneapolis Little Theatre group, some time in April, preceded by a lecture by Carlton Miles, Journal dramatic editor, on "Contemporary American Dramatists."

The George Kaiser play, "From Morn Till Midnight" will be presented at the Potboiler Art Theatre, Los Angeles, for five nights, starting April 28. It will be directed by Edgar Ulmer, art director, for Universal Studios.

The Little theatre of the University of California announces a revival of Sheridan's "The School for Scandal" April 9 to 10 in commemoration of the 150th birthday of this famous play.

The Players' Guild theatre of San Francisco is to do Eugene O'Neill's "The Hairy Ape" with Reginald Travers directing. Rehearsals are now going on and the production will be ready about April 15. Guy B. Kibbe will play the title role.

Fred Butler stages for the Florence Robinson Players at the Gamut Club, Los Angeles, May 17, "The Sin of David," poetic drama by Stefan Phillips. The cast will be entirely professional.

"Mary Alice, Esq." the musical comedy by Grace Johnson, University of Utah co-ed, will be presented this week in Salt Lake by the University engineers (all male cast).

"The Swan" (Ferenc Molnar) was produced by the Kansas City Little Theatre with Frances Jane Jones in the title role. Logan Smith directed. Four shows were given in Ivanhoe Temple, Kansas City.

The Potboiler Art Theatre, Los Angeles, will give "The Showing Up of Blanco Posnet," by G. B. Shaw, with two other one-acters, starting April 15.

INSIDE STUFF

ON LEGIT

George Tyler sailed this week on his annual European jaunt but unlike previous years he is unaccompanied by a critic. Two years ago Doc Hall, the Chicago scribe, was Tyler's traveling companion and last spring Percy Hammond joined the manager abroad.

Tyler has one success on Broadway, "Young Woodley" and a money maker on tour, "Close Quarters," with a star cast. The nearest the attraction got to Broadway was Brooklyn. Though opening in Chicago this week it may never reach New York. "Close Quarters" got \$40,000 in two weeks in Philadelphia. The Brooklyn date grossed \$19,000 including two matinees of "Divorcons."

H. A. House, wealthy husband of Martha Hedman, wrote "What's the Big Idea" at the Bijou, is also backing the show, though presented by Richard Herndon. Business is among the very lowest on the list but the Houses believe the attraction has a chance. To date they have paid no attention to the grosses and are willing to string along indefinitely. "What Every Woman Knows" is listed to open at the Bijou next week, however.

The father of Mr. House saw the show early last week. On his way west he died in Cleveland. It is understood he bequeathed millions to the son.

The "Clarence Reed" of the "Kongo" cast, who received special mention for his stage work last week, is the same colored giant who appeared in Comstock & Gest's "Aphrodite" under the name of Clarence Redd. Redd is a New York boy who possesses a carking voice but which he is not using for song purposes in the new show. At one time he appeared with the "Black Patti," Williams and Walker and "Smart Set" shows. Redd is one of the few colored actors in the New York colony who manages to keep continuously employed on the stage.

With the Shuberts "In" on the Ziegfeld Cosmopolitan where their "Two Orphans" is being revived with an all-star cast, the Hearst connection in the theatre has accounted for the New York "Journal" being "opened" to the Shubert attractions.

Benny Holtzman was responsible for this, getting the Shubert ads back into the "Journal" and otherwise straightening things out.

Jones and Green, managing directors of the Bohemians, Inc., are planning a more extensive production program for next season. It is reported that accompanies a wealthy young man's ambition to enter show business. The latter is expected to invest in some of the Jones and Green enterprises.

Bertram Harrison has been called in to shape up "The Duchess of Elba," now in Baltimore, before it goes into Chicago for a run. The piece was originally directed by George Cukor. It is also being rewritten on tour, the first two acts proving unsatisfactory after the Brooklyn opening. Francine Larrimore is starred.

The "Greenwich Village Follies" ads last Monday were devoted almost entirely to Joyce Hawley, the model who figured in Earl Carroll's bathtub party, being in the cast. Miss Hawley is in a sketch which employs a bathtub and the ad carried a line drawing of a nude woman sitting in the tub.

With the awarding of the Pulitzer prizes but a few weeks off, there are any number of responsible people along Broadway who insist that the play to be given the prize will be "Craig's Wife." George Kelly is the author.

Last year's prize was given to "They Knew What They Wanted" only after several on the committee had voted for "The Show Off," an earlier Kelly play.

COLLEGE GIRLS "COVERED"

Kansas City, April 6.

"Wanga Pango," musical production staged by the Women's Self-Government Association of the Kansas State University, with prominent co-eds in the chorus, received front page publicity when Agnes Husband, dean of the women, declared the girls must cover up.

Miss Husband witnessed the opening performance and informed the director that no more performances could be given unless the girls wore stockings and also cut out some of the "lap-landing" stuff in one of the wild west saloon bits.

"Solid Ivory" for Bryant

"Solid Ivory," the baseball comedy by young Theodore Westman, Jr., which had a brief run last summer at the Central, New York, is being recast for Chicago by Lester Bryant.

The piece opens in Milwaukee April 25 following into the Playhouse, Chicago, a week later.

The company is being organized and rehearsed in New York.

WINDSOR'S STOCK

The Cort-Windsor, New York, currently operating as a combination legit and trout house, changed to a stock policy April 6.

Sam Taylor and Augustus Pitou will be jointly interested, taking the house over from John Cort for spring and summer, with Cort resuming road shows after Labor Day.

Julia Arthur at Mats Only

Los Angeles, April 6.

Because there was no regular theatre available and the Philharmonic Auditorium was engaged for nights, Julia Arthur is playing "Saint Joan" this and next week for matinees only.

Opening attendance has been small.

"The Emperor Jones," with James Lowe, negro, starred, will open April 7 at the Potboiler Art Theatre instead of "Gaieties," which has been canceled.

2 in Indianapolis

Chicago, April 6.

William V. Hull, stage director for Charles Berkell, was in town last week securing people from the Milo Bennett agency for the Berkell Players which begin their fourth consecutive summer season at the English Opera House in Indianapolis on April 19.

Indianapolis, a great town for summer stock, has had as many as five companies current at the same time. This season it is expected the Berkell Players will compete with a company to be installed at one of the theatres by Stuart Walker.

Milton Byron and Edith Elliott will handle the leads for the Berkell troupe. "The Boomerang" will be the opening bill.

EMERSON'S LOST VOICE

John Emerson, head of Equity, is under a vocal handicap as the result of acute laryngitis. He has been without the use of his voice for the past six weeks, using pad and pencil.

A trip to Florida was partially curative, but the affection returned after a few days.

JOE GLICK TOOK ADVICE

Joe Glick, the gambling friar, has walked out on his hiccoughs. He had 'em for 10 days, divided the time between the Monastery grill and three different doctors. Joe finally took the advice of a nearby druggist who suggested an old-fashioned remedy, and that turned the trick.

"Across Street" in Summer

"Across the Street," the late Richard Purdy's Chautauque prize play, produced in New York by Oliver Morosco, will be revived in Chicago next summer with James Spotswood featuring it in the former Robert Emmet Keane role.

A new producing group is sponsoring.

"Molly Magdalene" Accepted

"Molly Magdalene," a new play by Crane Wilbur, has been accepted for production by A. H. Woods.

2 BLIZZARDS AND HOLY WEEK KEPT CHI BOXOFFICES LONESOME

"Dove" Leaves to \$13,500—"Love City" Cost Twins \$16,000—"Louie" \$28,000, and "Paree" Slides to Under \$20,000—Charlot \$65,000 in 3 Weeks

Chicago, April 6. Holy Week and two blizzards made the box office boys lonesome last week. Window sales were at a standstill Tuesday and Wednesday nights.

The peculiarity of Easter Sunday night sales, noted in the last three years, again manifested itself Sunday. Easter week, generally strong in Boston and Philadelphia, has been off in Chicago in recent years and the pace thus far this week indicates there will be a repetition of the odd situation. The loop's legit trade isn't figured to swing back into real spring gait until a week or so after the baseball season opens. Then the musicals get it all.

The important premiere of the week was at the Blackstone last night. Society turned out for "Close Quarters" and because of the atmosphere of the cast it's possible the Sunday nights will be cut out. The aggregation of stars will hold here until their welcome is exhausted and the engagement will probably be the last of the season for the Blackstone, which has had a fine season because of the phenomenal run of "The Dove."

"Louie the 14th" is continuing the Ziegfeld success of the present season in Chicago. As long as "Louie" can run the Illinois will be kept open. Perhaps it has been the most successful season in the history for this house. If the "Music Box Revue" escaped, it can be safely said the Illinois hasn't had a losing week.

Charlot's Revue "Over"
After last year's terrible existence at the Garrick, "Charlot's Revue" is now safely established in Chicago. The engagement is now at the peak where a longer stay would unquestionably place the trade in the \$25,000 average gross class. A limited engagement of three weeks and other house bookings moves out on the English company to St. Louis on Saturday.

It is figured that the Twin theatres lost a total sum of \$16,000 for the four weeks "The Love City" remained. This is reckoned on an averaged weekly deficit of \$4,000 for both the Harris and Selwyn. For the first two weeks at the Selwyn the total gross didn't figure higher than \$7,000. In the two weeks at the Harris it did about \$3,800. This is a new record for Chicago. The star (Sessue Hayakawa) financed his own company, but outside of his own salary, the organization didn't go high in expenses. The engagement was on a straight sharing term basis. The Harris is dark this week, awaiting "Duchess of Elba," opening Monday. This makes the Twins holding two Frohman office attractions together, "Naughty Cinderella" at the Selwyn and "Elba" at the Harris, with the same author (Avery Hopwood) for both places.

"Castles in the Air" is very much unsettled at the Olympic because of the way the trade holds under \$20,000. "Gay Paree" continues to draw the curious to the Apollo and with every dash of improved theatre going the big capacity at the Apollo gives this piece some corking grosses. "Pair of Fools" isn't entrenched at the Studebaker. "My Girl" is finished at the La Salle.

It is easy to figure that, with the scarcity of shows, those which "land" in the next two or three weeks will last out the summer, and there's going to be considerable "cannon" hereabouts for attractions because of the way the big number of summer conventions are already totting their horns.

Estimates for Last Week
"The Fall of Eve" (Adelphi, 1st week). New bill of the Ascher's stock presentation; present pace about \$7,000, with prospects of betterment when the hot weather waylays touring organizations in the loop theatres.

"Cap-Sized" (Studebaker, only yesterday's and Thursday's matinee). This piece tried out in Oak Park several weeks ago, with critics walking out, but young author (Fritz Block) doing the present stint on the strength of having rewritten play.

"Close Quarters" (Blackstone, 1st week). Opened last night with special party included in opening night's audience; in for as long as it can stay; "The Dove" closed remarkable engagement to about \$13,500.

"Gay Paree" (Apollo, 8th week). Draws four big grosses on the week, with others mediocre and matinees (undressed show) way off; missed \$20,000, but figures profit.

"Pair of Fools" (Studebaker, 3d

week). Stop clause will probably be waived by both sides because of scarcity of shows; if any change of attractions is made this will come April 24; figured around \$12,000.

"Houdini" (Princess, 5th week). Versatile publicity continues, drawing 'em in on all kinds of special tickets; straight sale good enough to hoist gross up to around \$9,000.

"Kempy" (Central, 5th week). Tie-up probably makes gross of \$3,200 show a profit, for they have a way here of functioning on right side of ledger, regardless of low trade; is mystery financial theatre of town.

"Charlot's Revue" (Selwyn, 3d and final week). Could stick longer on present pull; will do about \$65,000 total gross on three weeks; this more than doubles the total gross for the three weeks last year; Irene Bordoni follows.

"Sport of Kings" (Playhouse, 3d week). Running along lightly, averaging \$6,000.

"Pigs" (Cort, 20th week). Is making run that should make book-keepers easy to get hereabouts; storm cut into out-of-town trade, pulling gross down to \$9,000.

"Louie the 14th" (Illinois, 5th week). Running ahead of everything in town, with lower floor a full smash, but slow call in balcony and gallery; gross holds around \$28,000, perhaps a bit higher, due to \$5.50 scale Saturday nights; looks a cinch until Memorial Day.

"Castles in the Air" (Olympic, 20th week). Has been under \$20,000 for last five weeks; last week about \$16,500; doubtful if money is made on gross lower than \$19,000; will stick, however, anticipating the late spring out-of-town trade.

"The Student Prince" (Studebaker, 5th and final week). Has exhausted every angle of trade; didn't figure better than \$10,000 last week.

"The Miracle" (Auditorium, 10th and final week). Went off so fast last week that length of run considered just right; grosses of last three weeks lowered general average, but total phenomenal.

"My Girl" (LaSalle, 5th week). Didn't get over, despite encouraging first week outlook; about \$7,000 last week; "Betty Dear" next.

\$4,800 with Union Support Low for Minneapolis Stock

Minneapolis, April 6. Business skidded downward with a sickening thud Holy Week.

At the Shubert "Buzz" Bainbridge, heading the plea of the combined labor unions, revised "The Fool," which gave his stock company two capacity weeks last season. The unions sponsored the presentation with the agreement that they would share in the proceeds, but their ticket drive was a flop, and the theatre had its first off Holy Week in three seasons. Approximately \$4,800, as compared with over \$7,000 for the corresponding week last season when the offering was "The Shame Woman," with Florence Kittenhouse as a guest star.

The critics, especially Carlton Miles ("Journal"), kidded a musical comedy version of "Bought and Paid For" at the Palace (musical comedy tab) to a fare-ye-well, but the box office showed over \$5,000, above the Metcalf-Bridge Players' expectations.

With "Laffin' Thru" as its attraction, Gayety (Mutual burlesque) sank to about \$4,500. Metropolitan dark.

L. A. Grosses

Los Angeles, April 6. "The Patsy," fourth week and in good order, seems set for a run, each week showing a gain in business, last week drawing \$15,100. Whether "Rose-Marie" will hurt the show is problematical.

The Wintz company of "Scandal" gained in its second and last week at the Biltmore, getting \$12,000, as against \$8,000 for the first week.

The 11th and final week of "Weak Sisters" saw \$4,500 in at the Majestic, while "The Outsider" got \$4,800 in its second and final week.

The eighth week of "Desire Under the Elms" at the Orange Grove got \$4,300 and the show goes out, with a locally built revue likely to follow.

\$12,000 AVERAGE FIGURE IN BOSTON LAST WEEK

**Stability of Biz Surprised—
—"Jinks" \$22,500—"7th
Heaven" \$12,000**

Boston, April 6. Much to the surprise of practically everybody, box-office returns last week at every one of the legitimate houses was above the amount expected to come in.

The first of the week was quiet, but on Friday business was almost normal for that day of the week. On Saturday there was capacity in some instances.

But one new opening occurred this week, that being "The Dove," at the Tremont. The house was dark last week, "Ladies of the Evening" going out a week ago Saturday.

The final weeks are announced for some of the shows. "Rain" will wind up at the Park this week, with "Easy Come, Easy Go" underlined and booked in for three weeks. It is also the final week of "Seventh Heaven" at the Hollis, and "Alma of the South Seas" has two more weeks to run at the Wilbur, with "The Kiss in a Taxi" booked to follow into the Wilbur.

Last Week's Estimates
"Alma of the South Seas," Wilbur (5th week). Did \$12,000 last week, which was on a par with the business the preceding week.

"The Judge's Husband," Plymouth (8th week). Still running along fairly strong, with receipts last week about \$12,000; same gross as week before.

"Rain," Park (final week). Credited with about \$12,000.

"Captain Jinks," Shubert, 3d week. Did \$22,500, picking up \$500 over previous week; remains only musical in town, and seems to be in for capacity and turnaway business this week.

"Seventh Heaven," Hollis (3d week). At reduced prices gross picked up to \$12,000, as against \$9,000 the first week here.

"Abie's Irish Rose," Castle Square (27th week). About \$9,000 for last week.

Agencies' Commish Claim Disputed by Choristers

Chicago, April 6. Two agencies are involved in disputes with chorus boys and girls now in Chicago. Hermine Shone of New York wants to collect 10 per cent weekly from John W. Earl, Thomas Denny, Rosalind Baker and Mary Hutcherson of "Castles in the Air." The latter disclaim Miss Shone's right to this weekly tithe and have appealed for protection to Equity.

The Midwest Concert Management, Chicago agency owned by Roy Phillips, threatens garnishment proceedings against several of the beer mug-swingers with "The Student Prince" if they do not kick in. Equity has also been appealed to in this case.

Balfour's Blood Poisoning

William Balfour, legit actor, was removed to the hospital Monday suffering from blood poisoning caused by an infected carbuncle on the neck.

Balfour had it originally treated at a hospital but was tied up rehearsing after and was unable to return for additional treatment. He attempted to treat it himself instead.

Balfour had been rehearsing "The Gorilla" with the Hudson Players at the Hudson, Union City, N. J. He was supposed to have opened Monday as Mulligan, which he had played with one of the road companies of the piece. Sunday he reported for rehearsal but his neck became so swollen he had to turn in the part and enter a hospital.

Jack Lawrence, who had understudied the role in New York was drafted into the break and opened with the company Monday afternoon.

SPECIAL "GLORY" TROUPE

A special company of "What Price Glory?" headed by Jack Roseleigh, is being organized out of New York for a spring and summer tour of towns untouched by the other companies.

Several of the actors in the new cast are reported being financially interested in the venture having made satisfactory arrangement with Arthur Hopkins to take over the original scenic production.

The piece went into rehearsal this week and opens the latter part of this month.

Balto Liked New Comedy; "Great Little Guy" \$7,000

Baltimore, April 6. This town's legit season, which seemed on the verge of passing out completely a week or so back, rallied last week when the Auditorium and Ford's both housed prospective New York productions. It was the first real showing of a premiere, or near-premiere, that the town has witnessed since the first of the year.

The tryout thing has reduced this town's legit to its present low estate. Audiences simply won't turn out unless a show can display a "name." Consequently "A Great Little Guy," with only a week in Washington to its credit, failed to hit any high pace at the Auditorium, although it proved a great little comedy and pleased the cash customers.

Henry Miller's "cold" opening in "A Stranger in the House" at Ford's drew all the first string critics, but proved much of a disappointment.

A further depletion of the list of local theatres was threatened last week when a rumor gained ground that the Lyric was to be sold to non-theatrical interests.

Estimates for Last Week

Auditorium—"A Great Little Guy." Proved corking show and looks like Broadway; Lent and the near-premiere held down gross to about \$7,000; deserved more.

Ford's—"A Stranger in the House." Drew indifferent notices and didn't build at the box office; week's receipts rather negligible.

This Week
Auditorium, "A Kiss in the Taxi"; Vagabond, "2 x 2 Equals 5"; Ford's, "The Duchess of Elba."

SHUTTA-OLSEN

(Continued from page 1)
attraction at the Pennsylvania hotel, doubling with "Sunny."

Which brings the story to the new romance, although strictly not so new having been budding for some time between Miss Shutta and Olsen. And this in turn takes the matter into "a last stage of the forthcoming elopement and marriage between the principals which may have been consummated when this sees print or will happen in the course of the week.

Divorced in 10 Days

Miss Shutta's divorce is one of the speediest on record. Exactly 10 days after Bachelor was served with the papers in the Hotel Blackstone by Moses, Kennedy, Stein & Bachrach, the Chicago firm of attorneys who were acting as Windy City correspondents of Mr. Abeles, the comedienne was given her decree. Ben Ehrlich represented Bachelor, but the divorce was not contested, the decree going by default. The couple were married April 26, 1922, in Hammond, Ind., and have no issue.

Miss Shutta alleged various acts of cruelty and desertion, specifically an occasion at a Cincinnati theatre; also non-support.

Miss Shutta, following her marriage to Olsen, will probably return to Louie the 14th in Chicago, although only previously bound by a run of the play contract for New York.

Olsen first came to attention with Eddie Cantor's "Kid Boots" show. He appeared in subsequent Ziegfeld productions, until switching to Dillingham for "Sunny" and "The City Chap." Cantor took Olsen under his wing as a sort of protege and the special night at the Hotel Pennsylvania was to do honor to the comedienne.

Although sitting in company with her lawyer, Abeles, Olsen's trips to the Shutta table were frequent and marked by obvious endearing demonstrations.

"Doubling" Did It

It was a "doubling" quirk on both principals' part that started the romance. Miss Shutta won considerable publicity at the time she was given special police escort from the Cosmopolitan theatre on 59th street where "Louie the 14th" held forth, in her race down to the New Amsterdam to do a specialty in the Ziegfeld "Follies" at that house. The "Follies" also was one of the shows Olsen and his band were doubling with the "Kid Boots" show across the street, as the alternate stand.

"NINETTES" CLEAN SWEEP

Washington, April 6. With the other two houses closed "No, No, Nanette" back for a second visit within 10 weeks, did exceptionally well at the National. Did \$22,000.

It is the Sanderson-Brian-Crumit-Munson company.

This Week
"The Gorilla" (return). Belasco; stock in "The Alarm Clock," National; Poli's, dark.

"MERRY MERRY" GAINS \$1,200 IN HOLY WEEK

**Eva Le Gallienne with Ibsen,
Holy Week Sensation in
Philadelphia**

Philadelphia, April 6.

The one feature of last week's business that had all the wisecracks gasping was the gross turned in by Eva Le Gallienne at the Adelphi, Ibsen and Holy Week. That looked like a combination to kill almost any chance of real "biz," but instead the town took a sudden fancy to the supposedly "highbrow" offerings, especially "John Gabriel Borkman," and the week's gross jumped \$3,000 over that of the preceding week, with the fortnight's engagement cleaning up considerably over \$23,500.

Otherwise business was spotty last week, with the Wednesday matinee all big and, as a whole, the first of the week better than the last.

"The Grab Bag" did fairly well, though, of course, far from filling the large Forrest capacity. Attendance fluctuated, but the week's gross probably grazed \$18,000. "Princess Flavia," after starting the week fairly well, dropped badly, and was under \$23,000 with the announcement it will go out in two weeks, being too expensive a show to be kept in trying to build up a demand, especially at this time of year.

One show that boosted its business despite Holy Week was "Merry Merry," at the Chestnut. Word of mouth did it, although the week's gross was well under \$12,000, the improvement was encouraging. Unfortunately this is its final week here.

Another batch of openings kept the critics busy Monday. The most important and the one that got all the first string men was "The Green Hat," at the Lyric, supposedly for four weeks but really for as long as it can make money.

Another opening was "A Great Little Guy," Joe Laurie's new comedy, presented and written by William Anthony McGuire. There was little advance for this show, and the first night at the Adelphi was generously papered, but the notices were great and it is figured to build.

Next week is light, with only the new Schwab-Mandel musical, "Queen High," opening at the Chestnut for a stay of about four weeks. On the 19th, "Countess Maritza," has just been announced for the Shubert, while "Ben-Hur" starts its stay at the Forrest, and Jane Cowl in "Easy Virtue" comes to the Broad. Nothing else is official, but there is a report that "Gay Paree" comes into the Chestnut about May 1, and the Walnut will undoubtedly have something new before then. In fact, all eight houses will have at least two more bookings after their present ones.

Estimates for Last Week

"Show-Off" (Broad, 2d week). Return engagement started weekly with about \$8,500 quoted. May pick up with Holy Week over. Jane Cowl next.

"Princess Flavia" (Shubert, 4th week). Started to toboggan and last two weeks now set with "Maritza," succeeding April 19. "Flavia" under \$23,000 last week.

Mask and Wig (Forrest, 1st week). This year's show called "A Sale and a Sailor" virtually sold out for both weeks, as usual. "The Grab Bag," with Ed Wynn, about \$18,000 last week.

"No, No, Nanette" (Garrick, 1st week). Return engagement for as long as it can stay. "These Charming People," with Cyril Maude, only about \$13,000 last week.

"Merry Merry" (Chestnut, 3d week). Final week for lively musical show, spotted badly here. Staged gain last week under \$12,000. Should enter real money class this week. Can break at \$10,000.

"Blossom Time" (Walnut, 1st week). Opening of third visit, little over half capacity, with advance not notable. "Magda" about \$10,000 last week.

"Green Hat" (Lyric, 1st week). Had choice opening, and all first string critics. May stay indefinitely, although four weeks listed. Cornell is popular here. House was dark last week.

"Great Little Guy" (Adelphi, 1st week). New Joe Laurie comedy had papered opening, but got great notices. Le Gallienne in Ibsen repertoire sensation of last week, especially "Borkman." In two weeks she did better than \$23,500, with second week \$3,000 gain over first.

25% SALARY CUT

Members of the cast of "The Great Gatsby" took a 25 per cent salary cut a week ago.

All consented to the slash except Florence Eldridge, leading woman, who left the cast and is being replaced beginning Monday.



LOUDLY PRAISED BY MONTREAL CRITICS

MARGUERITE RISSER

"Marguerite Risser, that charming young comedienne who gave such a delightful performance of "Kiki" at His Majesty's last season, is entrusted with the title role, and her Aloma is assuredly a creature of impulse, naive affection, truly feminine wiles and well-nigh irresistible allurements, tempestuous, affectionate, devoted, a perfect picture of a graceful little savage alike in poise, in gesture, in vocal appeal, and in physical attributes. Miss Risser is to be congratulated upon a delightful character-study.—S. MORGAN-POWELL in MONTREAL "DAILY STAR."

"The title role is vividly portrayed by Marguerite Risser, remembered as the vivacious Kiki of the Belasco play when it was seen at His Majesty's a little over a year ago. Her Aloma is a graphic study in the artless wiles and forthright sex appeal of the women of the brown-skinned races.—J. A. McNEIL in MONTREAL "GAZETTE."

"Marguerite Risser plays the title role with a spirit of passion for her white man charge which only the angels save him from yielding to, as everybody else supposes he has.—P. ST. CHARLES HAMILTON in MONTREAL "HERALD."

THIS WEEK, SHUBERT-TELLER, BROOKLYN

NEXT WEEK, SHUBERT-RIVIERA, NEW YORK CITY

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.

(Last week's estimates averaged in some instances because of Holy Week, not truly indicative of pace; leaders picked up.)

"Abie's Irish Rose," Republic (203d week). Only seven weeks more and then "Abie" will enter its fifth year on Broadway; average grosses through fall and winter excellent, \$12,000 to \$15,000, \$9,000 to \$10,000 lately.

"Alias the Deacon," Hudson (20th week). Figures to play out the season and may have a go at summer trade; average business here has been quoted above \$11,000 weekly, last week \$9,500.

"A Night in Paris," Casino de Paris (Century Roof) (14th week). Was among musical leaders in point of interest first two months, when business was estimated over \$22,000; doing very well for roof location.

"Artists and Models," Winter Garden (42d week). This is third week of Al Jolson as feature of the revue; star announced for four weeks but engagement may be extended; Jolson boosted trade, \$10,000 with approximate figure \$35,000.

"A Stranger in the House," Henry Miller opening postponed; Henry Miller taken ill; premiere was slated for Monday.

"Beau Gallant," Ritz (1st week). This house has had many attractions this season; aside from "The Kiss in the Taxi" none were winners; new show features Lionel Atwill; opened Monday.

"Butter and Egg Man," Longacre (29th week). One more week; averaged \$11,000 to \$12,000, but half that lately; next attraction "Pomero's Past," which follows rated having good chance.

"By the Way," Gaiety (15th week). Will move to the Central next week, announcing a new edition; business as high as \$15,000 but dipped under stop limit of \$12,000; may come back; "Love in a Mist" follows.

"Cradle Snatchers," Music Box (31st week). Making real money and indications are for summer continuance, with fall holdover a possibility; averaged over \$20,000 until end of February; last week \$16,500.

"Craig's Wife," Morosco (26th week). Business from now on will indicate length of engagement; averaged \$13,000 or more; around \$8,500 lately.

"Cyano de Bergerac," Hampden's (8th week). Hampden's best effort of two seasons ago stands him in good stead again; average business of \$11,000 estimated; house under his control.

"Dearest Enemy," Knickerbocker

(30th week). Averaged better than \$14,000 during fall, then jumped to pace of \$17,000 after first of year; slightly better last week, with the gross close to \$14,000.

"Devils," Maxine Elliott's (4th week). Well press agented but apparently too sombre to catch the public fancy; opened in slump period but looks like one of those things; \$2,000 is big; "Square Crooks" moves here from Daly's next week.

"Easy Virtue," Empire (18th week). Final week; Jane Cowl show made rather good run of it and although not among the real leaders commanded good trade first three months; over \$14,000; lately \$10,000.

"Glory Hallelujah," Broadhurst (1st week). Opened at Hartford last week with locals quite excited over lurid language; produced by Guthrie McClintic; opened Tuesday.

"Great God Brown," Garrick (11th week). Will probably stand out as the only success move from the Village to Broadway this season; quoted at nearly \$8,000 which is good money in this small house; playing nine performances weekly.

"Greenwich Village Follies," Shubert (16th week). Moran and Mack, blackface team which stood out last season, added to cast last week; business approximating \$20,000 probably betters an even break.

"Hush Money," 49th Street (4th week). Hasn't been able to start anything as yet; business around \$4,000 with house getting first money show hardly breaking even; interesting meller but cannot connect.

"Is Zat So?" Chanin's 46th Street (67th week). Sponsors figuring on going well into second summer with holdover comedy; cut rates should carry it a long time; after moving back from Central business jumped to \$10,500 but it was o. k. both ways.

"Kongo," Biltmore (2d week). Wildest meller of the tropics yet offered; first week, with a Tuesday offering for this week may double that figure.

"Laff That Off," Wallack's (23d week). Hooked up to make money at small grosses; house and show same management; at \$5,000 or a little over, it breaks even, maybe turns a profit.

"Love 'Em and Leave 'Em," Sam H. Harris (10th week). Average business claimed around \$10,500, which figures to turn a fair profit

for show; is in moderate money class.

"Lulu Belle," Belasco (9th week). There are three shows the Lenox slump has not affected: "Lulu," "Shanghai Gesture" and "Sunny." Belasco attraction keeps to \$21,500, capacity.

"No, No, Nanette," Globe (30th week). Held to big money until a month ago; slipped particularly in last three weeks; last week about \$14,000, which is the stop limit; had been averaging \$26,000 and over.

"Not Herbert," Klaw (5th week). Attracted some attention when originally shown for three or four weeks at 52d Street; moved here, pace moderate at \$5,000; picture rights may pull it out of box.

"One of the Family," Eltinge (16th week). Has been averaging between \$7,000 and \$8,000, with top money around \$9,500; appears to have bettered an even break, as a rule; under \$8,000 last week.

"Pinafore," Century (1st week). Shuberts offering Gilbert and Sullivan revival on major scale; cast has "names"; opening put back from last Saturday until Tuesday.

"Puppy Love," 48th Street (11th week). A type of comedy that pleases audiences; business, however, has been moderate; average is \$7,000 to \$8,000, though better some weeks.

"Rainbow Rose," Forrest (4th week). Extra advertising used in try to buck slump; started mildly, with some improvement claimed second and third weeks; \$7,000 or a bit over not enough for musical comedy, however.

"Schweiger," Mansfield (3d week). Booking is for a minimum of four weeks, but show may withdraw if another attraction is found; trade about the same, \$3,000 or less, which means quite a loss.

"Song of the Flame," 44th St. (14th week). Averaged over \$30,000 first eight or 10 weeks, which rated it among the musical leaders; has been off lately, but likely to go through spring period.

"Square Crooks," Daly's 63d St. (6th week). Made no money yet, but backers sticking to melodrama; estimated averaging about \$4,000 first month; claimed improvement and listed to move to the Elliott Monday.

"Student Prince," Jolson's (70th week). Laid off Holy Week, moving from Century back here, where popular \$3.30 top scale will still obtain; expectant of continuing through season; most successful musical by Shuberts since "Blossom Time" (still out).

"Sunny," New Amsterdam (29th week). Not falling off here during Holy Week; students back on holiday jammed house, which hit standee trade right through for gross of \$13,500.

"Sweetheart Time," Imperial (11th week). Was getting \$15,000 and over first two months, then eased off to \$12,000; may pick up from this week on; moderate money musical; around \$10,000 last week.

"The Chief Thing," Guild (3d week). Reports are that Guild will move attraction to another house after

another three weeks; started at better than \$11,000; "At Mrs. Beam's" next, and final production for house this season.

"The Cocoanuts," Lyric (18th week). Was grossing over \$36,000 weekly until a few weeks ago; now about \$32,000, which keeps it among the big-money musicals.

"The Creaking Chair," Lyceum (7th week). May be breaking even, but hardly a money-maker; started around \$9,000 or a bit better; dropped under that mark lately.

"The Enemy," Times Square (25th week). Final week; cast changes counted in drop after February; show averaged over \$11,000 up to that time; "The Volga Boatmen," a feature picture, follows in.

"The Girl Friend," Vanderbilt (4th week). A chance for successful engagement; average indicated at \$11,000 during dull times; rated good entertainment.

"The Great Gatsby," Ambassador (10th week). Started off very promisingly at over \$14,000; during March takings dropped to \$12,000, with last two weeks considerably less; may come back.

"The Half Caste," National (2d week). Drama of the South Seas with twist that may win moderate money; came in quietly; takings of about \$5,000 for Holy Week.

"The Jazz Singer," Cort (30th week). Averaged \$14,000 to \$15,000 through winter; jumped from \$9,000 to \$12,000 last week, getting benefit of Jewish holiday last week; expected to complete season.

"The Jest," Plymouth (10th week). Final week for revival which drew between \$7,500 and \$8,000 weekly; fair money with a small profit indicated; Gilbert and Sullivan "Iolanthe" follows April 19, house dark for rehearsals next week.

"The Last of Mrs. Cheyney," Fulton (22d week). Went from \$19,000 to over \$21,000 weekly during winter and held latter pace for a number of weeks; one of big four among non-musicals; last week probably \$19,000, which was improvement.

"The Patsy," Booth (16th week). Quoted at averaging \$8,500; at that figure one act, small cast comedy has been making money with house share also satisfactory.

"The Shanghai Gesture," Beck (10th week). Broadway's dramatic leader, holding to record grosses at better than \$26,000 weekly; no falling off as yet and reputation should take it through summer.

"The Vagabond King," Casino (29th week). One of season's leading musical successes; operetta climbed to better than \$32,000 weekly; of late around \$29,000, the approximate grosses, but last week improved to \$30,000.

"The Virgin," Central (7th week). Final week unless a third house is secured; takings not profitable; \$5,000 or less; "By the Way" moves in next Monday from Gaiety.

"The Wisdom Tooth," Little (8th week). A fantasy rated among the successes; averaging over

\$10,000, which is close to capacity for this house; pre-Easter slump did not affect trade.

"Tip Toes," Liberty (15th week). Maintained capacity pace for three months and no material drop in recent weeks; \$26,000 average with nearly \$25,000 last week.

"Twelve Miles Out," Playhouse (21st week). Moderately successful melodrama; during fall and winter average business \$9,000 to \$11,000; recently off about 50 per cent.

"Two Orphans," Cosmopolitan (1st week). Revival of old style drama attracted interest; cast holds a number of star players; opened Monday night; Shuberts now control Cosmopolitan.

"Vanities," Earl Carroll (40th week). Management appears satisfied with trade at this time, with takings approximately \$22,000; with scale of \$5.50 top grosses were \$10,000 when winter edition went on.

"What's the Big Idea?" Bijou (2d week). Final week; \$1,000 last week but backers wanted to keep going; "What Every Woman Knows" announced for house next week.

"Young Woodley," Belmont (23rd week). Until a few weeks ago capacity was rule, approximating \$10,500 in nine performances; not much off and recent takings nearly \$9,500; good profit both ways.

Outside Times Sq.—Little Theatres "Bride of the Lamb" highly praised at Greenwich Village and show got \$4,300 in five days; very good for this house; "Juno and the Paycock," Mayfair; final week for "Easter" and "One Day More," Princess; "The Dybbuk" and lyric dramas, Neighborhood; "The Mysterious Secret," Charles Hopkins; "East Lynne," Provincetown; "The Immortal Hours," English opera, Grove Street Theatre (new project).

Edw. Bourget Again Here via Miller and "Prisoner"

The first play concerned directly with lesbians to be produced in this country will be presented at the beginning of next season by Gilbert Miller for Charles Frohman, Inc. The piece is called "The Prisoner" and is from the French of Edward Bourget, who wrote "The Rukoon," a "dirt" show some years back. "The Prisoner" is more a dramatic treatment of a lesbian and the effect she had on the man who loved her.

Variety carried a review from Paris on this play three weeks ago and commented at the time on the theme. It was fairly received.

"Spitfire" Trying in Stock "The Spitfire," by Myron C. Eaton, is being given a stock trial this week at Paris, Providence, R. I. A. H. Woods holds production rights.

HOLY WEEK TRUE

(Continued from page 17)

hit capacity at the Greenwich Village. It is a candidate for Broadway a bit later. "Kongo," a weird melodrama, attracted attention at the Biltmore and its tropical strangeness gives it a change for making good. The first grossed \$6,000 with a material increase noted early this week. "The Half-Caste" at the National is rated moderately, with about \$5,000 for the initial week.

"Shanghai Gesture," at \$26,200, and "Lulu Belle" with \$21,500, rule the non-musical field; "Last of Mrs. Cheyney," \$19,000; and "Cradle Snatchers," \$18,500 follow; the balance of the field was topped last week by "The Jazz Singer," which jumped to \$12,000 (Jewish Passover holiday credited); "The Chief Thing" got \$11,000; "Wisdom Tooth" strong, \$10,500; "Alias the Deacon," \$8,500; "Able," \$9,000; "Young Woodley," \$9,500 (also holding to real trade in small house); "The Patsy," "The Great Gatsby" and "Craig's Wife," \$8,500; "The Great God Brown," rated at \$8,000, is making money at the Garrick (nine performances). Most of the rest of the list was down to \$5,000 or less, and some got under \$2,000, while at least one hardly hit \$1,000.

Leaving this week are "What's the Big Idea," which will be followed at the Bijou by "What Every Woman Knows"; "The Enemy," closing at the Times Square, which goes into pictures; "Easy Virtue" at the Empire, where Raquel Miller will appear four times weekly; "Devils" at Maxine Elliott's, that house getting "Square Crooks," which moves down from Daly's 63rd Street; "The Virgin" closing at the Central; "By the Way" moving there from the Gaiety and the latter house getting "Love in a Mist"; "The Jest" at the Plymouth, which goes dark a week and then relights with "Iolanthe."

Subway

"Kid Boots" was best in the subway circuit, getting something over \$22,000 at the Shubert, Newark, it was a repeat date otherwise the takings would have been larger; "The Poor Nut" at the Broad, same stand, got \$8,000; "Easy Come, Easy Go," \$7,000, at the Bronx Opera House; "The Duchess of Elba," a new show, only got \$5,000 at Werba's, Brooklyn; "The Kiss in the Taxi," \$4,000, at the Majestic; "The Gorilla," repeating at Teller's, claimed over \$7,000.

Buyers for Revivals Uncertain

There was doubt Monday whether or not the brokers would buy for the all star revivals of "Pinafore" at the Century and "The Two Orphans" at the Cosmopolitan. None of the other newly arrived attractions received a buy at the hands of the premium men as that left the list numbering 10, the buy for "The Wisdom Tooth" having run out last week.

The 10 attractions on the preferred list are "Lulu Belle" (Belasco); "A Night in Paris" (Casino de Paris); "The Last of Mrs. Cheyney" (Fulton); "No, No Nanette" (Globe); "Tip Toes" (Liberty); "The Cocoanuts" (Lyric); "The Shanghai Gesture" (Beck); "Sunny" (Amsterdam); "The Gold Friend" (Vanderbilt); and "Artists and Models" (Winter Garden).

Cut Rates Have 36

As the list of buys shrinks the list of attractions at bargain prices in the cut rate show seemingly increases. Monday there were 36 shows listed there. They included "The Great Gatsby" (Ambassador); "Repertoire" (American Laboratory); "What's the Big Idea" (Bijou); "Kongo" (Biltmore); "The Patsy" (Booth); "Vanities" (Carroll); "The Virgin" (Central); "Ghosts" (Comedy); "Square Crooks" (Daly's); "Devils" (Elliott); "One of the 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 Chief Thing" (Gould); "Love 'Em and Leave 'Em" (Harris); "The Makropoulos Secret" (Hopkins); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "The Student Prince" (Polson); "Not Herbert" (Klaw); "Dearest Enemy" (Knickerbocker); "The Butter and Egg Man" (Longacre); "The Creaking Chair" (Lyceum); "Schweiger" (Mansfield); "The Half-Caste" (National); "12 Miles Out" (Playhouse); "The Jest" (Plymouth); "Easter and One Day More" (Princes); "East Lynne" (Provincetown); "Greenwich Village Follies" (Shubert); "The Enemy" (Times Sq.) and "Last That Of" (Wallacks).

MORRISSEY'S NEW REVUE

Adopting Carroll Idea of Tables on Coast—May Get California House

Los Angeles, April 6.

Will Morrissey, is rehearsing a revue, and endeavoring to place it in the California here, now closed this month.

Morrissey plans on operating his show along similar lines to the Earl Carroll policy of having three or four rows of seats removed in favor of tables. He has about 40 people to appear in the show besides himself, these including Midgie Miller, Eddie Borden, Lucy Day and Lynn Cowan.

Cast Changes

Nat Forsberg has replaced Frederick Burtop in "Hush Money" at the 49th Street, New York.

McKay Morris has withdrawn from "The Shanghai Gesture" with his former role now played by Fred Worlock.

Florence Eldredge has left the cast of "The Great Gatsby" at the Ambassador. She has been replaced by Betty Wales, daughter of Jane Grey.

PLAYS OUT OF TOWN

A SALE AND A SAILOR or Glory What Prices!

(MASK AND WIG CLUB)

A musical play in two acts by the Mask and Wig Club of the University of Pennsylvania at the Apollo theatre, April 2. Book by Albert G. Miller, 27; music by Charles Gilpin, Clay A. Boland, and David H. Zook, 27. Under the direction of Charles Snyder Morgan, Jr., musical director, Benjamin Greenblatt, costumes by Van Horn & Son, Philadelphia; wigs by Anthony Boch, Philadelphia.

Gideon Spooner....George C. T. Kunkle, 26
Ann Sherman....Francis L. Curtie, 26
John Williams....Charles W. Bosker, 29
Eara....Erwin C. Magee, 29
Maria....Harold W. Roy, 29
Miriam Coffin....Harold E. Merrick, 28
Seth Spooner....Raymond de S. Shryock, 28
Briney....Albert G. Miller, Jr., 27
Abner Tobey....Edward S. Lower, Jr., 29
Ruth Coffin....Bernard A. Towell, 29
Captain Boswell....Irving L. W. Gioninger, 27

The Mask and Wig Club of the University of Pennsylvania presented its 35th annual production at the Apollo, Easter, on a one-day stand, playing to capacity houses at both matinee and evening performances, preparatory to opening a two weeks' engagement at the Forrest, Philadelphia. Comparing the show with professional shows, as a spectacle or production, the Mask and Wig will hold its own. There is a genuine pleasure in performing that is absent from the professional show. If the college boys lack great stars to carry the performance, the cast from top to bottom is more even.

The story is laid in a little fishing village of Nantucket, during the time of the Colonies' struggle for independence. Matters have come to a crisis in regard to food to such an extent that because of a blockade that exists, maintained by British men-of-war, the villagers must depend upon Miriam Coffin, who owns the only supply store in town, for their sustenance. She, realizing this fact, extorts exorbitant prices for the necessities of life so that the townspeople are practically penniless. Mrs. Coffin is working hand-in-glove with Captain Boswell, of the British fleet, from whom she receives her supplies on the "qui vive," and who shares her nefarious gains. She desires, as a husband for Ruth, her stepdaughter, Seth Spooner, son of Gideon Spooner, a retired sea captain and leading citizen of Nantucket. But Ruth does not reciprocate the affection, her attentions being centered upon Abner Tobey, a young sea captain, away on a voyage at the time.

Ruth's mind, however, is poisoned against Abner by her stepmother so that she agrees to marry Seth. Abner, upon his return, finds that his sweetheart has turned against him, and caring not what becomes of himself, he agrees to captain a dangerous expedition to run the blockade and secure supplies. Mrs. Coffin, upon hearing the plans, sets a warning signal for Captain Boswell, but Ruth, who in the meantime has discovered the perfidy of her stepmother and broken her engagement with Seth, changes the signal. Nothing, however, is heard of the outcome of the venturesome crew and it is understood that the ship has sunk with all on board.

In the meantime, the British captain, fearing that Mrs. Coffin is double-crossing him because she has withheld his share of the profits, forces her to hold an auction sale of the land that she has gouged from the villagers. Briney, an old salt and a close pal of Abner's, overhears them discussing the matter and arranges amongst the townspeople that no bidding is to be done except by a mysterious per-

English Show Moving Into Shubert House

"By the Way," the English revue current at the Gaiety, will move to the Central, one block north on Broadway, April 12. At that time a new edition will be offered. At least 10 new bits and numbers will be added to the revue.

The switch is out of an Erlanger house into a Shubert theatre but the matter of road bookings is said not to be involved. Paul Murray, who is in charge of the English show, plans keeping the attraction running through the season.

PUT STOCK PLAY TO MUSIC

Arrangements were made yesterday whereby "The Girl From China," the Archa Colby-Joseph Jackson play, will be given a musical version.

Tom B. Johnstone (New York World) will make the adaptation and write the music. Ballard MacDonald will supply the lyrics.

The piece has never been given a legitimate production, although having played 100 weeks of stock.

Several producers have started negotiations for a Broadway production.

under chemise, among other little dainty touches of reality.

On the following morning, with the sun streaking through and showing off her form generously through the flimsy nightgown, she is given such choice lines as "I'm not a duchess yet," because, to her apparent disappointment, she is still the virtuous wife of the citizenry guards' commander. She expresses disappointment that "nothing has happened to me" and "do you suppose I came here for nothing?" Another nifty line is "I came here to become a Duchess of Elba, but what did he come here to do for me?" following the night's session in Napoleon's bedroom with the harmless adjutant-general sleeping fully clad beside her as a guard.

The action takes place in February, 1815, on the island of Elba, where Napoleon for 10 months ruled as the king of a miniature court. Constantly surrounded by spies of the Allies, who feared his escape, he finally breaks away from his island retreat, employing his wits to combat the wavering Pompey and other emissaries who sought to mess things up for him.

The bedroom stuff may be excused by the authors as a fictitious makeshift set in an historic background, but that doesn't take the curse off of it. It's out-and-out dirt.

The cast does rather well with it. Lennox Pawle's ingratiating roly-poly personality serves much to offset the harsh assignment of a husband who would acquiesce to bartering his wife for a duchy. Miss Larrimore's "cuteness" gets her by, while Philip Merivale as the adjutant-emissary of Bonaparte handles his lines exceedingly well. His, too, was a difficult assignment, the part calling for an actual expression of the proposition. While neatly written, it required deft handling to sidestep vulgarity altogether, and Merivale dignified himself quite well. Ika Chase also stood out.

The play does not get started until the second half. The introductory exposition for almost two acts is dreary. The last act, the bedroom scene, is the backbone of the play, and the production will stand or fall by that act.

"The Duchess of Elba" is Chicago-bound. Broadway will be thankful for that. This is not meant to be facetious, because, considering the play as a box-office proposition, it's a question if New York cares for bedroom farce as crude as that. Still, one never can tell, and since this isn't a Broadway offering, a definite prophecy as to its metropolitan chances is needless.

Abel

PLAYS ABROAD

GRAND GUIGNOL

Paris, March 24.

The latest bill of MM. Cholsy and Jouvy at the Grand Guignol is superior to the general run of recent programs at this little Chamber of Horrors, with a "piece de resistance" by Max Maurey, a two-act drama, "La Fosse aux Filles," adapted from a novel by Alexandre Kouprine. This is founded on the last episode in the book which de-

picts life in a disreputable house in Russia. It tells of Jenva, loathing men in general, holding them responsible for her downfall and seeking revenge by contamination. But one day she meets Kolia, a former playmate. To save him, the miserable girl refuses his kisses, committing suicide rather than cause the youth any harm. In the novel she hangs herself; in this drama Jenva cuts her own throat off stage. Mme. Maxa impersonates with much talent the depraved woman seeking death rather than betray the boy she formerly loved. This "Girls' Grave" of Kouprine is hardly relevant for dramatic adaptation, somewhat lewd in style, but Maurey has handled it with tact. Madeline must be mentioned as Emma and Claude Orval as Kolia.

"Un Drame a bord" Also in two acts by Adriel, more suitable for stage production. A naval captain is infatuated with an aristocratic English woman and takes her for a cruise on his yacht. A Spanish sailor is saved from a shipwreck. He recognizes in the English woman his former wife. To avoid him denouncing her, the energetic woman murders him, on the principle dead men tell no tales.

During the act the scene at the back revolves, lending an impression the yacht is moving, an old effect but always realistic.

To rotate, "Le Chevalier Canepin," a smart comedy by Henri Duvernois.

A brutal fellow is scolding his pretty wife in a cafe for some trifling divergency. A gallant gentleman puts a stop to the quarrel, throwing the first man outside and then making love to the timid young woman.

He is eloquent, convincing and knightly, but an escaped lunatic. Guardians soon come to arrest him, leaving the wife sad and forlorn. Her brief vision of a chivalrous companion is interrupted by the return of the husband and the resumption of a weary existence with a fellow who has never understood her craving for true affection.

It is a delightful sketch of an ill-assorted couple.

"Lucette et sa Tante" The diverting program closes with a farce by Maxime Girard, telling of Lucette trying to reform the personal attire of Pierre, her present sweetheart, who certainly dresses badly. She chooses his neckties and even his shoes, but Pierre notices his friend Marcel is wearing exactly the same style of costumes and accessories.

This leads him to investigate. He ascertains Lucette is also responsible for his dress and that there is an amorous intrigue between them. He is only too pleased to have an excuse for breaking off the engagement, for he has long feared his sweetheart's nagging aunt with a tongue (hence title, no doubt), and leaves Marcel to face the music in future.

As a matter of fact the aunt is Lucette's mother, and she is able to force Marcel to replace Pierre as the pretender for her daughter's hand. This amusing vaudeville pleased, smartly played by Seller and Orval as the fashionably groomed swains.

Kendrick

PLAYERS IN THE LEGITIMATE

JOHN BYAM

"MY GIRL"

La Salle, Chicago

Management LYLE ANDREWS

LEON ERROL

in

"LOUIE THE 14TH"

ILLINOIS, CHICAGO

BERNARD GRANVILLE

COMEDIAN

"CASTLES IN THE AIR" CO.

Olympic, Chicago

HARRY G. KEENAN

"MY GIRL"

La Salle, Chicago

Direction Lyle D. Andrews

FLORENCE MOORE

"Greenwich Village Follies"

SHUBERT, NEW YORK

OSCAR O'SHEA

And ASSOCIATED ARTISTS

28th Consecutive Week

MAJESTIC, WAUKEGAN, ILL.

"MERRY MERRY"

WITH

MARIE SAXON

This Wk (April 5), Chestnut St. O. H. Philadelphia

WALTER BONN

LEADING MAN

Majestic Players

MAJESTIC, WAUKEGAN, ILL.

EDNA COVEY

With Leon Errol in

"LOUIE THE 14TH"

ILLINOIS, CHICAGO

MAX HOFFMANN, JR.

"CAPT. JINKS"—Shubert, Boston

Booked Solid for Next Season

BUT

Can't Find Out What With

"WHAT PRICE GLORY???"

CORINE MUER

Prima Donna

"ARTISTS AND MODELS"

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JOHN QUINLAN

Permanent Address: 145 West 76th St.

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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 ROSEMAN

Woods Bldg., Chicago

PLAYS ON BROADWAY

THE HALF-CASTE

Jack McClellan is author of this three-act "story of love and sacrifice in a land of forgotten men." Staged by Edgar MacGregor at the National, New York, opening March 29. No producer indicated. Ace Productions, Inc., is holding company.

John Gray Dobbs.....William Ingersoll
Dr. David Holden.....Isabel Omdulsen
Lavinia Farnham.....Helena Adamowka
Majorie Farnham.....Gertrude Moran
Kitty O'Rourke.....John O'Meara
Capt. Reising.....Charles Lawrence
Johnnie Martin.....Dick Chester
Dick Chester.....Veronica
Tuana.....Morris Amor
Paula.....William Herring
Lemuel.....Mabel Morgan
Puanulu.....Bernice Hampshire
Lola.....Laone Merriam
Liliha.....Virginia Bedford
Loki.....Silvia Stoll
Hanalei.....Henry Clark
Kali.....David Munson
Kawika.....Charles Oponui
Kani.....David Manaku
Gordon St. Chad
Taku.....James Kuluila
The Beach-Comber.....Frederick Perry
Tahi.....John O'Meara

The glorification of a hula dancer is on view at the National, with Veronica, from vaudeville and the cabaret, as the glorified one. The vivacious Veronica, who has been in retirement since 1922 when she became Mrs. Frank Hale, a former vaudeville and now a prohibition enforcement official of worthy name and fame, last did her stuff in a Paris supper club. She has since been inactive professionally, "The Half-Caste" marking her legit debut.

The Ace Productions, Inc., sponsors this three-act South Sea romance, with Hale not actively interested, financially or otherwise, excepting as husband of the chief hula wiggler. His past knowledge as an actor probably counts chiefly against any inclination to become a theatrical "angel."

The McClellan opus is a peculiar admixture of trite situations and some tense moments. McClellan's inexperience as a full-length play dramatist accounts for the script's deficiencies, the author having dabbled in short vaudeville stuff heretofore, besides acting in the twice-a-day at intervals.

With a suggestion of "White Cargo" and "Aloma of the South Seas" in the offering, the similarity ends there, and does present conflicting elements. It is a frank exposition of a listless, drunken boy's love for a Samoan half-caste. Before the second act is much old it is obvious that her beachcomber father

is also the sire of the boy, the latter having been led to believe his pater had met an honorable naval warfare death in the same waters 18 years before. Thus the boy and his half-sister have been romancing, and his desire to marry her and lend honor to the expected child, etc., ad nauseum, is forestalled with the disclosure of the relationship. So Tuana commits South Sea harikari with her dance of death, releasing the drink-addicted boy to his American fiancée.

The action is laid on Dick Chester's yacht for the first two stanzas, with the last set on Tuana's island home, where the natives (otherwise Clark's Hawaiians) go through a joyful celebration and festive ritual in honor of the forthcoming troth of the half-caste and her white man.

Some of the moments are forceful at times, Frederic March struggling with a tough assignment. Otherwise there were no distinguishing histrionics other than Miss Veronica's assignment. She merits featuring on her performance.

As an entertainment it's a frank yokel offering. The initiate may scoff at it, but there's no telling how the mugs and Leblangers may affect its chances for prolongment. Still, as a play it is unlikely to linger and does not deserve to last, but when one considers the plenty theatres and the chances for "forcing" an offering at this stage of the season, it may alter the situation despite the negative opinion. **Abck.**

BRIDE OF THE LAMB

Three-act play by William Hurlbut, produced by Robert Milton, in association with the Greenwich Village Theatre. Directed by Mr. Milton. Alice Brady starred. Setting by Cleon Throckmorton.

Edmund Elton Roy Bowman.....Alice Brady
Verna.....Arlene Blackburn
Mrs. Haacom.....Mabel Montgomery
Margaret Avery.....Lorna Elliott
Rev. Johnson.....Gerald Cornell
Rev. Albaugh.....Crane Wilbur
Minnie Herrick.....Julia Ralph
The Coroner.....Harold Hartnell
The Sheriff.....Ralph MacDane
The Doctor.....James Francis Robertson

A play of many virtues, not a few faults; a certain sincerity which does much to take the sting from hearing a religion-crazed woman refer to an imaginary bridegroom as "Mr. Christ." "Bride of the Lamb" appears to be the first well-written play of the series of inquiring into the mental conditions of persons inclined strenuously to religion. For

Philip Goodman has James M. Cain's "Crashing the Gate" coming along early in the fall, while one or two others have been mentioned in Broadway talk.

William J. Hurlbut, who wrote this, is an experienced playwright. "Bride" won't be a big money show, but its excellent cast and production, coupled with a very low running expense, should carry it along to that point where it will move up-town.

The plot tells of Ina Bowman, tired of her drunken husband and who welcomes an evangelist, the Rev. Albaugh, to their home. In the week that he holds his meetings in their little mid-western town, she falls deeply in love with the man, not so much with his physical being, but with the belief he is an emissary of God, doing "great" deeds and living a life incomparably more attractive and satisfying than the domestic life in a village.

She throws herself at him, but he refuses to take her away. Before he departs she poisons her husband with shoe-polish, and as the sheriff comes to take her away, she enters in a bridal veil, calling herself the bride of the Lamb and calling her imaginary bridegroom "Mr. Christ."

In the penultimate scene, the wife breaks down as the wife of the evangelist enters—a woman he left years and years back, but whose appearance and dissimilarity to the preacher are sufficient to crack the mind of the small-town woman. Here Alice Brady gives vent to hysteria as effective as stage hysteria can well be. This scene, as well as many others, earned for her great applause.

"Bride of the Lamb" will be provocative of much argument. Hurlbut has shown the effect of the meetings on a 12-year-old girl, whose thoughts become centered on religion. Here he has made a technical error. Churches sanctioning evangelism are not ritualistic in the full meaning of the word, their only set forms of prayer and worship being for baptism, funerals and the monthly celebration of the communion.

The cast is first rate. Aside from Miss Brady's excellent performance, Crane Wilbur as the minister and little Arlene Blackburn do fine work. Edmund Elton, playing the drunken husband, hasn't much, but does that well, while numerous minor characters have been tastefully chosen to bring out their characters without leveling the hand of ridicule against their rural ways.

Down in the Village this show operates on about \$5,000 weekly, and

the capacity of the house is about \$7,000 on a full week, allowing a profit if business starts. Uptown running expenses would jump because of an increase in salaries to the cast, but it is figured that if the show is moved uptown, and the possibility is that it will be, about \$8,000 might mean a profit. **Sisk.**

KONGO

Melodrama in three acts by Chester De Vonde and Kilbourn Gordon. Presented by Gordon at the Baltimore March 30. Staged by the authors.

Whippy.....Harry McNaughton
Flint.....Betty Bruce Henry
Kirk.....Diamond Gallagher
Flint.....Walter Huston
Zoomble.....Mario Majeroni
Native.....Herbert Ellis
Pazy.....Clarence Redd
Singland.....Richard Stevenson
Mrs. Mobray.....Helen Grayce
Annie.....Florence Mason
Tholoman.....Mekki Uin
Waboo.....Harry English
Kregg.....Frederick Burt

"Kongo" is a melodrama—and how! It's the merriest show of the season, which is quite favorable for the chances of making a go of it.

Chester De Vonde, who seems like a new author, and Kilbourn Gordon connected "Kongo," and they didn't overlook anything. Gordon told Bob Benchley of "Life" that the show had everything in it but the kitchen stove. Benchley, true to form, demanded to know where the stove was. That was after the first act. "Kongo" has everything the tropical dramas had which preceded it, and then some.

The characters swear all over the set and, of course, probably do worse down in the land of black men. "Kongo" tells a story of vengeance—one white man against another in a land of superstitious blacks.

"Deadlegs" Flint, a great power in his part of the land, forces one Kregg, equally strong in his section, to come within the outer circle—a mythical circle fixed by voodooism. Both had changed their names for reason.

Kregg had run off with Flint's wife 12 years previously. In a fight Kregg had whipped Flint, and a short time afterward he became paralyzed in the legs. There had been a child, Annie, born to the wife after the affair with Kregg. When she came to the Congo, Flint decided to include her in his scheme for revenge.

Before Kregg goes to Flint's place Annie had been forced to give herself to several white men at the rubber plantation, and she had contracted a disease called "maclack," or something like that. The name means unclean. Natives, fearing it,

have a nice little way of disposing of its victims—removal and burning and casting the body into the swamp to be devoured.

But it turns out that Annie is really Flint's daughter, born four or five months after the wife had run off. His attitude toward her changes. There is just chance for her to escape the natives' wrath—escaping through a poisonous swamp, a 10-day journey of horror, with the odds 1,000 to 1 against success. Annie leaves with a doctor whom she loves and who is sure he can cure her. Kregg, always watched by Flint's blacks, goes mad, shoots two natives and is killed by an assagi.

Flint describes Kregg as the dirtiest white man on earth, except himself. For himself, he wants to go to hell as the great unloved. However, he has a slender young brown skin for his sex impulses. The "Kongo" is described as the last stand of the criminal white man. As for the doctor, he had performed an abortion on a young girl in London at the request of a friend. She died, and that explained his presence.

"Kongo" is a mixed cast play, and it's well cast. Walter Huston, featured, again proves himself a real actor as Flint. He commands with long whip or a gun. He is one of the voodoo worshippers. Frederick Burt as Kregg makes an excellent villain. From an immaculate, scheming, slave-trading, vicious scoundrel, he retrogrades into a shambler. His sneer changes to fear, the ultimate in Flint's plans.

Negroes are used mainly for atmosphere, but there is a colored player who stood out—Clarence Redd, rated one of the cleverest actors of his race. Huston is a showman, and it was surprising he did not bring Redd on with him for a bow at the finale. That would be a smart thing to do.

Florence Mason proved a well-liked Annie. She has fire and made 'em believe it when she denounced Flint. To Harry McNaughton fell the lighter work. Seems he raped a girl in Australia and they are still looking for him. But Harry doesn't look like that. His comedy lines counted, especially in the second act, when he referred to one character as a "black fairy." Betty Bruce Henry, slender and youthful, looked seductive as Flint's high brown kiss-kiss girl.

The authors make no bones about their play. It's a mixture of all the tropicals. Women squeal at the mystic voodoo stuff, and audiences will talk about "Kongo." Which means this show has a good chance to make money despite the lateness of its entry. **Ibec.**

On the occasion of winning the suit for plagiarism brought against him by Ossip Dymow

MR. GUY BOLTON

wishes to make grateful acknowledgment to friends and acquaintances for their kindly assistance

THIS IS ESPECIALLY DUE:

JEROME D. KERN
OTTO HARBACH
FRANK MANDEL

OSCAR HAMMERSTEIN, II
MAX DREYFUS

JOHN D. RUMSEY
TOM KANE
WINCHELL SMITH

LEO C. STERN and MARGUERITE NAMARA

TRANSFER OF B. & K. CONTROL TO F. P. NOW READY TO SIGN

**Orpheum People Reported Worried Over Prospect
of Publix Booking Own Houses—Sam Katz and
Balaban Boys' Interests Probably Remain Same**

Chicago, April 6.

The report that Famous Players is buying the controlling interest in the Balaban & Katz circuit here and in the 50 per cent that organization holds in the Mid-West Theatres is causing the executives of the Orpheum circuit no little anxiety.

Marcel Heiman left for New York last week immediately after the report was out that the deal was pending. He made inquiries in the Famous Players and Publix theatres organizations as to the truth of the rumor. When informed that the deal was all set and that all remained was the actual signing of the papers an added anxiety was noticed.

Within the next 30 days the deal will be finally set. All the details have been agreed upon. Famous Players will come into actual control of 66 2/3 per cent of the B. & K. Corporation, taking over the interest of Julius Rosenwald, John Hertz and others who have been the financial backers of Sam Katz and the Balaban brothers. Adolph Zukor and Sam Katz arrived here Thursday last week and left for the coast accompanied by Barney Balaban. During the trip the final closing papers will be gone over.

On their return from the coast they will again stop off here and the transfer will be made. Famous Players it is understood is financing the deal out of their reserve and without the aid of outside banking interests.

Chicago Holdings

In addition to the Chicago, Roosevelt, Tivoli, Uptown and Riviera theatres here and their interest in the Mid-West, Balaban and Katz have 50 per cent in the Lubliner and Trintz houses here. They also operate McVicker's in the Loop for Famous Players. Taking over this house originally paved the way for the get together of F. P. and B. & K. and the formation of the Publix Theatres Corp.

At present in the Loop the Orpheum is controlling the Palace, Majestic and the State-Lake. The latter is directly opposite the huge Chicago of the B. & K. string. The Balaban and Katz houses have been booking their vaudeville acts for presentations through the Orpheum's "Association." Now that the Publix Theatres Corp. has inaugurated a booking office of its own in New York and the F. P. people are taking over control of the local B. & K. houses there is additional reason for the Orpheum and the "Association" executives to worry for, although there has been no definite intimation that there would be a switch in the bookings for the houses from Chicago to New York. It would seem to be a logical conclusion that the Publix organization would naturally favor its own booking office.

At the offices of the Publix Theatres Corp. in New York this week it was stated that while there is no official statement that could be given in confirmation of the closing of the deal for the control of the (Continued on page 28)

AVERAGE U. S. FILM AT LOW GERMAN RENTAL

**Bill in Reichstag to Further
Limit Importation of
American Mades**

Washington, April 6.

A new bill is about to be introduced in the German Reichstag aiming to tighten up even further on the imports of American produced pictures.

The general plan, reports Douglas Miller, assistant commercial attaché at Berlin, is to increase the censoring powers with the joker apparently embodied in the provision that all foreign produced films "showing customs and conditions of life not in line with German practice be excluded."

Mr. Miller believes the passage of this bit of legislation is remote but the American official sounds it as a warning to the American producer as an example of the determined efforts of the German industry to bar out foreign competition.

American pictures, unless of the super-feature quality, says Mr. Miller, are not selling in Germany at the present time. The average American film is being "peddled" throughout all parts of Germany at very low rentals amounting in many instances to but 25 to 100 marks for three days with rentals amounting several times this figure for like German productions.

Imports of American films into Germany during 1925 increased 25 per cent, reports the American official.

COLORED PAUL ASH

Chicago, April 5.

The Paul Ash idea has hit the colored theatrical neighborhoods. The recent appointment of Cary B. Lewis as assistant manager to the new Metropolitan, 47th street and Grand boulevard, has resulted in the engagement of Sammy Stewart (colored) and his Singing Syncope Orchestra. Stewart opens at the Met tomorrow (April 6).

The Met, which caters to colored audiences, brought Stewart in for a Sunday afternoon and evening. Lewis also engaged Dr. Forney as vocal soloist. Business was big. Stewart is now under a contract.

F.B.O. Convention in L.A. Announces 54 Films

Los Angeles, April 6.

The Film Booking Office convention has just closed here after a program of 12 Gold Bond specials and 42 features was announced. The company will produce everything in units, of which there will be six, in addition to the Fred Thompson unit, which is to make pictures in the future at a minimum cost of \$75,000.

Frank Ornston, art director of F. B. O., has been made production editor by Edward C. King, vice-president, in charge of production. Joseph Wilkinson has been appointed production editor on the two reel features.

It is understood here that the delegates were told that Famous Players would book their product in most of their houses, especially the short feature stuff.

U STARTS 3 FILMS

Los Angeles, April 6.

U has started three pictures into production. They are "The Affairs of Hannel," which E. A. Dupont, the UFA importation, is directing with Mary Philbin and Norman Kerry co-starring. "Take It From Me," William A. Seiter directing, starring Reginald Denny, and "Batterflies in the Rain," starring Laura LaPlante, under the direction of Edward Sloman.

Real Gold Rush

Los Angeles, April 6.

A gold rush into the Kramer Hills, 34 miles south of Randburg, on the Mojave desert, has started from here.

Many idle screen extras have joined the race for claims in the region where the famous Yellow Aster strike was made.

U. M. DAILEY IN ANOTHER JAM

**Stockholders File Suit
Against Bruce Mitchell**

Los Angeles, April 6.

Charging officers of the Bruce Mitchell Productions Corp. with false representations, four stockholders filed suit against the company, Bruce Mitchell, president, Francis D. Adams, secretary, and M. A. Kerr, treasurer for a receivership and an accounting. They also asked that an injunction against the officers to prevent them from spending any more money be issued and complained that fraudulent methods had been used in the operation of the company.

According to Francis D. Adams, attorney and secretary, this is a move on the part of Ulysses M. Dailey, owner of the studio where the first picture was made and head of the Screen Artists Academy, who was named as the receiver desired, to obtain control of the producing company.

Dailey got into trouble here some months ago when he ran afoul of the State Labor Commission on charges of operating a make-up school known as the Screen Artist's Production Association and is said to have drawn up papers for the (Continued on page 28)

P. E. ISLAND CENSORSHIP; CANADIAN PROV., 80,000

**Protests Lodged—May Bring
Abandonment of Film
Exchanges**

St. John, N. B., April 6.

The Film Board of Trade of the maritime provinces has protested against the intention of the government of Prince Edward Island to establish a censorship body. Heretofore, films passed by the New Brunswick and Nova Scotia censorship boards were accepted by the Prince Edward Island government. With the appointment of censors, it will be necessary for the film exchanges to ship the films from the St. John offices to Charlottetown for examination and then back to St. John. This would be costly for the exchanges. It would also add to the cost of the rentals to the exhibitors.

An agitation has been started on Prince Edward Island calling on the provincial government to establish the censorship board on the ground that some of the films screened on the island have been objectionable. A stand is also taken that Prince Edward Island should have censors as well as the remaining provinces of Canada. There might be some basis for this contention if the population of the province measured up to even the smallest of the other provinces. The population of Prince Edward Island is only 80,000—equal to about a ward in Boston.

Representatives of the film exchanges claim it may be necessary to abandon the eastern exchanges if the demand for the censorship board on the little island province bears fruit, which at present is very likely.

AGENTS' "ORIGINAL"

Los Angeles, April 6.

Harry Lichtig, of Lichtig and Englander, casting agents, is going to produce shortly and make an "original" entitled "Hollywood or Bust."

This will be a six-reel feature based on Lichtig's personal experiences in Hollywood.

ANOTHER \$500,000 EXPENSE BY REOPENING OF F. P. CASE

Variety Bureau,
Washington, April 6.

The Federal Trade Commission has issued the order reopening the Famous Players case.

The commission has accepted the order as drawn by the government counsel, which the opposing attorneys representing F. P. claimed was of such a drastic nature as to practically open up the entire question from the very beginning.

That the order would bring out every "agreement, understanding and arrangement whether written or verbal within the industry" was the contention of the government counsel during the hearing last week before the commission.

The order as adopted disregards all appeals to "bring the case to a finish" as voiced by counsel for the picture interests.

The time limit provision objected to by F. P. has also been incorporated and if the picture company has not filed with the commission all information requested as well as a list of all testimony excluded by the trial examiner, which it is the company's claim was wrongfully ruled out, by May 5, 1926, it will act as a waiver of the right to again bring up the question.

The order is divided into three sections the first of which provides for the bringing down to date from Sept. 1, 1924, evidence "showing the name, location, seating capacity and policy of all theatres in which the respondent, Famous Players-Lasky Corporation, has acquired, directly or indirectly, any interest from Sept. 1, 1924, together with the date of such acquisition."

It is also provided that evidence must be submitted as to the control, working agreement and/or understanding between F. P. and any producer, distributor or exhibitor, as to the management, control or operation whether complete or partial, of any theatre or theatres. This is also to include all booking arrangements F. P. may have with it being further provided that evidence as to the stock ownership as held by F. P. in any producing company theatre or theatres must also be included.

Section two provides for F. P. to present, at its option, evidence of the nature enumerated above in connection with its competitors.

Two New Houses Set for Rochester

Rochester, N. Y., April 6.

The recent business slump here will not retard two new theatre projects under way. Maurice West, of Burpee & West, Canadian syndicate, is erecting a 1,500-seater to be known as the Capitol on East Main street, at a reported cost of \$350,000, while ground has been broken for a 4,000-seater which A. A. Fennessy is financing at Clinton avenue and South street.

West's house will be devoted to a straight picture policy. It is reported as an individual venture, with local capital interested. Fennessy's house will play pictures and vaudeville, the latter booked independently.

The K-A Temple may be remodelled during the summer, for a larger seating capacity.

At least 15 other theatre building projects are being promoted, but none has reached actual construction stage.

MANAGERS FIGHT—ARRESTED

Schenectady, N. Y., April 6.

Three theatrical men of this city were arrested Saturday on charges of creating a disturbance as the result of an altercation in front of the Strand theatre. On their pleas of not guilty they were released in bail for a hearing later in police court. The men are James E. Roche, manager of the Schenectady theatres controlled by W. Earley of Albany, N. Y.; William M. Shirley, who was succeeded by Roche as manager of Earley's Schenectady theatres, and Frank H. Hickey, cashier at the Albany theatre, here.

Elsie Janis at Champs Elysees

Paris, April 6.

Elsie Janis, announced for the Champs Elysees music hall last year, will appear in her sketch next month.

This in answer to the contention on the part of counsel for F. P. that they had been denied the right to submit evidence as to what competitors were doing.

Section three grants the right to the respondents to present to the commission for consideration, review and final decision "any and all rulings of the examiner who took the evidence" to which exception is taken.

It is further ordered by the commission that if F. P. shall elect to present for final decision any ruling or rulings of the examiner the respondent is "directed and required, not later than May 5, 1926, to file in this case a written statement of its election as to present such question or questions, the same to be in the nature of a bill of exceptions, wherein such respondent shall enumerate and designate such ruling or rulings separately and severally, and the questions involved therein respectfully with such particularity as is usually required in presenting to an appellate court rulings of the lower court alleged to be erroneous."

Penalty of Failure

Failure on the part of F. P. to comply with the above within the time limit prescribed, which constitutes but one month from the date of the order, "shall be deemed to be an election by the respondent to refrain from presenting such questions, or any of them, to the commission for its consideration, review and final decision." Such failure also acts as a waiver of the right to later present such evidence as well as a waiver of the "right to have any order by the commission admitting or restoring to the record any evidence claimed by such respondent to have been erroneously or improperly excluded or stricken out by said examiner."

An expense of over \$500,000 was entailed upon Famous Players-Lasky by the previous investigation of the Federal Trade Commission. This was an expense solely borne by F. P.-L.

It would not be surprising were Famous to attempt to avoid another half million through a compromise. It is accepted that the reopening if gone through with will cost Famous as much again.

MAY RETURN ASH TO COAST

**Report Katz Wants Leader
to Start at Met, L. A.**

Los Angeles, April 6.

According to reports, Paul Ash will probably be brought to the Metropolitan, Los Angeles, within the next few months to replace Verne Buck.

It is said that Publix feel it must strengthen the Metropolitan which operates under an expense averaging from \$24,000 to \$27,000 weekly.

Buck has found an unusual amount of opposition in Rubie Wolf, pitted against him at Loew's State, which house has increased its business.

Sam Katz, according to reports, will make arrangements to bring Ash to the Metropolitan not later than July 1 and for an indefinite engagement. It is figured that Ash has done missionary work at McVicker's in Chicago long enough and that there are some other links in the Publix chain which can now use him.

75 F. B. O.'s MEET

Los Angeles, April 6.

Seventy-five branch managers and New York executives of F. B. O. held their annual sales convention here, terminating with a dinner dance at the studio Saturday night. Joseph P. Kennedy, general sales manager Lee Marcus and Vice-Presidents Edwin C. King, J. I. Schnitzer and Calvin Brown were present.

FORUM

THEATRE BEAUTIFUL
LOS ANGELES

2nd WEEK

SAMUEL GOLDWYN

Presents

HENRY KING

Production of

"STELLA DALLAS"

Also

TED HENKEL
and Orchestra

FAIRBANKS-PICKFORD AS GRAUMAN'S 'DOUBLE SPECIAL' AT EGYPTIAN FOR \$2

"Black Pirate" and "Sparrows" to Replace "Ben-Hur" Time—Sid Grauman Could Not Agree with Erlanger for "Ben-Hur" Engagement—First Time "Double Special" at \$2—Both Pictures Will Run in 15 Reels—Remain in Hollywood Eight Months

Los Angeles, April 6.
Sid Grauman's "double special" feature picture bill at his Egyptian, Hollywood, at \$2 top, will be the first of its kind ever assembled for a picture theatre. The pictures are Douglas Fairbanks' "Black Pirate" and the new and yet unreleased Mary Pickford film, "Sparrows." "Black Pirate" is now showing at a \$2 legit house in New York. "Sparrows" will follow "La Boheme" at the Embassy, Loew's \$2 reserved seat film theatre on Broadway.
From a report the double special bill is an emergency program forced upon Sid Grauman through his inability to reach an understanding with A. L. Erlanger in New York to play "Ben Hur" at the Egyptian, following the run of the current "Big Parade" there.
Erlanger, it is said, wanted "Ben Hur" to go into the Egyptian as a road show booking from the Er- (Continued on page 26)

1ST NAT'L AND HUDSON REPORTED AS PARTING

Rowland Said to Have Accepted Percentage Instead of Set Salary

The executive committee of First National, with Eugene V. Richards and Spyrou Skouras named as the principal instigators, have begun to put a complete business reformation into effect at the eastern studios.
Earl J. Hudson, production manager for several years, has left his post, and although officially announced by the company he will take a long rest before assuming a post in the west, it is generally understood Hudson will not be further connected with First National. Hudson had been drawing a salary of \$75,000 annually and supervising all pictures made in New York, in addition to handling several productions under his own name each year.

The status of June Mathis was changed some time ago from that of editorial supervisor to independent producer releasing through First National, with her husband, Sylvano Balboni, directing the pictures which she handled. One of her specials, "The Viennese Melody," has had its title changed to "The Greater Love." Instead of being released as a special it will come out as a straight feature in about eight reels.

In addition to these changes, the contract of Richard A. Rowland, general manager of First National, has been switched so that he is now working on a basis of a percentage of the profits with salary eliminated. This was done recently and is reported as having gone into effect immediately.

First National is now making money, according to all reports, but its executive committee is aware of the impending fight between Metro-Goldwyn and Famous for production honors next season.

In addition to the major portions of the reorganization program, minor changes have been made in many departments.

"ROYLE GIRL" IN PORTLAND

Portland, Ore., April 6.
D. W. Griffith's production, "That Royle Girl," ordered canceled some time ago by the Censorship Board, will be exhibited at the Majestic this month, according to Frank Lacey, manager.
The local Paramount exchange smoothed out the matter with the censors by eliminating a few scenes.

FANAMET TITLE FOR 3-SIDED SALES DEAL

Famous, 1st National and Metro Combine European Exchanges

The triangle combination of Famous Players, First National and Metro-Goldwyn-Mayer to handle the sales of the joint product of the three organizations in the Central European countries has been perfected and will be placed in force almost immediately.

A name coined from the corporate titles of the three companies has been selected under which the exchanges abroad will operate. It is Fanamet Films.

There will be a committee of three in Berlin which will have charge of the operation of the exchanges, and they in turn will be responsible to the heads of the foreign departments of the three respective companies which they will represent on the committee. This committee will comprise Ike Blumenthal, for Famous; K. J. Frietsche, for First National, and Al Aronson, for Metro-Goldwyn. They will be responsible jointly to E. E. Schauer, of Famous; E. Bruce Johnson, for First National, and Arthur Lowe, for Metro-Goldwyn.

Arthur Lowe sailed for Europe Saturday on the "Majestic." His first stop will be in Berlin, where he will work out the details of the new exchange deal. A sales manager will be appointed to handle the entire territory which the exchanges will cover. Al Aronson, of Metro, will sail today, and on arrival will assist Lowe, Jr.

Herman Wobber, who was largely responsible for Famous joining the three-cornered combination, is at present on the coast, but will return to New York shortly and sail for the other side to supervise the angles of the deal for Famous.

Others Abroad
As soon as Arthur Lowe completes the necessary detail of getting the new line-up in operation he will go to Paris to superintend the opening there of the Gaumont theatre. Thomas Dowd of the Capitol, New York, will leave for Paris and join him there some time next month to undertake the handling of the lighting of the theatre. Marcus Loew on his return to New York from the south will also sail for the other side about April 30.

The combined organizations will have about 180 pictures to release during the year, but in the territories where they will jointly operate, but 104 productions will be placed in the field. Through working in harmony they will prevent a duplication of sales effort due to sales effort due to overlapping exchanges and likewise reduce the operating overhead. They will also be placed in a position where they will be better able to exercise a protectionary supervision of their product in the field and prevent the juggling of their films in Asia Minor and the North Africa countries.

These territories have been a fertile field for the fly-by-night gyp exchanges who have been operating there for a number of years. In the past a number of arrests have been made through this region for film theft and the lifting and selling of dupes, but in the main the effort has been puny when compared to the actual scope of the frauds.

EXTRAS CUT SCALE; MAY ORGANIZE

With a variance of studio prices being paid for "extras" it has finally reached the crisis where the "extras" at least the majority of those working in the eastern section may organize as a unified effort to establish a uniform price.

The main point is that "extras" by not working regularly are sometimes reduced to taking studio work at almost half the supposed "extra" daily stipend.

"Extras" are apparently increasing in numbers, and the reported augmentation has caused no end of concern, especially where the price is said to be tobogganing.

A meeting may be called any day, several apparent self-appointed leaders ready to make the break and established some kind of a permanent organization.

RIALTO \$15,100 IN FIRST TWO DAYS WITH LLOYD

Expect 'For Heaven's Sake' to Top \$45,000 on Week—Giving 10 Shows Daily

Harold Lloyd in "For Heaven's Sake" opened at the Rialto, New York, on Sunday of this week, and played to better than \$8,100 on the day in a house that has 1,904 seats. The Public executives look for the picture to hit around \$50,000 in its first week at the theatre, for on Monday the box office showed a little better than \$7,000 on the day and with that as a criterion they feel certain the film will better \$45,000 on the week.

The show at the Rialto is framed so that there will be 10 performances daily, five of these of a deluxe nature with overture, news reel, organ specialty, scenic, and a prolog with a jazz band and dancer just ahead of the picture. These consume 30 minutes and as the feature itself runs but 58 minutes the whole de luxe show runs through in an hour and a half. The house opens at 10 a. m. and is running on a grind until midnight when the final show finishes.

Lloyd's former Broadway record was at the Colony where in "The Freshman" he ran for 12 weeks. With "For Heaven's Sake" the Public people believe they will be able to duplicate this run and to bigger receipts because of the manner in which the show is framed.

It is a known fact that Lloyd wanted to leave for the coast before he did finally get away, and that he was prevailed upon by Kent to remain over for an additional week so as to make a personal appearance at the sales convention of Paramount at Atlantic City where he was present for two days.

Lloyd left New York on Wednesday of last week and will start work on his next comedy for Paramount release immediately. Two gag men, engaged in the east, left for the Lloyd studio last Saturday.

Louis Mayer's Fast One

Los Angeles, April 6.
In signing Clarence Brown to a Metro-Goldwyn contract, Louis B. Mayer has slipped a fast one over on Famous, First National and Fox, all of whom were after the director's services.

Brown now goes to Metro for one year and will make three pictures in that time.

Recently the bidding for Brown was so stiff that it was thought Will Hays might have to be called in as the arbiter to decide what company would get him.

FLORENCE VIDOR'S 1ST

Los Angeles, April 6.
Famous Players-Lasky has signed a new contract with Florence Vidor, lifting her to stardom.
Her first starring picture will be directed by William Wellman. It is an original story written by Ernest Vajda, with the screen treatment by Benjamin Glazer.

Flappers Around Stage Door of Film House

Philadelphia, April 6.
A novel sight to the showmen of this town last week were the women, mostly flappers, waiting outside the stage door of the Stanley theatre, a picture house, to see the boys of Waring's Pennsylvania orchestra, leave the theatre.

This was a daily occurrence and is said to happen with the band boys everywhere. They are college graduates (University of Pennsylvania).

ROAD SHOW SET FOR FILM RUNS

Band with Choristers and Principals

The first road show unit designed for the picture houses is the Art Landy orchestra and associate entertainers which starts touring May 10 as a road attraction. Besides the 14 jazzists, the unit will carry six choristers and four principals in addition to their own scenic artist and electrician.

The Landy band is currently in its 12th week at Shea's, Buffalo, changing shows weekly with the aid of their own staff. It has done similarly in the past, playing a 17-week run at the Warfield, San Francisco; five weeks at the Liberty, Spokane, etc.

Landy's idea is to remain a month in each picture house, offering four different weeks' attractions.

VAUDEVILLE GETS WHAT FILM CONTROL LEAVES

Matter of F. & R. Cited—Exhibitors in Command in Five States

Minneapolis, April 6.
Finkelstein & Ruben continue with their expansion program. They start work this week on a new \$250,000 theatre at Minot, N. D.

In the last two years they either have built or purchased over 100 houses throughout Minnesota, western Wisconsin, northern Iowa and North and South Dakota. They are now practically in control of movie exhibiting in these sections.

In Minneapolis F. and R. operate all the movie houses in the loop district and nearly all the large ones in the residence sections.

Virtually their only competition comes from the vaudeville theatres that also show feature photoplays in conjunction with vaudeville.

This opposition does not amount to much. With the exception of an occasional Warner Brothers' picture at Pantages, the product available for the competitors is only what F. and R. do not care to handle themselves or pictures of little box-office value.

The Tower, operated by the Freedmans, and showing Metro-Goldwyn pictures, is practically the only movie opposition F. and R. have in St. Paul.

William Hamlin, former brewer and one of the wealthiest men in Minnesota, is a member of the F. and R. concern and it is believed that he provides the funds for the expansion program.

KEATON'S "GENERAL"

Los Angeles, April 6.
Buster Keaton starts Monday on "The General," his first comedy for release through United Artists.

The story is a historical comedy with the Civil War for its background. Many of the scenes will be made in Chattanooga.

GOLDWYN'S EXPECTATIONS

The imminent arrival of the stork is reported in the home of Mr. and Mrs. Samuel Goldwyn.
Mrs. Goldwyn was formerly Frances Howard, legitimate and picture actress.

PRESENTATION IN AUSTRALIA FOR FOX FILM

"Iron Horse" Presented Along American Lines—Very Well Received

Sydney, March 3.
"The Iron Horse," (Fox) had a splendid opening at the Prince Edward last week. The house sold out half an hour after the doors were opened. Picture looks as if it can stay for some months.

The American idea of presentation is being combined with the film and a brilliant prolog is well received. Leslie Harvey scores at the organ and Will Prior, who staged the prolog, gets over with his concert orchestra.

In the cast of the special presentation are Max and Babette, J. C. Bain, Leslie Harvey, Norman White, Marsh Little, Babe Duffan and others.

Corking publicity also helped get the picture across. Hal Carleton, head of publicity for Fox here, had autos disguised as locomotives patrolling the streets followed by costumed Indians besides tie-ups and special displays.

EXTERIORS ONLY IN AUSTRALIAN MADE FILM

Nearly Entire Importation of Pictures in '25 American—Chance for Native Product

Los Angeles, April 6.
Word here from Melbourne, Australia, says independent production in that country is feasible if the Australian producers do not follow American methods. Australians shoot exteriors exclusively, according to Commonwealth Film Censor Wallace in his annual report.

Of the 26,000,000 feet of film imported in 1925, all but 1,000,000 were American pictures. 18,000,000 feet were unconditionally passed, while 9,000,000 feet were cut and 1,700,000 feet were rejected.

TALKING ON HAYS

Syracuse, N. Y., April 6.
Update motion picture theatre owners met this afternoon to discuss a proposal to affiliate with the motion picture producers and distributors national organization. Jules H. Michael, chairman of the Buffalo zone of theatre owners, was present to outline plans.

Wealthy Mexican, Jamie's Husband, Clerk at \$40

Los Angeles, April 6.
Jamie del Rio, husband of Dolores del Rio, Edwin Carewe's "find," is working as a script clerk under the director at a \$40 a week rate. Del Rio is said to be a big land owner in Mexico and intends producing pictures in that country.

15 Days for Oland

Los Angeles, April 6.
Warner Oland, one of the best known character men in pictures, has been sentenced to jail for 15 days by Municipal Judge Pope for driving an automobile while under the influence of liquor.

The actor was arrested after the machine which he was driving jumped a curb and collided with a tree.

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WEATHER-HOLY WEEK, TOO MUCH; CHICAGO SLIPPED TO \$34,000

Everything in Loop Off Except Paul Ash—McVicker's, \$29,000—"Eagle," on 2d Run, Lowest at \$2,900 in Randolph—"Ben-Hur" Stays at Woods

Chicago, April 6.

Sad and doleful in the loop last week. It snowed and it snowed, cleared up, and snowed again. On top of this grief, it was Holy Week. The Chicago slid to \$31,000. Every one of the small grind houses was off one-third or more from the previous week. The Randolph, with a second-run Rudy Valentino attraction, took low money at \$2,900.

The single theatre to hold its own was McVicker's, where Paul Ash gave a forceful demonstration of his pulling and staying powers by doing practically \$29,000, or just a shade less than normal.

Harold Lloyd's "For Heaven's Sake" suffered, but is looked to gross heavily this week, with conditions favorable. At the Woods the disagreements over "Ben-Hur" have been ironed out, with the picture now paying for the orchestra and the house satisfied. It touched its lowest gross, \$10,500, last week, but is expected to pick up something of its earlier gait.

Estimates for Last Week

Chicago—"Memory Lane" (M-G-M) (\$900; 50-75). Blizzard knocked business right between the eyes. \$34,000.

Garrick—"Big Parade" (M-G-M, 14th week). Hurt like rest. \$12,000. Good considering everything and length of run.

McVicker's—"A Social Celebrity" (F. P.) (2,400; 50-75). Admirers of Paul Ash paid him his greatest compliment last week. In worst kind of weather they stood in line. \$28,000 to \$29,000.

Monroe—"My Own Pal" (Fox, 2d week) (973; 50). \$4,100. "Siberia" following.

Orpheum—"Sea Beast" (Warner's, 7th week) (776; 85). Still indefinite. About \$7,000.

Randolph—"The Eagle" (F. P.) (650; 50). Famous Players' film, 2d run, in Universal house with beauty contest and tie-ups couldn't bring \$3,000 into box office.

Roosevelt—"For Heaven's Sake" (F. P.) (1,400; 50-75). Bad breaks to start prevented picture displaying speed in fast field. \$16,000, and should increase.

Woods—"Ben-Hur" (M-G-M, 8th week). Everything is patched up between house and picture, and continuance subject only to trade recovering. \$10,500.

MET, L.A., \$24,750; LLOYD'S \$24,500

Close Grosses Last Week in L. A.

Los Angeles, April 6.

(Drawing Population, 1,350,000)

The last week of Lent was not so terrible for the first run houses. Possibly the biggest surprise was the come-back of the Criterion with a new policy. It was the use of a sketch with screen stars in addition to the screen feature. Lou Tellegen appeared in the opening sketch and proved a sure-fire bet. The screen leader was "East Lynne."

The Million Dollar, with Lloyd's "For Heaven's Sake," making its world premiere, did not click as well on the initial week as the last Lloyd picture. Trade, however, was good in comparison to the pictures shown here of late on their initial 10 days. The Metropolitan hit a better gait than the week before with "Miss Brewster's Millions," while trade at Loew's State was surprisingly good with "The Dancer of Paris." The picture was sold on the Michael Arlen name, which seemed to overbalance that of Dorothy Mackall, who evidently does not figure strongly with the local fans.

With the children home from school "The Big Parade" did just a bit better than it scored the week before.

"The Sea Beast" in its sixth week, held up in great shape and only dropped about \$2,000 below the week before. It is scheduled for a 10-week stay.

The Forum was really the only house to feel the Lenten snafu. Trade dropped with Charles Ray's "Some Punkins." Ray is always a good bet in this house, and though

LA MARR FILM \$8,200; PORTLAND HIP'S PROFIT

Latter House \$5,000 at 25c—Liberty, \$9,100—Summer Weather Hurt

Portland, Ore., April 6.

(Drawing Population, 310,000)

Trade at the local houses was fair. "The Vanishing American," with Lipman-Wolfe's department store style revue, at the Liberty, pulled a solid week's business, but did not reach the gate expected. There were about 20 in the revue, besides a few professionals. "The Girl from Montmartre," at the Rivoli, registered \$3,500, an improvement over previous weeks.

Metro-Goldwyn's "Monte Carlo" and the Orpheus Girls' Orchestra, held for a third week, drew to the extent of \$4,800. A good week for this house. The low money-getter was the People's, which had "The Road to Glory." This house needs pictures with names.

The new Pantages, formerly the Hip, will soon undergo alterations, and when opened, around May 11, will become a contender with a policy of pictures and vaude.

The Hippodrome, once the Baker, continues to play to near-capacity, probably because the 25-cent tariff encourages the customers, besides getting five Ackerman and Harris acts.

Estimates for Last Week

Liberty (2,200; 35-50)—"The Vanishing American" (F. P.). Picture and with Lipman-Wolfe style show had fair week; style thing pulled bulk of trade; summer weather might have hurt; around \$9,100.

Rivoli (1,210; 35-50)—"The Girl from Montmartre" (F. N.). Advertised and plugged as Barbara La Marr's last production; hit at \$8,200, excellent at this house.

Columbia (822; 35-50)—"Under Western Skies" (U.). Good week's gross, film having local angle with Pendleton Roundup scenes; \$5,200, profitable.

Majestic (1,000; 35-50)—"Monte Carlo" (M-G). Orpheus Girls' Jazz Orchestra, held over, as stage attraction; girls gaining local favor, accounting for \$1,000 increase over previous grosses; feature well liked also; did \$4,800.

People's (936; 30-45)—"The Road to Glory" (Fox). Went into "red" at \$2,900 for the run; Whitehead's band big with customers, and house should back up by "name" pictures. Hippodrome (1,600; 15-25)—"The Tough Guy" (F. B. O.). Bill Ely, manager, has brought house into profit column; around \$5,000, which is good.

Blue Mouse (850; 25)—"The Love Toy" (Warners). Brought \$2,800; average income.

the picture was nothing to go wild about, under normal conditions he would have been good for around \$6,500.

Estimates for Last Week

Metropolitan—"Miss Brewster's Millions" (F. P.) (3,700; 25-65). With Miss Daniels as draw trade came into house to extent of \$24,750.

Million Dollar—"For Heaven's Sake" (F. P.) (2,200; 25-85). Lloyd off to good start but not as well as predecessor. Rolled up big \$24,500.

Grauman's Egyptian—"The Big Parade" (M. G. M.) (1,800; 50-150). Marching along at even pace. Holy week showed \$20,600.

Loew's State—"The Dancer of Paris" (F. N.) (2,300; 25-85). Thanks to Rube Wolfe, trade higher than calculated. Arlen name helped to around \$22,500.

Criterion—"East Lynne" (Fox) (1,600; 25-35). Emmett Flynn production aided by Lou Tellegen, who appeared in it as well as in stage sketch, did biggest business house has done under present scale by hitting around \$4,200.

Forum—"Some Punkins" (Chadwick) (1,600; 15-30). Holy week mighty weak; six-day run of picture only drew around \$4,400.

"Stella Dallas" (25-75) opened here Friday night and on first three days with \$3 opening, managed to get \$8,450, a house record.

Figueras—"The Sea Beast" (Warner) (1,650; 25-81). For sixth week here made remarkable showing at \$7,100.

BRIDGE—NOT BIZ

Los Angeles, April 6.

Adolph Zukor and R. A. Rowland deny that there is anything of consequence in their transcontinental trip together.

They said business was not discussed on the trip but with one exception, when they spoke about theatres and were interrupted by trade newspaper men who were travelling with them, coming into the room.

Bridge was their pastime with Sam Katz and Sidney Kent as "opposition" players, according to their story.

DANCE CONTEST MINNEAPOLIS GOT \$7,000

Rushing in "Dance Mothers" Ahead of Play Brought \$3,200

Minneapolis, April 6.

In the face of a Holy Week wave of depression that fairly inundated other box-offices, the Garrick continued its spurt and enjoyed one of the biggest weeks in months. It wasn't due to the screen offering either, as Richard Barthelmess in "Just Suppose," only an ordinary attraction. The sole credit must go to the old-time dance contest in its third and final week.

Worked in conjunction with the "Daily Star," an evening paper, which gave it great front page space, it kept pulling in more and more as it progressed and the theatre had three highly profitable weeks while other houses were suffering.

The picturesque contestants included almost every nationality and ranged from 16 to 83. Two of three contestants in the finals were T.omas Mullen, 74, who did an Irish jig, and Mrs. Rhoda Reed, 83, who danced a waltz alone, with her hands on her hips.

Holy Week ordinarily does not depress the movie trade here but this year was an exception. With a highly praised picture, "The Grand Duchess and the Waiter," and a star who is considerable of a local box-office magnet, Adolph Menjou, the State, the king-pin F. & R. house, did badly. "Dancing Mothers," an eleventh-hour insertion at the Strand in order to be a week ahead of the Shubert's spoken drama presentation, received a sound panning from the public as well as the critics, and receipts were negligible.

Estimates

State—(2,400; 50) "Duchess and Waiter" (F. P.) and Third Infantry U. S. band from Fort Snelling, military post here. Picture well liked but business barely reached \$11,000, worst in many weeks.

Garrick—(2,000; 50) "Just Suppose" (1st N.) and Ackerman's orchestra and old-time dance contest. Last named turned the trick. Nearly \$7,000, not eclipsed since "Merry Widow" at house.

Strand—(1,400; 50) "Dancing Mothers" (F. P.). Didn't do much good to get picture in ahead of play. Approximately \$3,200.

Lyric—(1,200; 35) "Road to Yesterday" (P. D.). Couldn't overcome general slump. About \$2,700.

Astor—(800; 35) "Phantom of the Forest" (Fox). Little less than usual. Nearly \$2,000.

Hennepin-Orpheum (2,900; 50-99) "Fighting the Flames" and vaudeville. \$11,000, bad week for this house.

Pantages (1,600; 50) "King of the Turf" and vaudeville. Without outstanding picture, house probably was destined to sink back into its accustomed rut of poor business even if trade generally had held up. Dropped under \$5,000.

Seventh Street (1,400; 50) "Chip of the Flying U" and vaudeville. Around \$5,500, off.

Strengthening Presentation When in Chicago Theatre

Chicago, April 6.

Weaknesses in the New York-produced "Syncopation Week" now current at the F & K Chicago theatre resulted in the placing of Edna Leedom and Dave Stamper to bolster up the program.

They will remain with the show for the three big weeks. Chicago, Uptown and Tivoli, according to the understanding.

MAJESTIC'S 12 REVIVAL FILMS HAVE \$8,000 WK.

Providence's Flu Epidemic Over—"Moana" Low at \$1,800—Strand \$7,000

Providence, April 6.

(Drawing Population, 300,000) Holy Week had little effect on the grosses here except in the case of one theatre. April sunshine has apparently tied a can to the flu bugs and the local epidemic is being forgotten as quickly as possible. All in all, the managers are distinctly more optimistic than they have been during the past month.

The Majestic presented a "Greater Revival Week" bill and found it a good idea. Showing two different features each day, the 12 pictures drew well-filled houses throughout the week, with only a slight falling off on Thursday, which was rainy. Revival week, according to Manager Braunig, usually does good business because it draws patrons twice and occasionally three times during the one week. Of the films shown, "The Ten Commandments," on Friday, was the outstanding success.

"Moana," at the Rialto, teamed with a revival of "Way Down East," was the surprise flop of the week. The much-touted travel picture failed to stir Providencians as a whole. Chaplin, in a revival of "A Dog's Life," was as funny as ever at the Victory, and with "Yellow Fingers" and "Chip of the Flying U," pulled this Albee theatre through to a very fair gross. The Strand split its bill this week, playing "American Pluck" and "The Great Sensation" for the first five days, and opening "The New Klondike" and "Wild Oats Land" on Saturday to continue through this week.

Estimates for Last Week

Majestic (2,500; 10-40). Revival week, showing on Monday: "The City of Silent Men" (P), "Painted People" (F. N.); Tuesday, "Something to Think About" (P), "Fury" (F. N.); Wednesday, "The Gilded Lily" (P), "East is West" (F. N.); Thursday, "Beyond the Rocks" (P), "The Woman on the Jury" (F. N.); Friday, "The Ten Commandments" (P), "The Eternal Flame" (F. N.); Saturday, "The Coward" (P), "The Dark Angel" (F. N.). The changing bill did good business, especially "The Ten Commandments," which packed the house; \$8,000.

Rialto (1,448; 15-40). "Moana" (P), revival of "Way Down East" (Griffith). Prize low of the week; South Sea picture failed to be appreciated and revival did not draw; \$1,800.

Strand (2,200; 15-40). For the first five days, "American Pluck" (Independent), "The Great Sensation" (Independent). On Saturday, "The New Klondike" (P), "Wild Oats Lane" (P.D.C.). Nothing to complain about; pulled through Holy Week without a scar; \$7,000.

Victory (1,950; 15-40). "Yellow Fingers" (Fox), "Chip of the Flying U" (U), revival of "A Dog's Life" (Pathe). Fair; Holy Week made no appreciable holes in receipts; \$6,500.

This Week

Majestic, "Stella Dallas"; Victory, "Madame Mystery," "Tumbleweeds," "Wife Tamers"; Rialto, "Stella Dallas"; Strand, "The New Klondike," "Wild Oats Lane."

\$15,600 LED ST. L. IN HOLY WEEK

Stage Acts Better Than Films—State, \$13,800

St. Louis, April 6.

(Drawing Population, 900,000) The poor business of last week at the picture houses was naturally expected. Any depression, however, should have been quickly dispelled Easter night, with the crowds swarming in.

The home office booking departments did not waste any decent pictures, for of the four first-runs on view, only one, that at the Missouri, could lay any claim to having a quantity of good qualities. And that's not saying much.

The stage shows at all the houses, strangely, were almost all above the average in entertainment. They saved the show in virtually every place. Loew's State drew the prize in the presentation line in Irving Aaronson and his Commanders, one of the finest musical organizations that has ever hit here. The Grand Central with the house band and the 16 Missouri Rockets had a very good show, too; and the Public "Paradise Isle" offering at the Missouri wasn't so bad.

Vaudeville at the St. Louis was

DENNY HIGH AT \$24,000 DURING HOLY WEEK

Marion Davies' "Beverly" Just Behind with \$22,500 in Frisco Last Week

San Francisco, April 6.

Business generally showed an upward trend among the big picture houses last week, following the preceding week of very bad trade. No sensational box office scores, but the Granada with Reginald Denny in "Skinner's Dress Suit" came close to hanging one up. Denny topped the town in this U feature.

The Warfield stepped into second place with Marion Davies in "Beverly of Graustark," her newest M-G-M picture.

"The Sea Beast," with John Barrymore, third week at the St. Francis, held up a fair pace notwithstanding the matinees have been unusually light.

"Lady Windermere's Fan" at the Imperial, which has failed to draw anything near what it should have, slumped slightly in its second and last week.

Estimates for Last Week

California (2,400; 65-90). "Watch Your Wife." Feature rather well liked and business jumped bit over normal. \$12,000.

Granada (2,734; 65-90). "Skinner's Dress Suit" (U). Reginald Denny's name and excellence of story and production pulled them in strong; very close to capacity week. \$24,000.

Imperial (1,300; 65-90). "Lady Windermere's Fan" (Warners) (3d week). Took slight drop. Film hasn't done anything like what it should have. Mistake to exploit it from a sensational angle, general opinion. \$9,000.

St. Francis (1,400; 65-90). "Sea Beast" (Warners) (3d week). Hitting fair pace and gross satisfactory. Matinees light. \$12,000.

Warfield (2,840; 65-90). "Beverly of Graustark." Marion Davies opened well and maintained steady patronage. Regarded here as best draw of any of Marion Davies' features. Business above normal. \$22,500.

MISS MOORE'S 'DELICATESSEN'

Los Angeles, April 6.

John McCormick, general manager of First National has borrowed Jean Hersholt from Universal, to play the ale lead opposite Colleen Moore, in "Delicatessen," her next picture.

This picture will be directed by Alfred E. Green.

above par, but the usual cheap film spoiled it all.

Reeves Espy, publicity manager for the Skouras houses, is to be congratulated on one of the most distinguished series of ads ever run in the amusement section of St. Louis dailies. Espy had all his advance ads on "Kiki," the current attraction at the Grand Central, West End, Lyric and Capitol, set up at a typographer's, and used only some simple line cuts; no hand-lettering was used in any of the ads. All the text being set in the newer monotype faces of Cooper black and Chloister. While every publicity man can't use 5,500 lines in a five-day campaign, still, anyone who wants to make up some ads that are classy, can take this tip and have them set up by an intelligent printer-typographer.

Estimates for Last Week

Missouri—"The New Klondike" (F. P.). (4,000; 35-65). This one disappointed the Melghan fans, who are becoming accustomed to poor stories for Tom; in conjunction with Anderson presentation, which didn't draw a nickel; the week showed about \$15,600.

Loew's State—"Don't" (M. G.). (3,000; 35-65). On the shelf for about a year Holy Week was a good time to dump this crazy thing off; Sally O'Neil is cute, and so is a little tyke that looks like Kaye Mullins, that's about all; grossed around \$13,800.

St. Louis—"Hogan's Alley" (Warners), and vaude. (5,000; 35-65). Patsy Ruth Miller is getting to be the every-other-week star at this place, and the "local girl" angle is losing its pull; the St. Louis is admittedly a beautiful structure, but there's nothing inside except a crowd that's going to be disappointed.

Grand Central—"His Jazz Bride" (Warners). (1,850; 35-65). Good all-around show; Missouri Rockets and Rodemich's band, stage attractions; \$7,900.

CHARLESTON GIVES RIALTO TO \$18,200; \$5,000 JUMP AT \$1,000 EXPENSE

First of Kind in Local Major Film House—Rivoli
Slips to \$20,000 with Negri—Capitol Big at
\$50,500—"Parade" Now \$100,000 on "Velvet"

A Charleston contest on Broadway, the first to be pulled in a deluxe picture house in the Times Square section, added about \$5,000 to the box office of the Rialto last week. The cost of the contest, with nine cups, both matinee and night winners, the final prize money at the end of the week, amounting to \$100 in gold, together with the extra advertising, cost the house about \$1,000 on the week, so the contest figured as a winner for the theatre by about \$4,000. With a Vitaphone picture, "The Bride of the Storm" (although released by Warners), the house figured that average business would be forthcoming. That usually is in the neighborhood of \$12,000 to \$13,000, so when the house finished with \$18,200 the contest was credited with the box-office increase.

The Rialto, beginning with Sunday of this week, switched to a run policy, opening with Harold Lloyd's "For Heaven's Sake," which opened Sunday to \$3,144, and on Monday bettered \$7,000. A \$50,000 week is looked for at the house. Gilda Gray in "Aloma of the South Seas," with the possibility of the star making a personal appearance, is scheduled to follow the Lloyd picture.

As against the Rialto's business the Rivoli, with Pola Negri in "The Crown of Lies" and a Cambria presentation, which seemed to be a "cheater" from the standpoint of cost, managed to just top \$20,000.

The big business of the street went to the Capitol and the Strand. The former, with "The Devil's Circus," after opening to a \$16,000 Sunday, finished the week with \$50,490, which was not enough to make the picture hold over, and "Kiki" went in this week. At the Strand the combination of the Vincent Lopez orchestra, with "The Dancer of Paris," proved a money getter and, despite Holy Week, the receipts went to \$3,200.

Two houses have switched policy. The two, with "The Sea Beast" closing, reverted to a grind policy for "The Night Call" and Rialto-Tin's personal appearances. The final week of the Baltimore picture brought \$18,125. The Colony finishing a six week's grind run on "The Cohens and the Kellys" got \$14,163, which gave the house about \$120,000 for the run and, with "The Flaming Frontier," started a two-a-day policy on Sunday.

The little Cameo had its fourth week of "Renovator," a daily change policy, with the "best" of other years and clicked at \$4,321. The policy is being continued this week.

Specials Hold Up

At the Selwyn "The Black Pirate" again managed to pull top money among the "specials," taking \$21,651, while "The Big Parade" finished to \$20,025, which was considerable over the house capacity. Almost 700 standees were accommodated during the week. "Ben-Hur" at the Cohan, did \$17,200, but started the current week with the biggest Monday it has had since opening.

The Criterion, with "Mare Nostrum," pulled \$11,000, while the Embassy, presenting "La Boheme," did \$9,830.

Opening next Tuesday night at the Times Square will be Cecil B. De Mille's "The Sign of the Cross," with a special score by Dr. Hugo Rosenfeld, who also arranged the presentation. De Mille arrived in town this week to superintend the final preparations for the opening. Theodore Kosloff will assist him. The picture is coming in for a run, and that will bring the total of specials on the street to eight.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,300; \$1.10-2.20) (20th week). This picture may take a new lease on life now that Lent is over; last week was just a little better than \$5,000.

Astor—"The Big Parade" (M-G-M) (1,120; \$1.10-2.20) (20th week). Seems to be no end to what this picture will do; last week almost 700 standees on the week; business over capacity and the total at \$20,025. Picture is now about \$100,000 "in" on the Astor engagement and the house has also shown a profit at a \$1,000 weekly rental for the bare walls; M-G-M should get about \$200,000 in film rental out of the Astor engagement alone from present indications.

Cameo—"Renovator Week" (549; 50-50). Last week was the fourth for this daily change with selected films from the best of past years; result was \$4,325 and policy maintains again this week.

Capitol—"The Devil's Circus" (M-G-M) (5,450; 50-75-11.85). Started off with record breaking Sunday, but not sufficiently strong

HOLY WEEK IN WASH. WITH GROSSES UP

"Dancer of Paris" on Title
Beat Previous Week by \$1,500
—Bebe Daniels Led Town

Washington, April 6.—
(Estimated White Population, 350,000)

Local house managers are convinced the time honored Holy Week slump is a thing of the past. Holy Thursday and Good Friday registered grosses that equalled mid-season figures.

Bebe Daniels got top money at the Palace with "Miss Brewster's Millions"; Gloria Swanson's "The Untamed Woman" got all the picture deserved on a second week, considerably lower than the usual Swanson figure, while the "Dancer from Paris" through its title brought some extra money to the Metropolitan. The Rialto, after a heavy week with Gilda Gray, went back to its usual low gross with "Combat."

Estimates for Last Week
Columbia—Gloria Swanson in "The Untamed Woman" (F. P.) (1,232; 35-50). 2d week off considerably. About \$6,800.

Metropolitan—"Dancer of Paris" (1st N.) (1,542; 35-50). Title good business attractor. \$1,500 above previous week. \$10,000.

Palace—Bebe Daniels in "Miss Brewster's Millions" (F. P.) (2,432; 35-50). One of the local dailies reversed itself on original review of this picture. Regularly assigned reviewer not liking it, the head of the department caught it later; praised the picture and apologized for first review. \$11,000.

Rialto—"Combat" (U.) (1,978; 35-50). Back into low grosses. \$7,000 reported.

This Week
Columbia—"Beverly of Graustark;" Metropolitan. "Sally, Irene and Mary" with Waring's Pennsylvanians added; Palace, "The Bat;" Rialto, "Skinner's Dress Suit."

to be held over; business just a little under \$50,500.

Cohan—"Ben-Hur" (M-G-M) (1,112; \$1.10-2.20). Took a new lease of life last week and finished with \$17,200; this week started off with biggest Monday matinee since opening; believed "Hur" will again start averaging over the \$18,000 mark.

Colony—"Cohens and Kellys" (U.) (1,980; 50-85). Last week was sixth and final one for picture at this house; receipts showed considerable of a drop, touching \$14,175; gives film a little better than \$120,000 for the run, just topping better than a \$20,000 weekly average; "The Flaming Frontier" opened Sunday with a two shows a day policy at \$1.10 top for matinees and \$1.65 nights.

Criterion—"Mare Nostrum" (M-G-M) (608; \$1.10-2.20). (7th week). Played to \$11,286.50 last week.

Embassy—"La Boheme" (M-G-M) (600; \$1.10-2.20) (6th week). Business here went to \$9,827.50.

Rialto—"The Bride of the Storm" (Vitaphone-Warners) (1,904; 35-50-75-99). A Charleston contest, for the first time in a pre-release house on Broadway, resulted in business bettering \$18,000; this is \$5,000 over what picture alone would have done; Harold Lloyd in "For Heaven's Sake" opened here for a run on Sunday.

Rivoli—"The Crown of Lies" (F. P.-L.) (2,200; 35-50-75-99). With a Cambria presentation that was a "cheater" on cost and a Pola Negri picture, house just topped \$20,000.

Selwyn—"The Black Pirate" (Fairbanks-U. A.) (1,080; \$1.10-2.20) (5th week). Doug's latest going clicking at the box office; last week \$21,650 was a lift of about \$1,000 over previous week.

Strand—"The Dancer of Paris" (First National) (2,900; 35-50-75). Lopez and his orchestra was added attraction and box office showed it was a wise move; showed \$32,250.

Warner's—"The Sea Beast" (Warner Bros.) (1,380; \$1.10-2.20). Last week finished the two-a-day policy here and ended the run of "The Sea Beast" on Saturday, the picture going right into the Strand this week for the first showing at popular prices; even with the Strand date announced, business at the top prices held up, picture getting \$13,125 on the week.

Re-Rating Presentation Houses for Insurance

In Texas the fire insurance companies are attempting to re-rate picture houses playing stage attractions as theatres. Exhibitors are fighting it before the state's commission.

If classed as stage theatres playing attractions the premium on the picture houses so placed would be 40 per cent more than it is at present.

Picture houses named by the insurance companies are those presenting prologues, presentations, singers or dancers or any special attraction upon the stage other than pictures.

Should the attempt in Texas be successful for the companies, they are likely to go into all states with it.

"HIS PEOPLE'S" JEWISH TRADE GOT \$10,000

Smart Holy Week Book-
ing—Garden, \$10,000
with "Chip" Film

Baltimore, April 6.
(Drawing Population, 850,000)

First run motion picture theatres of this town are gradually passing into the control of outside interests. It's a pretty safe bet that another 12 months will find only the combination Hippodrome and perhaps one or two of the Whitehurst string still in the hands of local capitalists. The Rivoli has always been owned by Pennsylvania interests; the recently opened Embassy is an out-of-town project; the new house to be erected on the Academy of Music site is a Stanley-Crandall proposition; the Metropolitan passed last year to the Warner Brothers.

This town experienced a surprisingly good Holy Week. The New was outstanding with "His People," offsetting the Lenten let-up with heavy Jewish patronage. The Rivoli was well ahead of last year with "Too Much Money." Both of the combination houses, the Hippodrome and the Garden, came through satisfactorily, and the new Embassy did very well with "Souls for Sale."

The uptown Metropolitan had nothing to complain of with "White Man," and the midtown Century about held its own with "Steppin' Out." Only the Parkway showed any marked sagging. "Don't" was the attraction.

Estimates for Last Week
Rivoli—"Too Much Money" (2,300; 35-75). House came back nicely after bad second week of "Gold Rush." Satisfactory seasonal gross of about \$11,000.

Century—"Steppin' Out" (3,000; 30-75). With no star, picture held up nicely; okay at about \$10,000.

Embassy—"Souls for Sale" (1,500; 50-75). Second week of the La Rose regime found variety end of the program rivalling the Maryland (Keith house); Monday's start bad, but pick-up was steady and gratifying; about \$9,000 in.

Warner's—Metropolitan—"White Man" (1,300; 25-50). Receipts well ahead of last Holy Week; house does consistently good business and is understood to be one of the outstanding theatres on the Warner string; about \$7,500.

Hippodrome—"Whispering Smith" and vaude. (3,300; 25-50). This big combination is another house that has been going steadily forward; offset Lenten let-up at about \$9,500.

New—"His People" (1,800; 25-50). Excellent picture to offset Holy Week sag; star and film appealed to wide Jewish patronage; outstanding gross of \$10,000.

Garden—"Chip of the Flying U" and vaude. (3,000; 25-50). Host Gibson a house favorite and managed to hold most of heavy patronage; surprisingly good gross of about \$10,600.

Parkway—"Don't" (1,400; 25-50). Most of pictures allotted to this uptown house seem to be just pictures with little box office potentiality; consequently house did not buck the pre-Easter opposition and sagged to about \$2,000.

This Week
Rivoli, "Ironie," Embassy, "The Untamed Lady," Parkway, "Stella Dallas," New, "The Torrent," Metropolitan, "His Jazz Bride," Century, "The Masked Bride," Hippodrome, "Little Annie Rooney," Garden, "My Own Pal"

SNOW KILLS K. C. BIZ; \$10,700 HIGH IN TOWN

"Old Clothes" \$9,000 at Main-
street; Publix Show
Gets Top

Kansas City, April 6.
(Drawing Population, 600,000)

This story should be printed in red, to harmonize with the house statements for the week. It was the worst of many weeks, and the bad news can be laid to the snow. The "big snow," for so it will be remembered here for years, started Monday and was continuous until Saturday. Some 18 inches fell. The Mainstreet, with Jackie Coogan's "Old Clothes" and a pleasing vaude bill had a good Sunday opening. Then the storm—and all bets were off. The Newman, with Bebe Daniels in "Miss Brewster's Millions" and the fourth of John Murray Anderson's presentation, "Skybirds," also had the week's receipts counted after the Saturday and Sunday shows.

Estimates for Last Week
Mainstreet—"Old Clothes" (M.-G.) (25-50; 3,200). Jackie Coogan at his best in this one, and admirers strong for him here; local interest caused by the appearance of Joan Crawford, K. C. girl, as Jackie's leading woman; she is professionally known as Billie Casson; takings \$9,300.

Newman—"Miss Brewster's Millions" (P.) (1,890; 35-50). One of the most pleasing of Miss Daniels' many, the verdict here; George Murray Anderson's "Skybirds" was the stage offering; grossed \$10,700.

Royal—"The Auction Block" (M.-G.) (920; 35-50). Brought Charles Ray back, and picture proved acceptable; Royal Syncopators featured on stage and helped; clicked \$4,100.

Liberty (1,000; 35-50)—"Under Western Skies" and "I Do" a Lloyd religiously all ad space; the western well liked, but the comedy drew the notices; hit \$5,400.

Two Mix in "The Yankee Senor" divided honors with the Lole Bridge Players at the Globe, and "The Man Upstairs" was the screen "meier" at Pantages.

22 Inches of Snow Held Topeka Down; \$1,200 High

Topeka, Kans., April 6.
(Drawing Population, 80,000)

Although Topeka managers made a concerted effort to break the Holy Week lull, they failed to count on the weather. What extra business they may have aroused by intensive campaigns of advertising were almost counterbalanced by 22 inches of snow that fell on three consecutive days.

The only theatre in the burg that turned in a report that was above normal was the vaudeville place, where, in addition to a bill that cost nearly double the usual salary list, a home-town dancing act was added. Despite the snow and slush, packed matinee business at the Novelty resulted.

Next week promises to be a comeback if the bookings have anything to do with it. Both Lloyd's "For Heaven's Sake" and Marion Davies' "Lights of Old Broadway" are on the boards heavy, the first for the Orpheum, and the first picture in three months to be billed there for a week's showing.

Estimates for Last Week
Isis (700; 40)—"Flaming Waters." Hoke mela-drama failed to get much draw, and it is possible that neither the snow nor Holy Week had much to do with it; a little better than \$1,100.

Cozy (400; 39)—"Madame Behave." Good business when the weather let the crowds get down town; slightly over \$1,000.

Orpheum (900; 30)—"As No Man Has Loved." The first half of the week, did not pay the rent, but "Joanna," the last half, got the breaks of the weather and helped to make the grade; slightly under \$1,200.

Gem (500; 15). The only place where there was business the first half of the week, "Off the Highway" proving a good pull. The last half, "The Silent Guardian," suffered on opening day, but pulled up toward Saturday, making the total \$650.

\$32,000 FOR 'HUR'—'PARADE'

Boston, April 6.
(Drawing Population, 850,000)

"Ben-Hur" and "The Big Parade" managed to weather Holy Week without any appreciable loss in revenue. The grosses for both pictures were said to be about the same as the week before, with \$15,000 for the "Parade" at the Majestic, and \$17,000 for "Ben-Hur" at the Colonial.

With Lent finished it is expected both pictures will pick up in business.

STANLEY, \$27,000 VERY BIG FOR HOLY WEEK

Waring's Pennsylvanians
and 'Behind Front' Pull
Remarkable Gross

Philadelphia, April 6.
The surprise of the street last week was the business done by the Stanley. It had a comedy without any big drawing names, and not figured as the kind that would catch the feminine trade, and Waring's Pennsylvanians in their third and last week, to a gross of considerably over \$27,000 for Holy Week.

"The Big Parade" in its 13th week at the Aldine, jumped up more than \$1,500, with the early part of the week capacity.

These two houses featured the business last week, although none of the grosses was as low as one might have expected from Holy Week. "The Sea Beast," completing its fifth week at the Stanton, did about \$9,500, and might perhaps have stayed longer, but it was probably wise to cut the run when they did, especially as it had been originally figured for only three, or at the outside four, weeks. The Fox had a fairly good though by no means notable week with "Too Much Money" as its film, and Harry Carroll's "Arabian Nights Revue" and Lee Mattison and his society orchestra as special presentations. The gross was around \$16,500, a little under house's recent average.

This week's film layout is interesting. The Stanley hasn't got the Waring's Pennsylvanians to bring their customary trade to the box office, but the film is "Just Suppose," and Richard Barthelmess is a drawing card here. The Stanton has Gloria Swanson, also strong, in "The Untamed Lady." The Aldine looks bright with "The Big Parade" on its second week, and the Arcadia expects big things of "The Girl from Montmartre," second week. The Fox has a picture called "Hell's Four Hundred," but expects to cash in more definitely on Karyl Norman, impersonator, and Adelaide Hughes and Co. in an elaborate dancing act.

Estimates for Last Week
Stanley (4,000; 35-50-75)—"Behind the Front" (F. P.). Surprise of week. Waring's Pennsylvanians, third and last week, undoubtedly had much to do with business. Better than \$27,000, remarkable for Holy Week.

Aldine (1,500; 32)—"The Big Parade" (M.-G., 14th week). War picture took sudden upward turn, quite amazing to all concerned. Will stay until second week of May, in all probability; better than \$16,000 last week.

Fox (3,000; 99)—"Too Much Money." Picture hardly big money-maker, and surrounding bill, although good, with Harry Carroll's "Arabian Nights Revue," Lee Mattison's Society Orchestra, not up to some of house's recent bills. Business around \$16,500.

Arcadia (800; 50)—"Girl from Montmartre." Interest here in Barbara La Marr's last picture as in New York; around \$2,500.

Karlton (1,100; 50)—"The Reckless Lady." Under house average, with probably less than \$2,000.

SWEDEN ATTEMPTING TO PROTECT NATIVE FILMS

Legislative Action for Investi-
gation—American-Made
Pictures Aimed At

Washington, April 6.
Sweden is the latest of the foreign countries to fall in line with an attempt to legislate out of its boundaries the competition of the American made pictures.

Word reaching Washington through official channels reports that two members of the Swedish Riksdag have introduced and are actively sponsoring a bill calling for an investigation of the picture industry in Sweden.

The press of the country is agitating the question utilizing import statistics to back up its arguments. It has been brought out that 1,500,000 meters of American film were shown in 1925 in Sweden against the 500,000 meters of Swedish film and about 250,000 meters of European film.

Another argument used is that the American film is killing off age old culture.

B. & K. TRANSFER

(Continued from page 24)

B. & K. theatres by Famous Players, no denial of such a deal was forthcoming. In the absence of Sam Katz, Harold B. Franklin, vice-president of Publix, refused to either affirm or deny.

It is generally accepted that the deal is as good as closed and that nothing remains but the signing of the papers.

Katz-Balaban Position

Just what the position of Sam Katz and the Balaban boys is to be after the transfer is not known. It is said their interests in the theatre chain will remain the same as heretofore and that the only change would be instead of having outsiders, such as the Chicago banking interests financing the B. & K. circuit, they would have their partners in the Publix Corporation as the financial powers behind their operations.

Summer Presentations

Something of a problem has arisen as to the nature of the presentations that the Publix houses will present during the summer months. A forerunner of the idea that they would have to put on cheaper shows during the hot weather could be seen in last week's presentation of the Frank Cambria unit at the Rivoli, New York where only four persons were utilized.

It is figured that by the time that a unit current in New York reached the end of the 12th week of its route, finishing either in Dallas or Atlanta, they would be up against hot weather opposition. This week, however, they came back at the Rivoli with the second of the Gus Edwards units which frames up about on a par with the first revu that he did for Publix.

U and F. & R. "Square"

Minnesota Differences

Minneapolis, April 6. Universal and F. & R., who practically control the local movie exhibiting field, have patched up their differences which caused the former to take "The Phantom of the Opera" away from F. & R., after its run at the Garrick here and tear up contracts amounting to over \$15,000. The scrap, the second one between the two concerns in two years, was due to the exhibitors' refusal to take as much of the Universal product as U thought they should. The first thing U did was to place "The Phantom" in one of the residential section houses, opposition to F. & R. Immediately after the Garrick run.

When F. & R. and Universal split a year ago because they couldn't come to an agreement over a contract for the U product, the producing organization announced in the newspapers that the Walker interests here would build a new theatre for them. Representatives of F. & R. made a trip to New York and a truce was declared. Platt Walker, son of the multi-millionaire lumberman, who had been induced to go to New York to sign an agreement with Mr. Laemmle to build the theatre, returned complaining about U's efforts to "use" him to force F. & R. to come to time.

A Reginald Denny picture, "Skinner's Dress Suit," is scheduled for the State next week.

Miss Dana's Parents

Los Angeles, April 6. Following the suit filed by Mrs. Lois Mildred Dana Gibson, mother of Muriel Frances Dana, screen child, for \$150,000 damages against her husband, Harry K. Gibson and others, who were said to have broken into her home in an attempt to kidnap the child, Gibson entered a divorce suit against his wife, charging cruelty and naming Louis C. Barnes, picture actor.

Barnes was one of the two men with Mrs. Gibson at the time of the raid.

KILLED BY EXPLOSION

Paul Humphrey, 22, Meets Death on Raft While Filming—Cast Members Injured

San Diego, Cal., April 6. Paul Humphrey, 22, head of the Humphrey-Gunn Motion Picture Co., was instantly killed Friday by a premature explosion of dynamite while engaged in filming a picture off the Coronado shore.

Several other members of the cast, all on the raft where the explosion occurred, were injured.

HOOT GIBSON TRYING

Los Angeles, April 6. Hoot Gibson is preparing for the future in case he wants to turn director. While he is between pictures Hoot is handling the megaphone in the two-reel Western, "Law of the North," with Fred Gilman starred.

Dorothy Gulliver is playing the feminine lead.

LANGDON'S "YES-MAN"

Los Angeles, April 6. Harry Langdon's second feature comedy for First National will be called "The Yes-Man." Work begins this week.

ARROW RECEIVERS TO PRESERVE ASSETS

Percy H. Jennings, formerly head of the American Trading Co., and Myron L. Lesser, attorney, have been appointed joint receivers of the Arrow Pictures Corp. by Federal Judge Thomas D. Thatcher.

The Arrow, an independent film concern, is said to be solvent, although short of actual cash, the receivership being a friendly move to preserve the assets.

While the assets are known to exceed the liabilities, there is an actual cash shortage in the corporation. The debts are about \$600,000, and the assets are placed at \$800,000, chiefly consisting of releasing contracts to state rights owners. Hard collection from these sources necessitated the receivership to compel collection through court protection.

No mention has been made as yet in the court proceedings of the "Red" Grange "\$300,000" film contract with the Arrow Film Corp., but the gridiron star from Chicago has announced he is amply protected through a cash deposit in the bank, his contract having been

with W. B. Shallenberger personally, as president of the Arrow and not with the corporation. The contract actually is said to be provisionally for \$100,000.

DAILEY'S "JAM"

(Continued from page 24)

Incorporation of his film academy with the intention of selling stock. His present move, according to the defendants, is to absorb the film company for the benefit of his own studio at 1329 Gordon street.

Irene Sayers, said to be the secretary to Dailey, E. L. Bawker and John and Katherine Learmouth, who own \$4,300 of the \$10,000 stock sold in the Bruce Mitchell Productions, are the plaintiffs in the action brought against the company officers. They charge that Mitchell had fraudulently issued \$10,000 worth of stock to himself for promotion purposes, but in the corporation papers filed here, this item is mentioned. Their chief allegation is that Mitchell promised to produce the picture, "More Gas" for no more than \$8,000 and that the final cost was \$17,726.76. They say that Mitchell promised to pay, out of his own pocket, any sum over the \$8,000 that the picture would cost. They complain that the three

officers have not invested in the company and that it is now insolvent, liabilities being \$15,000 and the only asset the completed picture, rated at about \$9,000 and held up by the Consolidated Laboratories pending \$2,400 for developing the negative.

Paid Nothing

Dailey, whose studio was rented for the making of the picture, used the pupils he had in his Screen Artists Academy as extras in the picture, paying them nothing for their services. The four plaintiffs want Dailey to take over the affairs of the company and sell the picture. According to the complaint, the Davis Distributing Division, Inc., said to be bankrupt, was to distribute the picture for Mitchell, reported a former director for Thomas Ince and Ben Wilson.

According to the State Corporation Commission, the permit to sell stock of the Mitchell Productions will be revoked if it is found that the rights of the stockholders are jeopardized. Francis D. Adams stated that the dissension with Dailey and stockholders friendly to him came when the corporation commission ordered them to discontinue selling stock if they were associated in any manner with Dailey, who acted as production manager for "More Gas."

USING "VARIETY" AS BOOKING AGENT, MACY AND SCOTT CONTINUE WORKING

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BRIND, "SCHOOL" HEAD, MADE GOOD—DISMISSED

Women Alleged No Value for Money Paid—Others Testified for "Instructor"

After he had paid \$193 to four women who had appeared against him in West Side Court, where a petty larceny charge had been made, Walter L. Brind, 45, 518 West 204th street, owner of the Lyceum Moving Picture Studio, 145 West 45th street, was acquitted.

Brind was freed when the women announced they were satisfied to cease prosecution after receiving the money they had paid for instruction in moving picture acting. The four women complained they had not gotten what they had paid for and demanded that their money be returned or Brind punished.

Acting on a complaint made by Helen Armrick, 18, 29 Oakland street, Brooklyn, Magistrate Macrery issued a warrant for Brind's arrest and gave it to Officer Daniel Fisher to serve. Brind learned of the proceedings and surrendered himself in court, where a charge of petty larceny was preferred against him. Bail was set at \$5,000 when an attorney for the instructor asked for an adjournment.

Miss Armrick testified she had paid \$35 and did not receive what Brind had promised. She said she later received a postcard from him informing her not to call at the studio for any further lessons. She said she went to the studio, but was unable to get any satisfaction.

Mrs. Hannah May, 110 Duncan avenue, Jersey City, testified she had paid \$70 for instruction for her two children, Shirley and Vernon Castle, 6 and 7. She said her dealings with the studio were unsatisfactory and when she went to complain they tried to eject her.

Brind Testifies
Two others, Mrs. Nellie Ferro, 251 East 88th street, and Anita Eder, 53 West 86th street, complained they had not received satisfaction. Miss Eder paid \$50 and Mrs. Ferro \$35 for lessons for her daughter. All said they received postcards advising them not to call for further instruction.

Brind testified that he had never refused to return the money upon demand, but insisted all had received instruction of some kind, such as making up properly, posing before a camera and to determine if they filmed well, etc.

He said the reason he canceled further instruction was because the fire department made him vacate his studio; he had film stored there and fire officials declared it to be a fire hazard. He said he intended opening another studio as soon as he found a convenient and suitable location. He never had any idea of not carrying out his contract, he swore.

55-Year Old "Student"
Several witnesses testified they had received instruction from Brind and his employees were satisfied. Among these was a woman, Mrs. Flora Neitzel, 55, 280 Rivington street. She said she had received movie acting instruction and was perfectly satisfied.

Magistrate Ryttenberg, at the conclusion of the case, intimated that Brind should settle, whereupon Brind and his attorney brought the Armrick, Ferro, Eder and May women into a side room, returning to them the money they had paid. Upon announcing the payment, the case was dismissed.

Federal Trade Hearing On West Coast April 19

Los Angeles, April 6.
The Federal Trade Commission investigation of the complaint filed against West Coast Theatres, Inc., scheduled to take place in San Francisco April 5, has been postponed until April 19.

About a three-day hearing will take place in San Francisco, when a number of the commission will then come to Los Angeles, for the balance of the testimony.

M. G.'S "12 MILES OUT"

"Twelve Miles Out" has been purchased for pictures by Metro-Goldwyn, the reported price being \$100,000. This William Anthony Meador play will be released under another title, according to advance information.

Major on "Lot" for M.-G.'s "Tell It to the Marines"

Metro-Goldwyn-Mayer is making great preparations for the filming of "Tell It to the Marines," which George Hill will direct. E. Richard Schayer is making the screen adaptation.

For the past two months Metro-Goldwyn cameramen have been traveling with the Pacific fleet making long shots and atmospheric scenes. The Navy Department has assigned a major to work in M.-G. studios as government advisor to the director and writers.

SURPRISE FOR SID

Los Angeles, April 6.
Sid Grauman's heart will probably break when he learns that the lobby of the Million Dollar, his pet house here, has been cut up into store rooms. About one-third of the lobby has been shunted off and is now housing a malted milk parlor. Grauman always prided himself on the immense size of the outer lobby, which was artistically decorated.

Ba-Ta-Clan as Picture Palace

Paris, April 6.
The Lumina Films Company inaugurates the Ba-Ta-Clan as a cinema, the programs comprising super pictures.

Rothschild Sues Manager

Paris, April 6.
Baron Henri de Rothschild, a playwright of note under the pseudonym of Andre Pascal, has brought an action against Cora Laparcerie, who directed the Renaissance, for non-execution of contract.

She had undertaken to produce a work by Andre Pascal yearly, either a new play or a revival. In 1923 the Baron, through M. Camoin, asked Cora to revive his "Caducée," but she failed to do so, claiming she had sublet the theatre to Vernouil, who produced one of his own comedies.

The plea now is that Cora was unaware of the personal wishes of Pascal, not knowing M. Camoin was his representative, known, however, to every one else in the theatre business here.

Sunday Show Ordinance To Open After 2 P. M.

Binghamton, N. Y., April 6.
An ordinance to permit picture theatres to open after two p. m. on Sundays, was introduced last night and referred to the Police and License Committee.

Alderman Robert D. French introduced the ordinance. The reference was made possible through the deciding vote of President of the Council, Albert Engelbert.

Knickerbocker Disaster Case Again Up at Capital

Washington, April 6.
The Knickerbocker disaster of Jan. 29, 1922, is again up in the local courts, the Court of Appeals now considering the damage suits as to whether or not the Circuit Court has the right to try the cases.

Justice Hoehling overruled the demurrers that 15 of the defendants in the case had filed and they have gone to the Appellate Court. The defendants have already won three of the suits.

Those named include Harry M. Crandall, owner of the house, which has been remodeled and is now known as the Ambassador, and which is operating as a picture house; Knickerbocker Theatre Co.; John H. Ford; Union Iron Works; Reginald W. Geare, the architect; Frank L. Wagner, and the District of Columbia.

RUSHING NEW STUDIO BLDG.

Los Angeles, April 6.
The \$350,000 building at the new Famous Players-Lasky studio, formerly United Studio, was begun here with three-eight hour shifts of workmen. Completion and moving into the new lot will take place in June, according to Milton E. Hoffman, executive studio manager in charge of the construction.


A. E.'S 60

Los Angeles, April 6.
E. J. Smith, general sales manager for Associated Exhibitors, on his arrival here from New York, announced that 60 pictures would be produced, according to a new schedule at the Associated studios. Three Samuel S. Hutchison comedy features, starring Edward Everett Horton, and directed by Lloyd Ingraham; six westerns, with Bill Cody; four "all-stars," produced by John Gorman, and four pictures each, presented by Paul J. Brady, S. E. V. Taylor and Tom Terris, will be made. These are in addition to the three units of Action Production, which will make six Associated releases apiece and eight airplane pictures starring Al Wilson.

ROMANIAN FILM LIST

Washington, April 6.
A complete list of the dealers in motion picture supplies, including importers, distributors and theatres of Roumania has just been received by the Commercial Intelligence Division of the Department of Commerce.

This list, numbered NE-1331, can be secured by exporting producers and distributors upon application to the department.



IDA MAY CHADWICK

Hits Chicago With A Bang!

**ADDED STAR ATTRACTION
BALABAN & KATZ
GREAT CHICAGO THEATRE**

**Management: WM. MORRIS
1560 Broadway, New York, N. Y.**

**America's
Leading
Singing
Tap-Dancing
Comedienne**

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"KIDS IN KANDYLAND" (17)

Gus Edwards Revue
20 Minutes
Rivoli, New York

This is the second of the Gus Edwards produced revues for Publix Theatres. The program states that it was conceived, composed and staged by Edwards, with lyrics furnished by Howard Johnson, while Paul O'Scar was the producing director. There are 17 youngsters in the act and it is handled in a manner that shows Edwards has gained by his experience in producing the first of these revues for the picture circuits. On Sunday night the final show of the day and incidentally the fifth which the company played, went through with a vim and snap.

This act has the first audience number that has been tried in a picture house on Broadway. The manner in which it went over undoubtedly means that there will be a flock of numbers of this type before long.

One weakness in the act is that the producer tries to get over lyric numbers by the ensemble. This is an impossibility in this type of theatre. In the first place the houses are too large and the audiences a little too restless at times. Solo numbers get over, but chorus numbers don't unless they have stepping with them. Three scenes are utilized. The first shows the window of a Kandy Shop with four little girls picking what they want from the window display with Mario Alvarez as the Kandy Shop man closing the scene by singing "Kandy Land" to the kiddies and promising to take them there if they are good. Cute idea for an opening and the

lyric and melody of the number is catchy.

The second scene introduces six dancing girls from a bon-bon box which bears the inscription Publix Peppiness. The number is entitled "Happiness" and the girls described as the Six Happiness Bon-Bons.

The scene then goes to full stage with an elaborate set of Kandyland. Walter Reddick opens it with an eccentric dance as a lamplighter in Kandyland Town, getting a hand on his stepping. Following the Kandy Makers Quartette, comprised of Gus Goodman, Mario Alvarez, Irving Kennedy and William Lieblich, who offer "We Make Life Sweeter," four girls are on for specialties. Each does a solo and the final number, by "Polly Popcorn" (Adeline Seaman) just about tied the act in a knot. This girl does a series of spins that would stop any show anywhere. What's more, she repeats with almost the same thing a few minutes later in the finale of the act.

The audience number, "Take a Little Kiss From Me," sung by Joy Huyler and six of the girls, has them throwing candy kisses into the audience with those sitting in the front rows downstairs getting the full benefit for it is a task for the girls to throw across the wide orchestra pit. A specialty dance by Miss Seaman is spotted here just ahead of the finale, the latter being a March of the Lollypops.

In costuming the act is a great flash and should be a surefire tie-up with the biggest local chain of candy stores in each town that the revue plays, and thus be a builder for the matinee business. The turn is one that is sure to appeal to the kids as well as the grown-ups.

Fred.

LOEW'S
STATE & METROPOLITAN
By & 46th St. Brooklyn

GLORIA SWANSON

in "The Untamed Lady"

At the State—R. A. ROLFE & ORCH.
At Metropolitan—Clinton-Rooney Orch.

CAPITOL BROADWAY AT 51ST ST.

NORMA TALMADGE

IN

"KIKI"

with RONALD COLMAN

CAPITOL GRAND ORCHESTRA

STRAND BROADWAY AT 47TH ST.

JOHN BARRYMORE

in THE SEA BEAST

with DOLOREN COSTELLO

RIN-TIN-TIN

"HIMSELF"
APPEARS AT EVERY SHOW
"THE NIGHT CRY"

CONTINUOUS AT POPULAR PRICES

WARNER

THEATRE
1754 Near 52nd St.

did. It musta been too deep for them."

Nice setting and carefully planned lights aided the play. The house is very good as far as acoustics are concerned.

RIN-TIN-TIN and TRAINER

Dog and Talk
15 Minutes
Warners', New York

Lee Duncan, owner and trainer of Rin-Tin-Tin, and the dog movie star are making a tour of personal appearances. Prior to their appearance a short reel, running 11 minutes, showing Duncan's kennel and his training field and a number of scenes from past productions in which the dog has starred is shown. Duncan makes his appearance and relates how he found the dog as a pup in a German trench on the other side, how he brought the dog and a litter sister to this country, the latter dying shortly after arriving, and then how he took the dog to California and trained it.

It makes a "good story" and Duncan tells it fairly well. But nearly every dog that came to America about the time that the war closed had either the trench story or the one about being brought down in a German plane attached to it. But Rin-Tin-Tin is a good working dog and a somewhat better showman than his trainer, for when he finishes anything he turns to the audiences and slips them a couple of barks, as much as to say, "Where's your applause?"

In the bigger houses the current Rin-Tin-Tin starring release "The Night Cry" will get money with the dog shown in conjunction. Duncan might, where there is more stage room available, show a little more of the dog's capabilities, using a man with the trainer's suit to work with him. The general public has not seen a shepherd field trial and they would appreciate the work. It would also enhance the value of the dog in the eyes of the public and at the same time keep the animal in training.

Fred.

"THANKS FOR THE BUS RIDE"

Atmospheric
22 Mins.; Full
Million Dollar, Los Angeles

Los Angeles, March 30.

"Thanks for the Bus Ride" is an idea which Jack Partington has worked out to blend in with the screen showing of the Harold Lloyd picture, "For Heaven's Sake." It is a fairly good idea, but poorly executed. This may be because it is one of those things quickly put together with as little talent as possible, as a flash with a picture that looks to be a money getter for an indefinite period.

The stage setting has a big motor bus as background for the action which takes place in front of an oil station. The theatre made a tie-up with one of the oil selling companies and had a replica of one of their stations. The bus, a real one, comes to a stop in front of the station. There is a bit of delay, with the riders all getting restless, and George Givot, who plays the role of the conductor, proves to be a master of ceremonies for the entertainment which follows. Givot is a good looking chap, has a selling personality, but seems to be a bit misinformed about how and in what manner he should function. He can put a song over but is not a comic clown. He would be better, if more dignified.

A colored duo, carded as Shakey Babe and Honey Boy, did plenty of hoofing. A duo of Chinese girls, Chin Toy sisters, harmonize and pleasantly as did the Mason Dixon

Trio, three men with a comedy song routine.

Had a little time been used in getting this presentation together there is no doubt that a rather wholesome flash could have been offered.

Ung.

"THE CHINA PLATE"

Singing Tableau
7 Minutes
Rivoli, New York

Just one of those picture things that have been in vogue as a presentation in the picture houses for four or five years. It has been done at the Strand, Capitol and other houses along the street time and again, and at one time in one of the Music Box shows. No novelty as far as Broadway audiences are concerned. Coming as it did following the series of most pretentious revues and tableaux, this one looked like a cheat for the Rivoli.

Instead of the usual 30 to 25 people this presentation holds but three; dancer and two singers.

For the opening the dancer appears does a number before a Chinese idol. Going over to a small tabouret picks up a Chinese plate and fails to sleep while looking at it. A black cyc parts showing a huge plate with the two figures in the cut-out center for a duet.

Pretty and flashy, but in comparison to what has been the Publix presentation policy since the first of the year, this is small time unable to look big time.

Fred.

PROLOG "FOR HEAVEN'S SAKE"

Orchestra and Dance
11 Minutes
Rialto, New York

As a prolog to the Harold Lloyd comedy "For Heaven's Sake" the Melody Sextette appear in "one" dressed in the same costume as Lloyd wears later in the picture, including the goggles, and run through a saxophone routine. At the close of this Drena Beach appears for a solo dance number, and this girl's display of kicks and contortionistic bends won tremendous applause from the house.

At the finish of her number the drapes are parted and the Melody boys are on for a straight orchestra number with one of them handling a ballad. With its conclusion the back drop, which depicted a backyard with the usual washline, flies and a light colored cyc is shown, the drummer stepping out in front with a hoofing routine that gets a hand. Then Miss Beach is on again for a fast Charleston with some more kicks for the closing kick to the offering.

It proved entertaining and won applause for each of the specialties.

Fred.

Columbia's Many Stories

Los Angeles, April 6.

Columbia Pictures has bought stories by Richard Harding Davis, Gertrude Atherton, Montague Glass, Alfred Henry Lewis, Rupert Hughes, George Bronson, William Hamilton Osborne and Paul Herve for the screen.

A. H. Woods' "The Price of Honor," "The Girl Who Smiles," "Adele, the Belle of Broadway," Guy De Maupassant's "Poor Girls," adapted by Augustus Thomas; and a feature taken from Irving Berlin's "Remember," will be promoted by Harry Cohn, vice-president.

ACCIDENTALLY SHOT

Los Angeles, April 6.

Gil Pratt, comedy director, was accidentally shot when a gun fell from his pocket at his home and went off. The bullet passed through his left arm and into his left breast. The wound is not fatal.

SID'S DOUBLE SPECIAL

(Continued from Page 25)

larger office and with the Egyptian to forego its established policy of a presentation with each special picture. This Grauman declined to accede to with the "Hur" booking declared off for Hollywood. "Ben Hur" will play here at the Biltmore, the Erlanger L. A. legit theatre.

15 Months Ago

It is said Grauman virtually entered into the agreement with Marcus Loew 15 months ago to play "Ben Hur" at the Egyptian. Loew is reported to have lent every assistance to Grauman in New York to procure the Metro-Goldwyn-Mayer super-special but Erlanger's contract to book and play the film as a road show and on road show terms is absolute. Erlanger on his side is bound to an extent with the estate of the late General Lew Wallace, author of "Ben Hur." Erlanger was obliged to observe the conditions of his agreement with the Wallace Estate during the making of "Ben Hur." The original Goldwyn film company, before its merger with Metro, secured the picture rights to "Ben Hur" through an arrangement with Erlanger. This agreement passed to the Metro-Goldwyn-Mayer formation.

Sid Grauman will largely stress in the bill that he has the two biggest film favorites on his screen simultaneously and that they are husband and wife. He will bill Miss Pickford as "America's Sweetheart" and Mr. Fairbanks as the greatest male favorite in pictures.

The double bill at Grauman's will probably start toward the end of May. Mr. Grauman anticipates a run of at least eight months for the twin engagement. The Egyptian's top will be raised from the present \$1.50 to \$2 for it. A total of 15 reels will take in both films.

Grauman is banking on his opinion of both pictures. Although "Sparrows" is not on public view, Mr. Grauman declares it to be the best picture Miss Pickford has ever made.

Douglas Fairbanks and Mary Pickford sailed from New York last Saturday on an Italian boat. Before leaving they were reported having made a film strip of about 500 feet especially for the joint exhibition of their pictures at Grauman's Egyptian, Hollywood. It will run preceding the first of the two specials, giving the audience a glimpse of the couple together, before seeing them separately in their pictured stories.

LITTLE JOHNNY PERKINS

A California Midget

(400 POUNDS)

Arrived in New York This Week

He's Another FANCHON

and MARCO "IDEA"

That WILLIAM MORRIS

OFFICE Will Tell You

About

ALBERT HAY MALOTTE

IN LONDON—AT FAMOUS PLAYERS NEW CINEMA—THE PLAZA

HAS "TAKEN ENGLAND BY STORM. AS AN ORGANIST, A SHOWMAN, AND APPLAUSE-GETTER, HE IS IN A CLASS BY HIMSELF," MANY THANKS TO H. R. H. PRINCE ARTHUR OF CONNAUGHT, THE DUKE OF ARGYLE, EUGENE ZUKOR, SAM KATZ, AL KAUFMAN, THE ROYAL COLLEGE OF ORGANISTS

Direction—BALABAN & KATZ—CHICAGO

LITERATI

Authors League's Bureau

The Authors League is watching the avowed intention of the Dramatists' Guild to establish a central agency for the sale of the film rights of all of its members' works. If successful, the Authors League may do the same for its fiction writers.

Tentative plans made by the Authors League for the central selling agency would include the sales of all rights to its members' material, including not only that of publication and film, as in the case of short stories, but also serialization, book publication, film, foreign rights and even dramatic rights, for full-length pieces.

No one has delved internally into the concessions secured by the Dramatists from the stage producers for their actual worth. For the script in production the Dramatist is privileged to give or decline consent to a change. It's unlikely that an established producer will accept a play under that condition with the probability the playwright will waive that clause, if requested and he wants his piece presented. That a Dramatist can more accurately gauge the commercial value of dialog or a situation than a practiced producer is to accept a wild statement.

In the picture rights the dramatist believes he has won a substantial victory. Through it the dramatist is empowered to protect himself thoroughly in the sale of the drama's rights for the films or otherwise. That is a protection, necessary perhaps with some producers.

But by what means will the writer or producer determine the value of a play to pictures before or after the play is produced? Picture people through competitive bidding only can mark the play's proper worth. Statistics go to bring out that one of every three produced plays is a success. Other statistics are to the effect that one of every five stage successes is made into a picture. Other records show that it is sel-

dom the picture rights bring \$40,000, while the play that sells to pictures in six figures will shortly be a thing of the past. There may be hits produced that would bring a six figure amount but when that arrives, its producer and playwright will decide that they shall share in the profits of the adapted picture under some mutually agreeable percentage basis reached with the film producer. That could include a guarantee.

Another untouched upon phase of this picture right thing is that it has tended to ruin the stage writings of American dramatists. The legit stage records of the past two seasons bear that out. American playwrights are writing for the stage but only see the screen. They can not continuously write for the stage with the screen an objective as well. One playwright has said that though issuing a flop stage play, his royalty in gross through rights (stock) and a short run will bring him \$35,000. That may be a sufficient amount for him from the stage, although of course preferring a hit of his work.

Not much doubt but that the playwright attempting to fit his brain child to the limitations of a theatre's stage and visualizing the unlimited scope of a moving picture production gets away from the stage, also from his style and also from the punches that the stage must have but which the picture may insert.

A solution appears to be the dramatist writing for the stage and screen. The dramatist might as well conclude that the future will find him a picture writer in part, though dialog is useless. His imaginative powers of dramatization must necessarily sooner or later find their way to the screen. For a picture can play to a gross of \$10,000,000 or more as "The Big Parade" will do with probably "Ben-Hur" exceeding that gross, or as big super specials of the past played to four and \$5,000,000. Whereas a stage play hit in its first season would be fortunate if reach-

ing \$800,000, gross. Any stage hit through duplicated companies, unless the exceptional like "The Bird of Paradise" and "Ben-Hur" of past times with "Able's Irish Rose" the modern example, must play itself out within two years, for profitable road business after its metropolitan runs.

With the dramatist turning to pictures, his stage drama vent can be directed when he feels the urge to those remaining theatres for the legit at that time. Those theatres will be supported through plays written only for the stage and maintained by people who prefer plays of the dramatist at all times to the mechanical factory grind of picture playing and pantomime which isn't, or disguised melodrama by any other name.

A retort may be made by the dramatist that a play need not be a hit to be salable for pictures if the story is acceptable. That is quite true. But the film value is greatly lessened if the play is not a success unless there should be a brisk demand by picture men for the script. This is peculiar too since it has developed that though a comparatively high price has been paid for the picture rights to a stage success, that has not prevented the picture producer in instances of changing the title for the screen. It is likewise known in the picture trade that stage titles of national fame have failed to draw consistent business as a picture where the adaptation fell down.

Hearst's Recent Shakeups

New York is flooded with newspapermen looking for jobs—principally because of recent Hearst shakeups, one in New York, one in Washington and one in Baltimore. On the New York "American" last Saturday, 15 men were let out and given two weeks' salary with a view to cutting down the staff.

In Baltimore, the "American" there is now being issued with an editorial staff of six men. Thirty men were cut loose from their jobs, including some of the veterans of the paper, which is itself the oldest daily paper in America. Thus the oldest of the papers operates with the smallest staff of any metro-

politan daily—two reporters, two copyreaders, a rewrite man and a city editor.

In Washington, 150 men altogether were let out, this including all the departments, and the "Herald" there is shy 30 men in the editorial department.

In New York, a new city editor, Robert McCabe, former managing editor of the Baltimore "News," another Hearst paper, has been appointed. Hearst's Baltimore paper have done badly from the start, although the "News" has probably been profitable because it has been for many years a well established paper. The "American" (Baltimore) has a circulation of about 30,000 daily, compared to about 125,000 for "The Sun" in the same city. "The Sun" on Sunday mounts to around 200,000 in circulation, thus dwarfing the Hearst sheet.

Barrymore's "Confessions"

While in Hollywood, John Barrymore has put the finishing touches to his reminiscences, to be brought out by a large publishing house shortly under the title of "Confessions of An Actor."

Brown's New Book

Heywood Brown, columnist of the New York "World" has written his third novel. It is "Gandle Follows His Nose," a fanciful piece. Boni & Liveright are the publishers.

Kid Staff Writer

Horace Wade, 17, prodigy of newspaperdom, will invade the movies as a coast staff writer for Metro-Goldwyn-Mayer.

Wade's nerve as a reporter in getting interviews from presidents, premiers and other celebrities put veteran leg men to blush in Los Angeles. He began getting his byline about six years ago.

Wade's first desire was to play juvenile roles.

New Chicago Press Club

Efforts are afoot to instill new life into the Greater Chicago Press Club by having more newspaper men in it and fewer lawyers, doctors, army officers and such. The Chicago Press Club was one of the first organizations of its kind in the

country, but with time it passed from the control of active newspapermen and began to fall upon hard days.

With debts mountain high the old club some months ago was disbanded and a new club immediately organized with the word "greater" added to the title. This maneuver freed the club of its liabilities.

The plan is to have two or three men from each of the local papers form an organization committee to take over the property of the club and create a real newspaperman's outfit. The lease on the present premises expires in May, and a new location for the club must be found.

Grafton Wilcox in N. Y.

Grafton Wilcox, for the past 16 years a Washington correspondent, first with A. P., then Chicago "Tribune," and now the New York Herald Tribune, is to leave here in April to become assistant managing editor of the last-named daily.

"The Philadelphian," a magazine along the same lines as "The New Yorker," which has been published in the Sleepy City, has suspended publication after having run since the first of the year. The publishers sent out a note to the effect that the paper was passing out.

William Thayer is once more managing editor of the New York "American." Walter Howey, who had been announced for the job, did not conclude arrangements.

Anita Loos has several offers for the use of "Gentlemen Prefer Blondes" as a comic strip, she not to write the material.

Stansbury, Foreign Ed.

H. H. Stansbury, recently relieved as managing editor of Hearst's New York "American," has been assigned to the London office of Universal Service, the Hearst morning news syndicate, as editor of European news. By a recent change of policy, all Hearst European news is sent to London, where it is edited and sent across instead of coming direct from the different national bureaus.

EXTRAORDINARY ENGAGEMENT IN LEADING MOTION PICTURE THEATRES



BROX SISTERS

THAT TUNEFUL TRIO

Late Features of The "Music Box Revue"
Exclusive Victor Recording Artists

CAPACITY BUSINESS EVERY SHOW AT GRAND, PITTSBURGH, HOLY WEEK

THIS WEEK (APRIL 5th) RIVOLI, BALTIMORE
NEXT WEEK (APRIL 12th) SHEA'S, BUFFALO, N. Y.

Vocal Arrangements by
ARTHUR JOHNSON

Direction
ARTHUR SPIZZI, 1560 Broadway, New York

FAST HITTER

"Too Many
PARTIES

and

Too Many
PALS"

*The Sensational
Ballad Hit!*

The Sweetheart
"SYMPATHY"

(Just A Bit

The Melody
"DON'T WA
LET ME

What Ca
"After I Say

The Best Of All "Sorry" Fox Trot Ballads—

"JUST A
SAILOR'S
SWEETHEART"

*The Unusual
Comedy Hit!*

"LET'S TA
MY SW

Everybody's Ta

"SO DO
OLD MA

The Chinese

"You Can't Go Wrong
With Any 'FEIST' Song"

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
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CINCINNATI
707-8 Lyric Theatre Bldg.
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G F E I S T H I T S

rt of Waltzes!

Y WALTZ

of Sympathy)

allad Hit!

KE ME UP

DREAM

The Sure-fire Ballad Hit!

I Never Knew
HOW
WONDERFUL
YOU WERE

(Gill I Lost You Wonderful One)

n I Say

y Im Sorry?

And What A Whale Of A Hit!

ALK ABOUT

EETIE

ng About This Hit!

ES YOUR

NDARIN

Novelty Hit!

PRETTY

LITTLE

BABY

The Dance Floor Hit

EIST INC.

NEW YORK N. Y.

KANSAS CITY
 Gayety Theatre Bldg.
 LOS ANGELES
 417 West Fifth St.

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Dance
Orchestrations
50¢ FROM YOUR DEALER
 OR DIRECT

Blackton's Cross Suit

Los Angeles, April 6. J. Stuart Blackton has filed an answer and cross-complaint asking \$50,000 damages from Gerard de Merteux, physical culturist, asserting that the French instructor assaulted his wife, Mrs. Paula Blackton.

De Merteux brought suit against Blackton for damages to his reputation resulting from stories told about him. He also said that Blackton lashed him with a whip, which Blackton denies.

K-A AND U

Rumors were around this week that the Keith-Albee office has been conferring with Universal for a tie-up somewhat along the lines of the Warner Brothers-Pantages working understanding.

English Film Men in N. Y.

Charles Lapworth and Michael Balcon, directors of Gainsborough Pictures, Ltd., are now in New York conferring with distributors relative to placing their English-made productions in American theatres.

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

AMUSEMENT STOCK QUOTATIONS

The general recovery all along the line on reports from the country in general regarding improved business conditions is naturally reflected in the amusement stocks. Last week the most surprising record was that of Famous common with more than 80,000 shares dealt in. It meant but one thing, that the inside pool in Famous was jockeying to force the price down and then to step in again and cop. The outlook for Famous Players-Lasky and Paramount on the strength of the future productions as outlined at the Atlantic City sales convention and the enthusiasm displayed by the field force is particularly good. The organization should have the biggest financial year in its history in the amount of sales, and even though the production costs are to be higher this year per picture, they should show a tremendous earning.

That leads to but one surmise. The insiders were working to get the outside crowd to unload so that they might pick up the shares at a low price, figuring that before the year is ended the stock will go to 150.

It was not until this week that there was any action in the Balaban and Katz shares even after it became generally known that Famous was about to take over the controlling interest in the Chicago theatre operating corporation. Last week at the close the stock was off four points at 64. At the close yesterday the price was 69 1/2, which shows that it is on its way to the 80 mark where the trading price is set.

Last week the hardest bump was suffered by Pathe Exchange A which went off more than seven points in the trading. That stock it seems is just being manipulated for the benefit of a few insiders, because it is up and down seemingly at the will of a single clique.

The trading for last week showed:

| | Sales. | High. | Low. | Close. | Change. |
|------------------------------|--------|---------|---------|---------|---------|
| Eastman Kodak..... | 1,800 | 109 | 106 1/2 | 106 1/2 | + 1/2 |
| *Do, preferred..... | | | | | |
| Famous Players-Lasky..... | 81,540 | 120 1/2 | 111 1/2 | 118 1/2 | + 5/8 |
| *Do, preferred..... | 1,300 | 119 1/2 | 118 1/2 | 119 1/2 | + 1/2 |
| First National Pictures..... | 100 | 99 1/2 | 98 1/2 | 98 1/2 | - 1/2 |
| Fox Films A..... | 17,500 | 61 1/2 | 63 1/2 | 60 1/2 | + 1/2 |
| Loew's, Inc..... | 27,700 | 39 1/2 | 38 1/2 | 38 1/2 | + 1/2 |
| Metro-Goldwyn..... | 400 | 23 1/2 | 22 1/2 | 22 1/2 | + 1/2 |
| Motion Pict. Cap. Corp..... | 2,800 | 30 1/2 | 19 1/2 | 19 1/2 | + 1/2 |
| Orpheum Circuit..... | 1,300 | 26 1/2 | 27 1/2 | 28 1/2 | + 1/2 |
| *Do, preferred..... | 200 | 108 | 102 1/2 | 108 | + 1/2 |
| Pathe Exchange..... | 30,300 | 62 | 48 1/2 | 54 1/2 | - 1/2 |
| Shubert Theatres..... | 700 | 53 1/2 | 51 1/2 | 51 1/2 | - 1/2 |
| Universal Pictures..... | 200 | 91 | 91 | 91 | - 1/2 |
| Warner Bros. Pictures A..... | 1,300 | 11 1/2 | 13 1/2 | 13 1/2 | - 1/2 |
| CURB | | | | | |
| American Seating Co..... | 100 | 28 1/2 | 25 1/2 | 26 1/2 | + 1/2 |
| Balaban & Katz..... | 200 | 68 1/2 | 68 | 64 | - 1/2 |
| Film Inspection M..... | 500 | 4 1/2 | 4 1/2 | 4 1/2 | - 1/2 |
| Fox Theatres A..... | 8,900 | 21 | 19 | 21 | - 1/2 |
| Trans-Lux Screen..... | 10,000 | 9 | 8 1/2 | 9 | - 1/2 |
| Universal Pictures..... | 100 | 30 1/2 | 30 1/2 | 30 1/2 | + 1/2 |
| Warner Bros. Pictures..... | | | | | |

* No sales or quotations.

The close of the market yesterday in the face of a general recovery showed but few amusement shares dealt in but those in the main showed improvement.

| | Sales. | High. | Low. | Close. | Change. |
|-------------------------------|--------|---------|---------|---------|---------|
| Eastman Kodak..... | 500 | 109 1/2 | 109 1/2 | 109 1/2 | + 1/2 |
| Famous Players-Lasky..... | 5,500 | 110 1/2 | 118 1/2 | 119 1/2 | + 1/2 |
| Fox Films A..... | 2,000 | 62 1/2 | 61 1/2 | 62 1/2 | + 1/2 |
| Loew's, Inc..... | 500 | 39 1/2 | 38 1/2 | 38 1/2 | - 1/2 |
| Metro-Goldwyn preferred..... | 300 | 23 1/2 | 22 1/2 | 22 1/2 | - 1/2 |
| Motion Picture Cap. Corp..... | 300 | 20 1/2 | 20 1/2 | 20 1/2 | - 1/2 |
| Orpheum Circuit..... | 300 | 26 1/2 | 26 1/2 | 26 1/2 | + 1/2 |
| Pathe Exchange A..... | 1,400 | 56 1/2 | 55 1/2 | 56 1/2 | + 1/2 |
| Warner Bros. Pictures A..... | 1,900 | 14 | 13 1/2 | 14 | + 1/2 |
| CURB | | | | | |
| Fox Theatres A..... | 500 | 22 1/2 | 22 1/2 | 22 1/2 | + 1/2 |
| Trans-Lux Screen..... | 6,100 | 9 1/2 | 8 1/2 | 8 1/2 | + 1/2 |

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Schweiger"—Unfavorable

"Schweiger" (Drama, Mansfield): A Teutonic effusion unsuited in theme (which even for a "heavy" play is particularly obscure) for mass screen consumption, lacking story or action. *Abel*

"Kongo"—Unfavorable

"Kongo" (Melodrama, Kilbourne, Biltmore): Enough in this melodrama to make a weird picture but unlikely Will Hays would pass it. *Idee.*

"The Half-Caste"—Possible

"The Half-Caste" (South Sea Drama, National): Plenty of color and opportunities for embellishing same on screen is in favor of "The Half-Caste." It may be cleaned up and if accomplished ably, the screen possibilities are optimistic. The basic theme of an illicit love between a white man and a half-caste who turns out to be his half-sister is impossible as stage presented, unless treated and toned down. *Abel*

INSIDE STUFF ON PICTURES

A \$5,000,000 bond issue will be a part of the proposed \$2 reserved seat picture theatre circuit, in which Marcus Loew, Lee Shubert, Joe M. Schenck and Sid Grauman are concerned. Messrs. Schenck and Grauman delayed their return to the coast upon the plans for the circuit maturing. The deal was on and off several times for a few days, then got straightened out. The Hollywooders will probably leave New York the end of this week.

Mr. and Mrs. Arthur Kelly, Jr., became the parents of a son last week in New York, the day following the advent of the Charlie Chaplin at Hollywood.

A recent paragraph in this column stated that the sale of "Naughty Cinderella" by the Charles Frohman Company for \$40,000 to Famous Players was a "laugh" to those on the inside, inasmuch as Famous owned the Frohman firm.

Laugh or not, Famous paid \$40,000 to the Frohman office and of that sum, \$15,000 went to the Frohman account, \$15,000 to E. Ray Goetz, who owned half the show, and \$10,000 to Avery Hopwood, who adapted it. The theory that Famous doesn't pay the Frohman office for film rights is erroneous on its face, as authors always receive half of the rights and the contracts between the Frohman firm and the authors are the standard contracts which are not changed. Moreover, the Frohman firm, being a separate corporation, keeps its own books, accounts, etc., and pays its own bills. Several of its plays recently have also been disposed of to companies other than Famous because of higher bids received, this being necessary because of the author's participation in the film rights.

There appears to be more exploitation film men at liberty at this time than in previous years with the future not holding any hope; in fact the way the game is shaping it seems that the exploiters face a workless summer and an idle winter.

There is little call for special workers on roadshow propositions, this angle being handled by old men on the staff with outsiders not given a second thought. Again, there is not the unusual activity of special exploitation done by specially-engaged exploiters, the individual theatres attending to the publicity and advertising under directions.

High-priced exploiters not long ago were much in demand, being sent right and left to splurge high and heavy on stunts and advertising in the hope of putting a picture over. Today, few of these men are working, most of them having turned their attention to other lines of work or being absorbed in departments where the weekly stipend isn't so much.

THOSE FAMOUS

CHANTAL SISTERS

International Pianists

In a Distinct Novelty

"PIANO DUET"

This Week (April 4th)—Rivoli, N. Y.

Direction MRS. A. K. BENDIX

Columbia Theatre Bldg., New York

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LEE MATTISON

AND HIS ORCHESTRA

The Director Who Plays, Sings, Talks and Dances

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Featuring Their Famous Bowery Apache Dance

JUST COMPLETED A SUCCESSFUL ENGAGEMENT FOR THE BALABAN & KATZ CIRCUIT

Last Week (March 29) Fox's, Phila., Pa.—April 11, Fox's Washington Theatre, Detroit, Mich.

Direction ARTHUR SPIZZI, 1560 Broadway, New York


THE BUSINESS BUILDERS

WARING'S PENNSYLVANIANS

FRED WARING
Director

TOM WARING
Soloist

In Their "CAMPUS FROLIC"

 The Band That Repeats, 
The Band That Holds Over,
WARING'S PENNSYLVANIANS

Last week (March 29), 5th return engagement at the Stanley, Philadelphia, on a
Three-week engagement.

Another RETURN ENGAGEMENT at Washington, commencing THIS WEEK and for
FOUR CONSECUTIVE WEEKS.

 STANLEY, PHILA., LAST (HOLY) WEEK \$27,000 
STANLEY, PHILA., SAME WEEK, 1925 \$22,500

WHAT ATTRACTION IN THE SHOW BUSINESS CAN COMPARE BUSINESS OF
HOLY WEEKS A YEAR APART? NONE, BUT

WARING'S PENNSYLVANIANS
The Business Builders

THIS WEEK (APRIL 4), AND UNTIL MAY 1, METROPOLITAN, WASHINGTON, D. C.

FOR HEAVEN'S SAKE

A Harold Lloyd production from the story by John Grey, Ted Willa and Clyde Bruckman. Titled by Sam Taylor. Released by Paramount. At Rialto theatre, New York, for a run beginning April 4. Running time, 58 minutes.

The Uptown Girl.....Harold Lloyd
The Uptown Girl.....Joanna Ralston
The Uptown Girl.....Noah Young
The Uptown Girl.....James Mason
The Uptown Girl.....Paul Wiegell

This is the first of the Harold Lloyd comedy features to be made by the comedian's own company for release through the Paramount organization. As a gag picture it is a perfect wow. And this despite the fact that in some quarters prior to its showing there were rumors of doubt as to the strength of the feature. After seeing it there is no doubt but that it is a picture that is built to order for the exhibitor. It is full of laughs caused by action, with punch following punch in rapid succession, and the running time is just short of an hour, so that the theatre can get the turn over of the crowds. The first two days of the picture on Broadway at the Rialto found all house records shattered with an \$8,150 day for Sunday (opening) and better than \$7,000 for the second day, with the indications pointing to a \$50,000 week with 1,900 seats. This will smash records there for all time.

That, in itself, is the answer to those who thought that the picture wasn't "there" before it opened.

As to actual story, there is very little of that in the picture. Just a slender thread of a love tale on which to hang the gags. But it suffices to link things together and hold the laughs in place.

Lloyd portrays a young society boy who has more money than he knows what to do with. An example of his wealth is immediately registered when he buys a new car to match his trousers, and on wrecking it immediately walks into an auto salesroom, leaps into a car on the floor, writes out a check for nine "grand" and drives it out, only to have it wrecked a few minutes later after having helped the cops chase a gang of jewel thieves who shot the new machine full of holes. To cap the climax the car stalls on a railroad track, and as Lloyd is cranking it along comes a train and takes the car off the crank handle.

That's the uptown angle of the picture. The downtown end has Jobyna Ralston as the daughter of a mission worker in the slums. He has a little coffee cart from which he caters to the wants of the needy, his daughter assisting him. Along comes Lloyd and burns up the stand, giving the mission worker a check for \$1,000 to repair the damage. But the missionary thinks it a contribution for the establishing of a mission. The result: flaming headlines in the papers, "Millionaire Establishes Mission," which works up for another good gag and establishes a reason for the Lloyd to go back and see what it is all about.

Then the fun begins. Lloyd and the daughter of the mission worker meet. He falls and pulls a flock of laughs in a chase designed to round up business for the mission. This sequence had the Monday night audience rocking with laughter. The gangsters whom Lloyd had worked up to chase him into the Mission become his friends when he protects them from the cops, who finally the leader of the crowd, who has not been convinced, is knocked cold through a series of gags, he believing that the dude did the trick then also falls into line.

When Lloyd announces his engagement to wed the little mission worker, his society friends decide that they are going to take a hand in matters and kidnap the groom-to-be, with the reception committee of gangsters going after them to find out what it is all about. The final 14 minutes of the picture, with Lloyd and gangsters getting back to the mission by various means, the

comedian trying to herd the committee of five drunks, is just that much solid laughter.

Lloyd, Miss Ralston and Noah Young carry the entire picture and the action is always in Lloyd's hands. The gags are so numerous that they have to be seen to be appreciated.

Sam Taylor directed, and has turned out a decidedly business-like picture. Ralph Spence did the titles that fall naturally.

"For Heaven's Sake" may not stand up as "The Freshman" did to some people, but from an exhibitor's standpoint it is a better picture, for it has all the laughs that any audience could ask for and, in addition, has the advantage of running less than an hour in length. The Rialto has framed a show with the feature that needs but an hour and a half for a de luxe performance with a presentation. They are grinding 10 shows a day at the house from 10 a. m. to midnight.

Fred.

KIKI

First National release presented by Joseph M. Schenck with Norma Talmadge starred in Hans Kraly's adaptation of the Picard-Belasco play. Directed by Clarence Brown. At the Capitol, New York, April 4, week. Running time, 90 minutes.

Kiki.....Norma Talmadge
Victor Renal.....Ronald Colman
Paula.....Gertrude Astor
Baron Haug.....Marc McDermott
Adolphe.....George K. Arthur
Brule.....William Orlamond
Joly.....Erwin Connelly
Fierre.....Francis Harro
Pastryman.....Mack Swain

When Jos. M. Schenck bought this picture from Belasco and paid about \$75,000, Variety published the story, and it met with denials on all sides. If \$75,000 is really the price paid—it wasn't too much. "Kiki" has made a whale of a good comedy, not as well suited to Miss Talmadge as many other vehicles, but so filled with situations, slapstick and laughs that in its present excellent scenario form, there's not a chance of its flopping before a real audience.

Most peculiar of all is Miss Talmadge in the title part. She is not a comedienne and never has been; she is too large and too tall for the part. But with all these things against her here, she gives a creditable and amusing performance, which, if it isn't as subtle as it might have been, is about as effective as possible in its slapstick way. Miss Talmadge falls over couches, gets kicked out into the alley, kicks a violet around, does a little rolling over the floor and is a general roachneck.

The story, as almost anybody in a city of any size will remember, is of a Parisian gamine who falls in love with Victor Renal, a revue manager. She joins his show, ruins the opening night, but by her keen mind and various methods of trickery, so ingratiates herself into his affections that in the end he is only too glad to give up his old sweetheart and marry her.

And Kiki, despite her vicious temper and uncivilized ways, is as pure as snow and determined to keep herself so until the time when she marries. Thus, is the curse of the French play taken off, for in photoplay form, this is thoroughly in keeping with the requirements.

Ronald Colman as the adored man, does well; ditto Marc McDermott as an old roue. Numerous smaller parts are well taken.

Aside from the work of Miss Talmadge, Clarence Brown, the director, is entitled to much credit, for his handling is apparent in many spots. Moreover, the scenario is unusually fine, while the physical end of the production is lavish, solid and handsome.

Thus, as a whole, "Kiki" is just one more good picture made by Joe Schenck with Norma Talmadge starred. If any other screen act-

ress has held up so good a record in recent years as Miss Talmadge, it might be well to recall no other actress on the stage or screen has played such varied roles with unmistakable skill and ability. "Kiki" is a box office setup and good for all over the country.

Sisk.

The Flaming Frontier

Universal Super-Production presented by Carl Laemmle. From the story by Edward Sedgwick, who also directed. Hoot Gibson, Dustin Farnum, Anne Cornwall, Kathleen Key featured. At the Colony, N. Y., for a run beginning April 4. Running time 101 minutes.

Bob Langdon.....Hoot Gibson
Betty Stanwood.....Anne Cornwall
Lieut. Col. Custer.....Dustin Farnum
Sam Redden.....Kathleen Key
Lucretia Beldem.....Eddie Gribbon
"California Joe".....Harry Todd
Lawrence Stanwood.....Harold Goodwin
Senator Stanwood.....Noble Johnson
Sitting Bull.....Charles K. French
Cyrus Penfield.....William Steele
President Grant.....Walter Rogers
Grant's Secretary.....Ed Wilson
Rain-In-The-Face.....Joe Bonomo

There are a flock of credits given for this picture on the program. It would have been more appropriate had the program stated who was actually to blame for having turned out this ordinary western with the idea that it could get over as a special. Universal undoubtedly is counting on the tremendous advertising expenditure that they are putting behind the picture to carry it over. But the truth must prevail. At best the picture only ranks as an ordinary western, not any better than the average Hoot Gibson that U is in the habit of turning out. How Universal or anyone else expects to get away with this one on Broadway at two-shows-a-day, with a \$1 and \$1.50 box office top scaled for the Colony theatre, is too much to figure. The chances are they won't be able to get past the barrier.

As a matter of fact it really seems regrettable that a story abounding with so much red blooded historical fact should have been so terribly butchered. It is understood that U originally intended this picture to be a story of the founding and the early operation of the pony express. They started on the picture and then Famous beat them to the punch by issuing a program picture with the same theme and title. Then they let the picture rest and swung it around to Custer's Last Fight, spending, so the reports have it, some \$400,000 on the production. It doesn't show that in the finished product, but the chances are that someone did burn up that amount.

The theme deals with the swindling of the Indians out of lands by the corrupt political Indian King that was in power in Washington during the administration of President Grant. This finally led to the uprising of the Sioux and other tribes and culminated in the massacre of Custer at the Little Big Horn and the Indian War that followed. There is a pretty love story of the pony express rider who, as Custer's protégé, receives an appointment to West Point, entering the school at the same time that the son of Senator Stanwood does. The Senator obtained the rider appointment for Custer and the two boys become pals. The ring in order to discredit Senator Stanwood with President Grant plan to involve his son in a scandal at the Point, but his pal takes the blame and is dismissed from the academy just prior to the time that he was to have graduated. There has been a love affair between the Senator's daughter and the young westerner, but when he is before the head of the school and refuses to offer an explanation she believes the worst of him.

He returns west, becomes one of

Custer's scouts, and is one of the few to escape death in the battle. The Senator's son, who is in Custer's command as an officer, makes a confession to his chief just before the fight and his story is included in the last dispatches of the Indian fighter. This clears the former pony rider and secures for him the commission in the army that he rightfully should have had and also permits of a happy ending.

In the matter of thrills, there is really but one in the picture, and that has been done so often that it lacked novelty. It was the burning of the dives that the representative of the Indian King was running just off the reservation. The gathering of the Indian tribes, the dances before the battle, the battle itself and all of the scenes in these sequences are so badly handled and directed that the least said about them the better. Suffice to say that Indian scenes had the same shot repeated again and again until they became tiresome. The battle stuff was awful.

Other things were just as bad. As an instance, Hoot Gibson at West Point was a nice blonde boy, but just as soon as got back on the plains he was possessed of long black hair. Things like that were noticeable throughout the picture. Gibson, by the way, failed to get over the wall-op that he should have in this picture. He was much too jowly for a boy who is supposed to have lived the hardy life outdoors in the great west of early days.

Anne Cornwall, opposite Gibson, certainly made the most of the role and scored at every opportunity that presented itself. Dustin Farnum, as Custer, was all that could be asked, while George Fawcett was the good old trapper that he always is, and delivered a sterling performance. Ward Crane was convincing as the heavy, while Kathleen Key, as a vamp, managed herself nicely. Eddie Gribbon, in a comedy bit as a bootlegger, managed to slip over whatever laughs there were in the picture, and he was an honest relief. The balance of the cast was seemingly adequate.

"The Flaming Frontier" won't set fire to any boxoffice record. Fred.

THE BLIND GODDESS

Paramount picture, featuring Jack Holt, Ernest Torrence, Esther Ralston and Louise Dresser. From the novel by Arthur Train, adapted by Hope Loring and Louis Lighton. Script by Gertrude Orr. At the Rialto, N. Y., week April 4. Running time, 77 minutes.

Hugh Dillon.....Jack Holt
"Big Bill" Devens.....Ernest Torrence
Mona Devens.....Esther Ralston
Mrs. Allen Clayton.....Louise Dresser
Tracy Redmond.....Ward Crane
Henry Kelling.....Richard Tucker
Taylor.....Louis Payne
District Attorney.....Charles Clary
Chief Detective.....Erwin Connelly
Judge.....Charles Lane

Here is a semi-society melodrama with a "Madame X" or "Stella Dallas" angle to it. As a picture it stands up as better than average program production, with a lot of suspense in the action. The story builds up perfectly on the screen, and when the wallop comes there is considerable kick. The cast is nicely balanced, and the picture looks as though it should stand up very well at the box office. There are four good names featured in Jack Holt, Ernest Torrence, Esther Ralston and Louise Dresser. The latter in a mother-who-has-sinned role makes it almost as fine a piece of work as Belle Bennett's Stella Dallas.

The tale revolves about a wealthy contractor who, through political power, has risen from a pick and shovel to the millionaire class. The role is in the hands of Ernest Torrence. Esther Ralston as his daughter has been reared by the father in the belief that her mother is dead. She is a headstrong flapper who has things pretty much her own way. The opening shot shows her driving a Hispano on a road that parallels

the railroad and her dad with a number of companions are on the observation platform. An' boy how she drives that car! Just runs a flivver with a young lawyer (Jack Holt) off the road and steps away from a motor cop, who, when he finally does catch up with her, refuses to turn her in. She's Big Bill's daughter, and that's the reason.

The lawyer then butts in and insists on an arrest, but the copper laughs him out of it. He then turns to the girl and gives her a bawling out, recalling to her at the same time when they were kids and knew each other. The next day she gives her father the works to help the youngster along, with the result that he is appointed to the District Attorney's staff.

In the meantime the mother of the girl is still alive. A has-been prima donna with a cheap show, she manages to work her way from the coast to New York to see her daughter. The father forbids her seeing the child, and she gets a revolver to kill herself in her former husband's home in the event that her last appeal fails. The man, however, finally convinces her that it would be folly to have the daughter know that her mother is what she is, in the light of the belief he has built up in the girl's mind, and the mother sees the logic of the case. She leaves the revolver and takes herself off. Then the partner of the contractor appears with the information that the grand jury is conducting an investigation on one of their jobs, in which the partner has cheated. When Big Bill refuses to permit a bribing scheme, the partner shoots and kills him with the woman's revolver. A perfect case of circumstantial evidence is built up against the woman, who, remembering her promise to the dead man, refuses to reveal her identity.

Just as the jury is about to bring in its verdict a dictaphone recording machine is brought in as evidence and the guilty man caught through the dying contractor having spoken the words naming his murderer, and the woman is freed. There is also a reconciliation between the girl and the young lawyer, who, knowing the woman's story, resigned his place in the public prosecutor's office to defend her, and thus became estranged from the girl he was to marry. For the final fadeout mother and daughter are left together.

The picture is perfectly played and the direction by Victor Fleming carries the story along at a pace that keeps the audience keyed up all the way. Fred.

THE NIGHT CRY

Presented by the Warner Bros. with Rin-Tin-Tin as star. Story by Phil Klein and Edward Meagher. Directed by Herman Raymaker. At Warner's, N. Y., week April 3. Running time, 55 minutes.

"Rinty".....Rin-Tin-Tin
John Martin.....John Martin
Mrs. Martin.....June Marlowe
Miguel Hernandez.....Gladys Whitman
Tony.....Charles Conklin
Pedro.....Don Alvaros
Baby Martin.....Mary Louise Miller

This is an out and out thrill picture with a dog star. It is a little different from the regular run of story in which Rin-Tin-Tin has been shown, but the story in a sense is somewhat similar to the original in which Strongheart, another dog star, appeared. The latter was accused of being a cattle killer and was finally exonerated. Rinty was marked a sheep killer and doomed, but likewise escapes paying the penalty when a condor is discovered to have been the culprit.

From an audience standpoint for the average neighborhood house the picture looks as though it would stand up for two or three days. For the de luxe presentation houses it is not sufficient in itself, and its Broadway punch may be laid to the fact that the dog star and his trainer are making personal ap-

(Continued on page 38)

FRANCIS A. MANGAN

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THIS WEEK (APRIL 5) STATE, BOSTON
LOEW'S ALLEN, CLEVELAND
LOEW'S ALDINE, PITTSBURGH

THE NIGHT CRY

(Continued from page 36)

pearances. This, with the fact that the police dog still has a tremendous vogue, will be responsible for good business at Warner's this week.

The scene of the story is laid in the western sheep country. "Rinty" is owned by John Martin, a sheep rancher, who together with his wife and child simply adore the dog. All of the sheepmen have been losing lambs from their flocks, and because Martin hasn't they believe his dog guilty of the raiding; it being an accepted fact that a sheep dog never raids his own flock. Martin is waited on but defends his dog and offers to lead the accusers to the flock to show them that the dog is on his job. But when they get to the herd the dog is missing. They search for him and find him near a slain lamb on a neighbor's ranch. The dog has been chasing the condor and just frightened him, off into the night when the searchers come upon him. Immediately his death is decreed.

Martin takes the dog home to shoot him, but when the final moment comes cannot find it in his heart to go through. He hides the dog in his home and later balks a search of the house. This leads into a pretty comedy sequence. The next day the sheep ranchers find additional slain lambs and one of them decides to search Martin's home when only the wife and child are there. The final scenes are taken up with the man trying to kill the dog when he finds him in the house, the little child running forth and being picked up by the condor and carried off to its mountain top lair, the dog making its escape and, with the mother, climbing to the nest of the scavenger in time to rescue the babe.

For thrills the picture is better than the majority of dog star productions that have been shown, although Rin-Tin-Tin does not seem to get across on the screen with the appeal that the first of these dogs had.

John Harron and June Marlowe, featured with the dog, handle their roles nicely, but little Mary Louise, the baby, is about the best little actress in the picture. Fred.

George Sidney and Charles Murray have been signed for "Sinners in Paradise," which Sylvano Balboni will direct for First National.

THE CROWN OF LIES

Dimitri Buchowetski production starring Pola Negri, presented by Famous Players. Story by Ernest Vajda, adapted by Hope Loring and Louis D. Lighton. Shows at the Rivoli, New York, week of March 27, 1926. Running time, 60 minutes.

Oleg Kriza.....Pola Negri
Count Mirko.....Noah Beery
John Knight.....Robert Ames
Karl.....Charles Post
Fritz.....Arthur Hoyt
Vorski.....Mikhail Vavitch
Leading Lady.....Clay Fitzgerald
Landlady.....Max Foster
Actress.....Frankie Bailey

It is evident from the program billing for this picture that the original story that was shot for the screen was considerably edited before it was finally released. When all is said and done there is nothing to the Ernest Vajda tale but a little rewrite on "Such a Little Queen." There is a little thrill to the picture but it is so little that one really overlooks it. It does, however, give Pola a chance to act regally, and after all maybe that's what Pola wanted to do. Buchowetski who directed failed to show anything out of the ordinary in his handling of the story, taking it through sequence in a matter of fact manner, which naturally resulted in a matter of fact picture and that is all that this is.

The story is that of an emigrant girl from one of the Balkan states who has come to this country and found employment as a slavey in a theatrical boarding house. There she mimics the stalking legits who are the paying guests and is the object of the affections of a young flivver salesman who is also stopping there. He takes the slavey out to treat her to a cup of coffee and at the same time try and convince her that she should marry him and accompany him to Sylvania in the Balkans where he is to open an agency. Just at that minute in walks the man servant of Count Mirko who believes that she is the dead Queen of Sylvania, who was lost after the palace guards revolted and forced her to flee for her life. The girl resembles the late Queen so much that when she is brought to the Count he immediately decides that he will take her back to the country from which the nobles have been exiled and utilize the resemblance to compel the present ruler to restore their fortunes.

When the girl arrives in Sylvania, her strutting and mimicking of the queens of tragedy stand her in good stead for she really assumes a regal

pose and the peasants believe truly she's the Queen, rise against the ruler, Vorski, and again place her on the throne. Through all this the flivver salesman is with her and when he wants to leave to return to the United States she begs him to again take her to that country, willingly giving up her throne and all the glamor and splendor of the palace for a flat in New York.

Pola Negri does fairly well in the earlier comedy moments and then during the tragedy that leads up to her coming on the throne is queenly enough, but she does all of the latter with a certain matter of factness that isn't at all imposing. Noah Beery as Count Mirko is by far the most accomplished player of the cast, while the mighty Charles Post certainly does fit the role assigned him. Robert Ames played the lead as though it were a boob character bit and in the later scenes managed to score although in the earlier portion of the picture he was unconvincing.

"The Crown of Lies" isn't one of those pictures that anyone is going to rave about and is classified as any ordinary program picture. Fred.

BRIDE OF THE STORM

J. Stuart Blackton production. Starring Dolores Costello. Presented by Warner Bros. From the story, "Maryland, My Maryland," by James Francis Dowler. Adapted by Marie Constant. Shows at the Rivoli, New York, week of March 27, 1926. Running time, 70 minutes.

Faith Fitzhugh.....Dolores Costello
Dick Wayne.....John Harron
Stans Kroom.....Otto Mattleson
Piet Kroom.....Sheldon Lewis
Jakob Kroom.....Tyrone Power
Mrs. Fitzhugh.....Julia Swayne Gordon
Faith (age 9).....Eva Feltner

Dolores Costello and three character impersonations given by Otto Mattleson, Sheldon Lewis and Tyrone Power are the outstanding features of this picture, which on the whole is just one of those program pictures of the type that Vitaphone turned out in the past that were designed for the neighborhood houses. That is all that this one is, and it has no place in the first-run houses. It is the last of the Vitaphone pictures that will play the Rivoli, New York, under the agreement made some time ago under which a Federal Trade Commission action on the part of Vitaphone against Famous was discontinued. For last week there was a special Charleston contest staged at the theatre, which pulled the money.

The story of the picture itself is one of those "wave-the-American-flag" ideas. A mother and daughter start for the Far East on a steamer which is wrecked, and they are cast up on a lonely island where the light is in charge of the three generations of Krooms. The mother dies, the girl grows up without knowledge of her mother tongue, but there lingers in her mind the words and melody of "Maryland, My Maryland." Grandfather Kroom decides that the girl is Godsent, for no girl in her right mind would marry his idiot grandson. So he plans that when the girl grows up she and the boy will marry, and then the two elders of the family will claim the girl's fortune in America and divide it between them.

At that time the U. S. N. cable repair ship looms up, and the American boys come ashore. A young ensign hears the song of his native State being sung with a foreign accent, and his curiosity is aroused, but when he asks the Krooms as to the whereabouts of the singer they deny there is anyone else on the island. In the days that follow he meets the girl, the two fall in love, and finally he rescues her from the hands of the Kroom trio, all three of the latter losing their lives in the fight and the burning of the light that follows.

For out-and-out meller the picture isn't badly handled, but it is a cheap picture, lacking in class that would warrant it playing the pre-release theatres. In the neighborhood houses it should more than please, and the cast looks like good advertising value.

Dolores Costello looks like a million-dollar bet here, and even without "The Sea Beast" record behind her, she is the outstanding figure in this picture. Then comes the character trio, and finally Johnnie Harron, who plays the lead. Harron and Lewis put up about as corking a fight as has been seen in a long while, and they make it appear realistic enough for the average audience to want the hero really to win. Mattleson's work as the half-wit is as fine a piece of acting as has been screened in some time, while Tyrone Power as a typical "Capt. Hook" makes that role stand out tremendously. Fred.

CINDERELLA

UFA production, made in Germany, with Helga Thomas featured. Directed by Ludwig Berger, titled by Robert A. Sanborn and edited by Joseph R. Fleischer of the local UFA office. Presented here by the Film Associates, Inc., at the Klaw, April 1, at \$1.65 top.

With the International Film Arts Guild already in operation to the extent of occupying the Cameo for a month with revivals of the best pictures made in the past, a new group devoted to the "artistic" in the new films comes to the fore.

Called the Film Associates, Inc., they have presented two films, this being the second, on Sundays at the Klaw to slim audiences, a string quartet furnishing the musical accompaniment.

Their advisory board consists of Christian Brinton, occupation unknown; Sheldon Cheney, prominent in local art theatre movements; Jane Heap, who, with Friedrich Kiesler, helped organize the recent International Theatre Exposition; Lawrence Langner, a director of the Theatre Guild; Kenneth MacGowan, a director of the Greenwich Village Theatre, and Gilbert Seldes, the eminent "discoverer."

"Cinderella" is badly acted by actors who grimace and then act for dear life and no other reason.

Instead of being treated as a sweet little fantasy the German version of "Cinderella" is concerned with many kinds of magic other than that introduced into the original legend.

Here the prince is a stolid Teutonic looking fellow surrounded by stolid and funny looking courtiers, all of whom live in a funny looking palace which looks more like a prop set than those they used to build in the days when pictures were young. The big scene of the film is where the prince picks up the pretty girl's shoe and then sends him mob hunting for her through the royal gardens, roman candles spurring in every direction to supply the light.

Of the cast Helga Thomas is the heroine, and she looks like a blonde who might be carking in some other film. Here it's all a dead loss.

Attendance at the Klaw was slim for this one. Those in, people interested in the newer developments in pictures maybe, haw-hawed all the way through.

This one from UFA, called "Cinderella," is certainly the one instance where that old theme does a mile-deep flop for the simple reason it is a poor picture—artistically and commercially. Sisk.

THE FAR CRY

First National production starring Blanche Dick. Adapted by Katherine Kavanaugh from Arthur Richman's stage play. Directed by Sylvano Balboni, under editorial supervision of June Mathis. Reviewed at Proctor's 58th St. theatre, April 5. Shown in conjunction with a vaudeville bill. No Broadway first run. Running time, about 70 minutes.

Claire Marsh.....Blanche Sweet
Dick Clayton.....Jack Mulhall
Louise Marsh.....Myrtle Stedman
Julian Marsh.....Hubert Bosworth
Max Frasier.....Leo White
Helen Clayton.....Julia Swayne Gordon
Count Sturani.....John Sainpols

This picture cost a barrel of somebody's money.

In the first place, the film rights cost \$30,000. Secondly, the production is needlessly elaborate, a grand example of careless spending. The riot of big scenes, costumes and endless expensive interiors, capped by more than a reel of color stuff, makes \$250,000 look like a moderate estimate. It is the first directorial effort of Sylvano Balboni, the husband of June Mathis, who until recently occupied a powerful and influential position with First National. Balboni was formerly a camera man.

With all its handicap of expense, "The Far Cry" is a good picture, but whether its rental value will be too high to let it mean profit to an exhibitor is an entirely different question. That it is a good picture doesn't mean that it is an exceptional draw, for the story is more or less prosaic as developed here. Utterly unlike the play, the picture is almost a spectacle at times, and where the play tried to portray the life of a decadent set of Americans in Europe, the picture goes to no such subtle lengths and merely lays out a story of a wealthy American heiress who marries a fortune hunter, divorces him after it is made clear that she left him before sundown on the day of their wedding (for purity's sake), and then engaged in a romance with a boyhood sweetheart whose opponent is a lecherous count. Thus the count and the young sweetheart contend for the girl's hand, and two guesses as to the winner.

Blanche Sweet, handling the lead in fine fashion, becomes more beautiful with every picture and in the color sequence she was something to grow enthusiastic over. Jack Mulhall did well opposite, while John Sainpols, with his name changed to John St. Polis in the titles, is good as the Count. Ho-

bart Bosworth, Myrtle Stedman, Eric Mayne, Mathilde Comont, Dorothy Revier and Julia Swayne Gordon fill the minor parts, completing an excellent and an expensive cast. "The Far Cry" will pass muster as a first run feature, but it is impossible to neglect the unusual sum it must have cost. Sisk.

The Lawful Cheater

Produced by Benj. P. Schulberg. Written and directed by Frank O'Connor. Adapted by Adele Hufington. Clara Bow, featured player. Distributed by Commonwealth Co. Shown at the Stanley, New York, single feature, April 5, 1926. Running time, 57 minutes.

Molly Burns.....Clara Bow
Noonan.....David Kirby
Richard Steele.....Raymond McKee
Roy Burns.....Edward Hearn
Johnny Burns.....George Cooper
Tom Horan.....Fred Kelsey
Mrs. Perry Steele.....Gertrude Pedlar
"Graveyard" Lassard.....Jack Wile
"Silent" Sam Riley.....John T. Prince

Some years ago Bennie Schulberg was in the press department for Famous Players. He shifted jobs until the day came when he launched forth as an independent producer. Then came other days and Bennie has a lot to say about future F-P subjects. Whether Bennie knows more letters than are in the "ABC's" of film economy, there are flashes in "The Lawful Cheater" that indicate Bennie Schulberg knows the ins and outs of feature production.

"The Lawful Cheater" didn't cost a lot of money, but on the whole flashes a pretty good expenditure. It's a modern story, deals with crooks and shows the inside of a prison with a girl prisoner gabbing from behind the screen to her sweetie.

It seemed a coincidence, but there was that picture which has a running fight between gunmen while the New York papers have been checkoof of gang raids, murders and robberies. And there sat this girl behind the screen at a time, too, when the audience had just read in its evening papers that Gerald Chapman was to swing at midnight (Monday) for having failed to walk the straight and narrow.

In the hanging of Chapman there is supposed to be a moral. Bennie Schulberg's picture has a moral. There is no hanging to be sure, but a girl, caught innocently in a round up by the police goes to prison while every male member of the two gangs that caused the raid got away, i.e., from the cops, as several were bowled over in the exchange of bullets. The girl, realizing that her two brothers are going from

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bad to worse and that her sweetie, a rich woman's son, too, may turn to be a desperado, decides to save 'em.

With the prison chaplain she goes into the city and frames her brother and lover. They believe she is tunneling to a bank. First they plan to be in at the death, but after trying honest living they turn straight and try to stop Molly, who at the finale falls with a bullet fired into her by that nemesis of city gangs, Tom Horan, head of a detective agency. She lives and marries her rich sultor. The stolen bonds were recovered by Molly and the real thief, Lazard, forced to confess.

The picture jumps some high hurdles and slams the merry old imagination here and there, but withal the moral is implicitly told in a way characteristic of film romances.

There are several corking scenes, showing that Mr. Schulberg knew his little old New York. There are moments of real city realism with the grim aftermath that one finds in the morning papers when men of stealth with guns roam at will the night before easy for a confirmed bunch of bad boys and one a "chem-fist," an expert in counterfeiting, at that to finally go straight without any of them caught during their rounds.

It was very easy for a confirmed bunch of bad boys and one a "chem-fist," an expert in counterfeiting, at that to finally go straight without any of them caught during their rounds.

There is one very nice feature to this picture. That's the work of Clara Bow as Molly Burns. She was in there acting all the time, keeping the film tempo up pronto and doing a "boy" impersonation that was wholly within premise.

Kelsey's work was excellent, and Jack Wise made a mean-acting Lazard. Messrs. McKee, Hearn and Cooper carried their roles well. But atop it all was the work of Miss Bow, in fact she was never seen to better advantage.

As one watches some of the very good scenes the impression grows that Mr. Schulberg had a corking theme for something very big, but it petered out toward the close and fizzled like a leaky firecracker.

The story will be easily comprehended in all neighborhoods; preaches a pantomimic sermon that seems timely in these rabid days of "stick 'em up."

"The Lawful Cheater" adds a feather in Clara Bow's cap. The strength of the picture is in her acting and in the first part; after the girl goes to prison the story started to skid and career aimlessly. They had builded well up to that point. It seemed all too easy the way the girl fooled her brothers and they supposed to be modern wise guys.

Mark.

KING OF THE TURF

F. B. O. production of the story by Louis Joseph Vance. Directed by James Hogan. With Patsy Ruth Miller and Kenneth Harlan featured. At Loew's New York Roof April 2, as half of double bill. Running time, 60 minutes.

Kate Fairfax.....Patsy Ruth Miller
"Red" Kelly.....David Kirby
"Soup" Conley.....William Franey
John Smith.....Kenneth Harlan

The hero's name is John Smith. Even with such a disadvantage, this film is a good, interesting and well-made feature suitable for the smaller houses and those playing combination vaudeville bills.

Col. Fairfax, southerner with goatee, mint juleps, white columns on his front porch and lots of chivalry on his insides, is a race horse owner up to the time the local banker frames him on a theft, and the old Cunnel is taken to the jail house.

That he is innocent, his daughter persistently believes. While she is alone in the world, the son of the man who framed her dad comes courting. She turns him down like a pile driver dropping the weight. But he keeps coming around with threats, entreaties and mush words.

Finally, the old Cunnel gets out, bowed and a little older, but still filled to the brim with a love for humanity—this love being so pronounced that three real jail-birds, brought in for comic relief, come home with him, while a trusty in the jail, John Smith, is brought back to train his horses.

Meantime, the fellow who framed him has died and his son discovers that his father did wrong. So he goes to the Cunnel's daughter and tells her that if she'll marry him he'll make public his father's confession. But they outsmart the bad boy and put the comedy crooks into his safe. They rescue the written confession.

About this time the great race starts. The bad boy, peeved because the Cunnel's daughter has rejected him, tries to have the Cunnel's entry barred because the Cunnel is an ex-convict and therefore not a gentleman.

But the confession arrives in time, and who do you think married the girl? John Smith! No? Yes.

Cast is competent and production in general, while cheap in many spots, serves the purpose. Moderately interesting, too.

Stu.

LOUISE DRESSER STARRING

Los Angeles, April 6.

Louise Dresser has been released from her Universal contract and signed by Cecil B. DeMille to star in "Gigolo," which William K. Howard will direct.

THE DANGER QUEST

Harry J. Brown production. Reed Howes starred. Story and continuity by Henry Roberts Symonds. Produced and directed by Harry J. Brown for Rayart release. Shown at Stanley theatre, New York, March 31, as main feature. Running time, 57 minutes.

Rob Rollins.....Reed Howes
Colonel Spiffy.....J. P. McGowan
Spats Darrett.....David Kirby
Roll Royce.....Billy Franey
Otto Shugart.....Fred Kohler
Umahutan.....George Reid
Inspector.....Rodney Kels

Another of the Reed Howes series from the Harry J. Brown producing shop. Howes, regarded as an out-and-out stunt man, continues to run, hop and jump his way through some of the stuff this handsome young man is fast becoming famous for in front of the film camera.

In this story, which has the African diamond mines as its main locale, Howes finds some new slants for his stuff, but the picture seems drawn out and becomes very commonplace in stretches.

Several thrills, but a number of the attempts to make a superman out of Howes fell wide of the mark. As an illustration, that scene where Howes turns back astride his horse and rides between two pursuers, also on horses, and upssets them as he does so, was a little too much for the imagination.

Howes at all times is pleasing in his work, having facial outlines and physical set-up that make him a typical lead in films. Once the Howes sponsors dig up some rip-snortin' stories and Howes continues to follow instructions, the independents will be getting just the sort of a flashy trip-hammer romantic bet they have been looking for since Hek was a pup.

"The Danger Quest" has a number of captions that were genuinely amusing, and it seemed a pity the pace wasn't maintained. The heavy was Fred Kohler, acceptable and hard working, but the best acting was done by J. P. McGowan, as the wily, get-it-without-working gambler, who showed experience, skill and naturalness. Miss Shannon wasn't required to do a whole lot as the girl with whom the wall-scaling, high-fence-jumping, hut-crashing Howes, as Bob Rollins, falls in love, but she looked the part and was sweetly gracious.

The jungle native setting was most realistic, and one of the comedy strikes was made in the drum-beating bit, when the white man got dizzy and started to beat a jazz rhythm instead of the one-beat pat as done by the Zulu drummer.

Photographically, "The Danger Quest" measures up to snuff. Howes repeated some of his athletic tricks of previous films, and in the neighborhoods where Howes is building up a following the picture will rate high. Otherwise, just ordinary, and just a feature.

Mark.

THE LOVE TOY

Warner Brothers' classic. Lowell Sherman starred. Author anonymous. Scenario by Sonya Hovey. Directed by Eric C. Kenton. At the Stanley, New York, April 5. Running time, 65 minutes.

Peter Remen.....Lowell Sherman
The Bride.....Jane Winton
King Lavinia.....Willard Louis
Prime Minister Albert.....George Whitman
Queen Zita.....Ethel Grey Terry
Princess Patricia.....Helene Costello
Lady-in-Waiting.....Maude George

On Broadway recently was shown a film wherein Lewis Stone took to slapstick comedy scenes, with custard pies supplanted by herring, which Mr. Stone flung into the outstretched arms of an army of delicatessen bargain hunters. Now comes a picture with Lowell Sherman doing daredevil stuff. However, "doubles" work much of the time. And it does not seem amiss to charge some of the gag writers out Golden Gate way with being pretty close readers of all the comedy writers employed by the newspapers.

This picture is an admixture of travesty, romance and whatnot, gauged on present day slang manufacture in the United States. The story takes place in one of those foreign countries where rich young Americans make gooo eyes at unmarried princesses, overthrow a couple of rebellious dynasties and lick bewhiskered throne contenders.

It is the same country that George Barr McCutcheon and Harold MacGrath have worked overtime in yesterday. Lowell Sherman plays the young American who becomes the right bower to another American, a former bootlegger, now a king in one of those take-your-pick countries ruled only for novel and picture purposes. Before the local war is over Lowell is a hero and has copped the fair young princess.

There are some funny scenes; there is much that is stretched to the bursting point, and all the way there are slangy captions befitting stirring times within purple halls. The story almost loses itself at times, with Sherman taking a good rest and "doubles" working in some lively chases via auto and horse and outwitting a pursuing bevy of soldiers.

The main try is for broad, farcical comedy. It hits and it misses.

For a part that gives Sherman a chance to wear epic-and-span uniforms and has him far removed from the film seat of his usual villainy,

it will suffice. But expecting an audience to believe Sherman goes through all that rough work in the open is beyond conjecture.

"The Love Toy" is a hodge-podge of slang titles, a sandwiching of outdoor slapbang comedy stuff and a two-ply yank at the imagination.

Mark.

THE BLACK GUARD

Jane Novak starred in Lee-Bradford production of Graham Cutts' story. Directed by Raymond Pato. At the Arena, New York, April 5. Running time, 65 minutes.

Michael Caviol, a young violinist, is hit on the head with a bottle he emptied of booze to balk his drunken grandmother in her attempt at getting more drunk. Grandma swings the bottle. From then on everything, including Michael, rests in a daze.

The bottle knocks out Michael, causing him to mount the heavens, where he swears to Mallol, the God of Music, to devote his love to nothing but his art. With the aid of another man's purse, Michael becomes, as he is next seen, Caviol, the master violinist. But Mike's oath to

Mallol looks bad when Jane Novak, the Princess Maria Idourska, walks in. Being in love with both Maria and his fiddle, something must be done for Mike. So Maria marries, unwillingly, her cousin, Prince Paul, who, being a rake, is a prince in title only.

Maria and her cousin, ruling a province in Russia, are troubled with revolting subjects led by Levinski. Michael's old music teacher gone mad. Michael steps in as the people are about to break in the Idourska palace, succeeds in getting Maria to safety, stabs the naughty Prince Paul to death, and is in turn stabbed, but not to death, by Levinski. At this time it appears that the God Mallol is forgotten, everyone being interested in possessing Maria. An invalid from his wounds, Michael is found by the searching princess in Paris and the agony ends.

The story has possibilities but is woefully botched. Continuity is absent. The tale becomes interesting at times but verges toward the fantastic and is cut short by a change which takes place not only in the story but in the film. With three

sets of titles, each in different style of lettering, this picture has evidently been handled by too many people. From appearances it has been made and remade.

Walter Pilla, as Michael, the musical genius, emotes too heavily. His acting often aways to femininity. Jane Novak also heaves too much. Being badly gowned throughout the film she is at a handicap as to appearance.

The mob scenes and interiors look like money, but the picture is bad all around.

Drunk Again!

Los Angeles, April 6.

Declaring that she had to put her husband to bed about 1,000 times when he arrived home intoxicated, Mrs. Estelle Campeau, wife of Frank Campeau, screen player, was awarded a divorce by Judge Walter S. Gates.

The couple were married three years, the court calculated. It was alleged Campeau was drunk every night.

WESTERN UNION TELEGRAM

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dog has a chance to display his remarkable intelligence and training.

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dog pictures in a long time. Altogether good entertainment.

—N. Y. Eve. Post.

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A wow—a bow-wow is Rin-Tin-Tin's latest picture. Amazingly intelligent—he can act. Great entertainment. Very exciting!

—N. Y. Eve. Journal.

A. WARNER BROS. PRODUCTION

HOUSE REVIEWS

'VARIETY' REVUE IN MILWAUKEE

Heinz Roemheld of Alhambra Selects This Paper for Idea

Milwaukee, April 6.

"Variety" came into its own as an idea for a stage presentation this week. Heinz Roemheld, director of Universal's Alhambra theatre orchestra and production manager, this week presents "A 'Variety' Revue in Blue," with Lydia Harris, Chicago blues singer, headlining the program, which includes the "Variety" girls, who dance, sing and make a decided hit in their "Variety" front page costumes.

Not only is "Variety" used as a background for the review, but the newspaper advertisements tell Milwaukee of Roemheld's "Variety" Revue with the "Variety Girl," and from the post-Easter business, the revue is catching Milwaukee's fancy.

Miss Harris is a cracking good singer. She has a splendid blues voice, and Roemheld helps her along with his capable orchestra. He also doubles, for he is on stage with Fred Beck, and the two try a double piano solo and play their two pianos for the "Variety Girls," a pair of splendid hoopers. These girls, in their unique costumes, go over well. Then there is little Arthur Kluth, a lad who has a nice voice, a million dollars' worth of personality, and scores a tremendous hit. A pair of colored Charleston and tap dancers come in for their share of the honors, while Reginald Denny in "Skinner's Dress Suit" rounds out the program. *Israel.*

STANLEY, PHILLY

Philadelphia, April 3.

With Waring's Pennsylvanians as the presentation feature, and in their third successive week, Good Friday was very good for this house. At the three o'clock show on that day they were standing six or seven deep downstairs, had a waiting list for loge locations and the balcony was more than three-quarters full.

Business. You said it, and the credit must go to the Waring band boys. While the main picture, "Behind the Front" (F. P.) was well received, there was not an overabundance of talk about it around town, according to reports.

Once inside, there was no question as to the responsibility of the "draw." The Warrings not only have music but solid entertainment as well. And for a college town these boys are an ultra "natural" who can't miss, especially as regards the "Campus Frolic" presented this week.

Distinctly a collegiate atmosphere for the band with the 17 boys in sport sweaters and not too baggy trousers. Being grouped at the opening, and harmonizing to the strumming of a uke, leads to a youngster coming on who is hailed as a freshman. Plentifully "ragged" by the other members for comedy, ending in his being tossed in a blanket, the Frosh pulls out the band stand whereupon the contingent gets down to business.

Mixed up in this is a vocal orchestration of "Collegiate" that comes pretty close to being a classic of its type. Tom Waring, pianist, vocally solos it backed by the remaining members who harmonize with the conception carrying a "blues" strain that titled the number as "I've Got the Collegiate Blues." Great! In fact, the boys are now as much of a glee club as they are a band.

Eight members in all with almost everyone having a vocal refrain. Each of the offerings carries, somewhere, a novelty touch to place this outfit far beyond the stereotyped offering and the finish of the 27 minutes brought enthusiastic applause that only the determined running of the feature film cut off. The final number was a medley of college songs, the lights changing for the colors of each alma mater, with Pennsylvania as a finish, of course.

Clean, wholesome and genuine ability is the bid for approval without any mechanical effects to aid. The boys play and sing extremely well. If their voices are not above average the "arrangements" more than make up for it, and the progressiveness of Fred and Tom Waring is apparent all the way.

Although there are 17 on the stage, 15 instrumentalists comprise that personnel as Fred Waring

waves the baton and the "Freshman" is a youngster reported to have attached himself to the band out west and now carried for side-light comedy purposes and sign displaying.

The 37-piece house orchestra rendered Hoamer's "Northern Rhapsody" No. 2, the organ solo being programmed as the opener. Another stage attraction was Joseph Hess and Agnes Genola who, in three minutes, fairly executed a couple of ballroom dances. Miss Genola impressed as of too much height to successfully undertake the adagio work attempted and would be to better advantage were she to stay on the floor.

In celluloid was presented a Hal Roach "Our Gang" comedy, "Baby Clothes," and a 10-minute news weekly that mostly concerned itself with the production of the University of Pennsylvania's Mask and Wig Club, the dramatic organization of the college. This musical is due next week at the Forrest (legit), the advance flashes of the ensemble numbers undoubtedly being figured as of interest, advance value and a boxoffice draw. Ed Wynn, currently appearing in town with his show, also broke in as a local "shot," discussing something or other about the Sesqui-Centennial celebration with the Mayor. Of no import and simply a publicity gag. Otherwise, Pathe connected for two clips and International for one.

The Roach comedy won acclaim and "Behind the Front" drew plenty of laughs. With both these pictures being comedies, and the Waring bunch going after the same idea, it was rather a joyous Holy Week around this theatre. And that it pulled business will be noticed in the gross for the week.

The Waring band finishes up its stay this week. What they did the previous two weeks is not known but the current act is enough to prove the reason of their popularity over here. The house couldn't have spent over \$200 on the sets for the band and the dance team, the latter working in "Two" and the musicians in full stage. As far as the band is concerned it doesn't need a set. A stage and 30 minutes, that's all. They "sell" themselves. *Bkig.*

EMPRESS, CHICAGO

Chicago, April 3.

The Empress, a pioneer among south side vaudeville houses, is one of the victims of the large presentation houses around Chicago. Fourteen years ago the Empress opened with a split week vaudeville policy and continued fairly successful until about two years ago. At that time it began to succumb to the larger houses about it and switched to a 30c. picture policy, with vaudeville Saturday and Sunday. To merely state that the neighborhood is oversaturated would be putting it mildly.

The first three nights of every week are "discovery" nights, just a different name for the old time amateur offerings. These affairs are being staged by theatres all over the city and are widely exploited.

After witnessing several of the "discoveries" the reviewer was tempted to write an essay on the business of being an amateur. The same crowd of "amateurs" appeared at all the theatres playing such a policy and the "prize" money offered to the winners doesn't look on the square. Wednesday night at the Empress revealed six of the crowd—the same six as at the Englewood, around the corner, the week before. And at the Englewood this same six played two shows in one night.

A talk with one of the "amateurs" appearing at the Empress revealed that the crowd had made a rush trip here from a west side house where they had gone through their stuff. Another bunch hurried into the Empress from a loop house, but were a little too late to get on. One of the girls frankly stated that "discovery" night was her trade and it kept her well supplied with pin money. She appeared at the Chicago theatre last week and was "booked" for the State-Congress Friday.

W. E. Pearson, manager of the Empress, made no bones about his "discovery" night. He admitted the same crowd made all the houses and that they had a tremendous drawing power for family theatres. He exhibited little enthusiasm over the thought that these affairs introduced any real talent, but stated that some of the girls in his "crowd" secured small jobs. He cited actual cases. Last Monday Pearson had 42 of the "amateurs" on the bill, and the prospective customers were lined up three deep outside the theatre.

Pearson announces the contestants at the Empress and does some clowning to liven the program. The clowning was revolting at first as it brutally insulted the youngsters, but it was found that Pearson knew

practically all by their first names and that they didn't mind the asinine stuff at all. The orchestra also "acted up."

One of the typical "amateur" bills seen very frequently around these parts is as follows:

One: A Jewish kid with large glasses and an ill-fitting suit. Sings off key with comically tragic gestures while the orchestra carries on in the pit. Usually an uproar, but never a prize winner.

Two: A rather handsome youngster in a blue sweater who does whistling specialties crudely. Announces that he uses no musical instruments whatsoever. Engaging personality; sometimes a prize winner.

Three: A male Charleston dancer. Executes suggestive Charleston specialties fairly well. Wins prizes infrequently.

Four: A male contortionist who does some difficult work in his stocking feet. His shirt often flops out. Usually a prize winner.

Five: Badly dressed individual called the "singing newsboy." Has fairly good voice and sings offside songs. Usually dragged off.

Six: A girl Charleston dancer who does the "hot stomp." Often a prize winner.

And that, ladies and gentlemen, is what is known as "discovery" night.

As a family theatre, the Empress is all that could be desired. Pictures are well selected and so that even the youngsters are in perfectly on the plot and the prices are right—30c. top, with a 15c. embargo on the kids.

The picture this week is "His Secretary," just right for a simple, unassuming crowd of hard workers. Harry Wagner at the "monster" organ aptly rang in with "You Can't Be a Good Little Fellow and Still Be a Good Little Gal." It brought quite a few generous sighs. Harry sings while he plays and not bad at all.

Credit must go to Pearson for arranging a policy so suited to his family trade. The "discovery" night brings them in by the hundreds standing as a very local draw. The customers don't care as to how the contestants are repaid financially, just as long as the amateur comedy is there.

A popular neighborhood house. Hal.

WISCONSIN

Milwaukee, April 4.

The Saxe corporation announced that it would spend a barrel of money for their second anniversary show, and from all appearances Eddie Weisfeldt, production manager, did it. He put on a production here this week that outvalues anything ever attempted in a picture house and even tops the vaudeville bills by a long shot. Twelve acts with 45 people is the lay-out.

Opening the presentation a mailman walks in front of the drop and sings a ditty about being unable to carry all the invitations. A mail box, on side, is piled high with invitations, and then the drop opens barring a huge envelope from which slips a huge invitation thanking the customers for attending.

The ditty is followed by a black out and a segue into a huge roof garden night club scene that must have separated Saxe from plenty of shekels. The set takes up the entire Wisconsin stage, the largest in the state. About 30 "customers" sit around the tables for atmosphere. Six little cigarette girls wait on the customers while waiters scurry around bringing bottles of ginger ale. When the curtain pulls, all the "customers" are dancing but give way to the Skelly sisters, who do a clever soft shoe dance. A male trio enters to sing "Someone to Love," bowing out to Lola Fletcher, who possesses a nifty contralto voice and makes a stately prin. The cigarette girls, sent in by the Rolla Dancing school of Chicago, do a neat routine but were a bit shaky on their cigarette boxes. They dance better than they sing.

The big noise of the show was next, Harry Rose. He offered a snappy song chatter act and then acts as toastmaster to introduce the Dexter sisters. This pair try hard but fail to impress. They have dandy voices but their stage appearance counts heavily against them. Next comes Jimmy Watts. Watts pulls his feminine take-off, which got him a hand in the Greenwich Village Folies, but it went over the opening day audience's head. He is clever, witty. The Orange Grove trio, three chaps with looks and voices, sing a fast song in about two minutes and bow out to permit the Rolla girls try a hand at a chorus prance. Will Stanton was the first to stop the show, his drunk number took the house and he had a hard time bowing off after three minutes or so of work. Then came Briny and Hallock, two Dixie girls with bangos who sang negro ditties and got over easily.

It took Hughie O'Donnell, a little fellow not over twelve, to hold the house. His singing of "Down by the Winery Works" and dancing got him all that a kid act can get, and he looked like the bit of the show until the Shannon trio, two

baby girls, the oldest about six, and their dad came on for some fast strong arm work. This trio was easily the snappiest bit of the show. They tore the house down, and Weisfeldt showed his showmanship by holding this act as the last. The finale brought out the entire show singing "Always," with the lyrics changed to fit the anniversary program. During this singing a huge curtain of electric lights is dropped as the house goes into a showing of making wax models of movie stars in Hollywood. Bebe Daniels in "Miss Brewster's Millions" rounds out the program.

This production is by far the best ever attempted by Weisfeldt, who has put over countless winners. It should bring the house record dough. *Irish.*

MET., BOSTON

Boston, April 6.

Harold Lloyd's "For Heaven's Sake" gave this house a big start for the current week. The picture was greeted locally as the best Lloyd yet and the indifferent supporting show mattered little. The previous week's presentation failed to go over and the absence of any pretentious unit this week was almost a relief.

The Pierrot's serenade, comprising Julius Fisher playing his one-stringed sellophone with a futuristic rooftop setting, was simple staging, but revealed clever lighting. This drew the real hand of the evening, the Publix unit being more or less of a flop. This unit was Frank Cambria's "The Chinese

Plate," which carries three people: Ruth Alpert as solo dancer and Marie Herron and Edward Davies as a vocal duet standing in a mammoth china plate.

The short reels comprised a colored scenic, a Music Master series news reel and a Topics, closing with the single reel twisted tale series, "The Choice."

The overture was "Capriccio Italien," on which Klein worked valiantly, but which barely made the grade, again being an example of the music which policy rather than public taste is being used at this house. *Libby.*

RIVOLI

New York, April 4.

An altogether good entertainment that runs about seven minutes over the usual two-hour limit is holding forth at the Rivoli this week. The show has novelty, a touch of comedy, the second of the Gus Edwards produced revues for the Publix houses, and as a feature picture, "The Blind Goddess," a society melodrama that has a lot of suspense. The Edwards offering is better than was the first of the revues which he did for the picture houses.

A novelty was the scenic overture, a blending of the Scotch Rhapsody together with a J. L. Fitzpatrick presentation of "The Songs of Scotland" on the screen. The second unit was the Chantel Sisters (New Act), with a duopiano specialty and some dancing with a pair of solo step artists. The Rivoli Movievents was a split in

material from the Pathe and International news reels, the latter contributing five shots and the former four.

Harold Ramsey at the Wurlitzer handled the popular ballad, "After I Say I'm Sorry" in a manner to get a hearty response from the house, using five minutes to put it over.

The Edwards revue was entitled "Kids in Kandyland" (Presentations), which clicked at exactly 20 minutes which were jammed with color, melody and dancing.

The feature finished off the bill. *Tred.*

LOEW'S STATE

Los Angeles, April 2.

The presentation this week as a framework for the European novelty duo, the Novelle Brothers, will send this team of feline impersonators once around the west coast houses with as picturesque a scenic production as Fanchon and Marco have turned out. The curtain goes up on the semi-dark of early morning, revealing a six-foot platformed setting of housetops across the entire opening, with a large chimney set piece in the foreground. Orchestral arrangement definitely establishes the atmospheric embellishment for an early morning feline courtship, which the Novelle Brothers do in cat garb and pantomime.

Rube Wolf entranced to break up the cat courtship with a revolver shot, this giving the Novelles an exit and also the cue for the opening of panels which disclosed "Rube Wolf's Greater Band" in the top floor front room. The Wolf Band's

opening number was a follow-up of the feline theme idea.

The eight choristers were then on, followed by Rube Wolf and his single concert solo. Wolf gave a "Supple Tucker of the West" introduction to Rose Valyda, who in general appearance is a cut-out of Miss Tucker. However, her main dependence was only a fair rendition of a "pop" ballad in double voice, which Wolf saved by doing a double Charleston with the lady.

A "pop" song orchestration flashed a corking baritone voice from one of the back row boys. This also had Mable Hollis doing an audience plant chorus. The dancing eight again went to work for the finish, which led into the high spot of the Novelle Brothers' novelty routine, the fiddling acrobatic dance. *Walt.*

STATE, ST. LOUIS

St. Louis, April 4.

A marvelous day for the Easter parade Sunday afternoon, and as a result there weren't many in the audience at the downtown State. Business picked up late in the afternoon, however, and for the evening shows there were crowds standing.

Don Albert's overture was appropriate as a companion piece to the feature picture, both being "The Bat." Albert's piece was taken from Strauss' opera, "Die Fledermaus," and is very tuneful in parts.

An International news reel, then the Topics. The orchestral accompaniment to the latter, "Song of the Flame" (Gershwin), was well done, as was also the "Arabian Dance" from the Nutcracker Suite, which

HAROLD LLOYD

a
Paramount
Release



in
"FOR
HEAVEN'S
SAKE!"

Directed by
Sam Taylor

Records! Records!
RECORDS!
Harold Lloyd's first comedy
for Paramount has hit the
country like a tornado!
Everywhere it's packing
more people into theatres
than managers ever dreamed
four walls could hold!
Produced by
HAROLD LLOYD
CORPORATION

S MASHED all opening day records at Rialto, N. Y.!
and did \$1,000 more than "The Freshman"!
Opened to biggest business in history of Imperial San Francisco . . . and walked away from record held by "The Freshman"! . . . and on Good Friday, at that! . . . Set new record at Royal, Kansas City! Shattered every record at Rialto, Pueblo, Colorado! . . . We could quote them by the score records! . . . Records! . . . Everywhere for HAROLD LLOYD in "For Heaven's Sake"

The Clean-up of the Hour!

was scored for a Pathe Review tour number that followed.

"The Night Club Revue," the stage show, featured Irving Aaronson and his Commanders, and brought in Christine Marston. Aaronson's bunch has just about tied this town up. The folks are goofy about the boys. Their specialties in vocal interpolations and comedy are clever and make a big hit. This was a holdover week for them. Miss Marston, an added attraction, does a Charleston that's a dorb. The two-piece fringe costume she wears was very eye-filling, for the girl is pretty and well built. The stage setting for the presentation deserves mention: it was the best in many, many weeks; 31 minutes.

The feature kept the crowd sitting on the edge of its collective seat throughout. A good show.

Ruebel.

McVICKER'S, CHICAGO

Chicago, March 31.

One of the worst blizzards of the year had no influence whatsoever on a crowd of rabid Paul Ash devotees, who shivered outside waiting their turn, and for a Tuesday matinee at that. Guv'nor Ash's public won't be downed.

This week Paul is in "April Foolies." The stage was decorated as the king's court, with the orchestral boys outfitted as jesters. Two trumpeters announced the appearance of Mr. Ash with a blare of bugles, and the show was on.

Something unusual this week, an eight-piece girl orchestra, Elsie Meyerson and her Californians, vied for honors with the Ash aggregation. The girls' specialty was slow blue stuff. They did very well for female musicians. They sing, too, but not well enough to talk about.

Peggy Bernier, hanging around McVicker's for some time, headlined again. Her peculiar type of beauty is represented in motion pictures by Clara Bow, probably with voice to match. Peggy can talk a song good enough as she sways jazzily in her kiddie costume, but when attempting to sing, the show is off. The customers call her "cute," and members of that species don't have to be able to sing. Therefore her popularity isn't jeopardized.

Frank Judnick, jazz accordionist, is another of those who have been developed and exploited to popularity by the redhead. Lots of talent and about an equal amount of conceit. Muchly in favor here.

Too bad that the Charleston is on the wane, as one of the cleverest teams seen in these parts, Chilton and Thomas, are just breaking into the limelight. The boy and girl are colored and go through their routine in true native style. For the time being they are an excellent bet for presentation houses. Pearl Dahl, one of the Abbot school girls, executed a contortive dance in as brief a costume as propriety permits. The costume alone would draw a hand, and it was flayed by an attractive and limber bit of femininity. Scored well.

The Chicago jazz king, noting that his body wiggles brought a laugh, went at it to excess this week. The laughs faded, as the wiggles should be absent for a spell.

"The Social Celebrity," picture.

Bel.

RIALTO

There is an hour and a half show framed for this house for the run of the latest Harold Lloyd feature, "For Heaven's Sake," which opened on Sunday and smashed the house record. The picture is in for a run, the Publix executive looking for possibly 12 weeks, and indications from business the first two days are to the effect that records will be established.

The result of slipping over a show in 90 minutes will make it possible to grind 10 shows a day here, five of them being de luxe performances, and because of that speed it's mighty good entertainment.

There have been a number of changes effected inside. The 22 men in the pit have been crowded over to the left to permit of a wide flight of stairs and a platform to be placed on the right. The bunching of the men seems to make for greater volume. The overture comprised several topical numbers and ran for four minutes. Another innovation is a fountain which has been placed to the right of the stairs. Okay when the warm weather arrives.

In the news weekly there were seven shots which were run off in six minutes. Fox walked off with the honors, with five of them, while Kinograms supplied the other two. At the Wurlitzer, Ily C. Gels got a comedy kick with "I Won't Go Home Tonight" for another six minutes, and this was followed with three minutes of a scenic "Sons of the Surf."

Eleven minutes were devoted to the prolog of "For Heaven's Sake," with the Melody Sextet and Drena Breach, the dancer, working.

It is a show with lots of pep and laughs, and the house, jammed to the doors for the first show Monday night, enjoyed it.

Fred.

STATE, BOSTON

Boston, April 2.

Walter Hiers proved to be a real drawing card, even during Holy Week, thereby surprising everybody, including himself. In addition to the draw, he made the grade with four shows a day, his chatter being mildly humorous and happily free from ego. He was the outstanding bright spot on a rather dreary bill, as the Ellnor Glym feature, "Soul Mates" (M. G.) was thin and featureless for a film which was over-advertised.

Phillip Spitalny once again did his best with his recording orchestra, working his team ragged to save the bill. Spitalny is being given little to work with other than a stage platform, a few stray drapes and some lighting. Week after week Spitalny has apparently been expected to save the bill with a limited budget and a couple of stray bookings, mostly dug up at low cost from local talent and planted with his team. It will not surprise Boston some week to find a trained seal sitting upstage with a saxophone.

Spitalny, in this show, planted Denny Looney, a lyric tenor, and Ray Bolger, a limber comedy dancer,

who was a wow for a couple of weeks earlier in the season. This boy Bolger has the makings, and his return engagement showed evidences of some training by a showman. His make-up was a sure laugh, and his new routine is sure-fire, being smooth enough to stand nudeville touring with very little building. Spitalny also trotted out half a dozen dancing girls who acted as if they were the pride of a small town amateur minstrel show, ending up their bit with that novelty of novelties for trained elephants, the playing of a tune on sleigh bells attached to their ankles.

The orchestral feature was the long-awaited "Meet the Instruments" specialty of Spitalny's, in which the various little known instruments are given a solo bit with a screen explanation of their names. The stunt is an idea, but was not worked out thoroughly nor worthy of this guest conductor. Handicapped by the absence of an elevated pit, the spot failed to reach the individual players. They did not stand and the front of the downstairs audience could not even see them. When the time comes that this idea is worked out to its logical

conclusion with an effective blending of different instruments in duos and trios, Spitalny will probably have a real novelty to offer.

A couple of news reels, a short reel tour and a Felix cartoon comprised the balance of the bill. Matinees are still off at the State, and it is going to take a better show than the last two months has shown to put this house on the plane of real competition to the Publix Met.

To date there has been no evidences of competition between the two houses.

Lobby.

CAPITOL, N. Y.

New York, April 4.

With nearly every other film house on Broadway changing policy, spending barrels to attract trade, the Capitol goes along, depending upon a classical overture, an excellent ballet and some singers for the stage ends of its shows. Business is as big as ever, capacity all day Sunday and almost that Saturday.

Overture this week was the Intermezzo from "Cavalleria Rusticana." At the conclusion of this short num-

ber. (beautifully played) came Louise Loring and Carlo Ferretti on the stage, singing a duet from the same opera. Settings nice and number well liked. News reel next; three from Fox, one from Kinograms, one from International and two from Pathe. Also good.

Then the main presentation time, a ballet called "Carnival Montmartre," into which a Kiki character was introduced, leading up the film feature. In this Doris Niles and Vlasta Maslova shone, Miss Niles doing an Apache number, and Miss Maslova going over heavy with toe work. The full ballet was used and with vari-colored tights on the girls, the act was a riot of color and action.

The film, "Kiki," went on immediately after this, a scrim taking up the titles, etc., with the screen lowered to get the first picture.

Business Sunday was capacity long before the end of the second show. At the beginning of the third (really second de luxe), the crowds back of the rails must have numbered a thousand. Lobby also packed, line outside and the boys continually crying "Standing Room Only."

Bisk.

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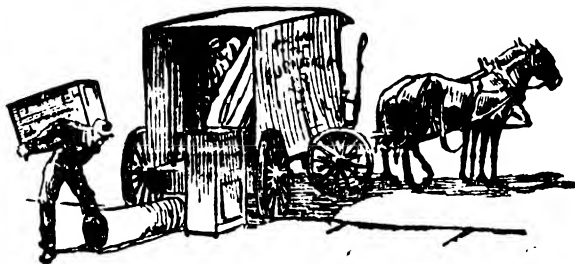
EARLY TO WED

The splurge of a newly-married couple bluffing their way thru Society
by EVELYN CAMPBELL

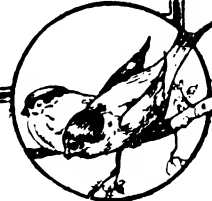
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Fox Film Corporation



RADIO RAMBLINGS

(Occasional comment on broadcast artists as picked up from time to time, between weeks, will be included in this department).

Vincent Lopez is plugging too many of the same type of songs regularly. While a great plug obviously for the music men, he is jeopardizing his radio popularity through "laying on" the same number too much. Lopez is one of the most prolific radio artists, performing six times a week from 4 to 5 p. m. from the Ritz-Carlton hotel, where he plays for tea dances. In addition, Lopez broadcasts three nights a week direct from the Casa Lopez, and any sameness in program is easily noticed.

His new Sunshine Trio are a good vocal bet to augment his instrumental offerings, although it is via the vocalization that the plugging becomes apparent.

Vaughn De Leath, the original Radio Girl, made her radio comeback Sunday night via WMCA as part of the Mayollan Entertainers, plugging the Mayo Radio Corp., manufacturers of B-batteries. Miss DeLeath, a broadcasting pioneer, has been legit and concert touring of late, and away from the "mike."

Her vocalizing remains the same pleasing crooning style of singing, exacting all the niceties of a pop ditty.

Somebody ain't doing right by Rose Gorman and his orchestra from the Monte Carlo restaurant, broadcasting by direct wire through WEA. Ross does not do his own announcing and is therefore dependent on the WEA announcer to properly herald him. The latter takes it for granted that everybody knows Gorman's hour and only reminds him to mention the leader's name when the spirit moves him. Instead, the song titles and the cafe get considerable mention.

It must be remembered that, unlike Lopez and Bernie, whose voices alone are trade-marks and their identifications, since they do their own announcements, Gorman has not the advantage of this, and must depend on his being heralded. However, Gorman is building up a corking "ether billing" for himself via the laughing saxophone.

The WJZ announcer still remains somewhat of a pain in the neck with his affected ritzy style of acting extra "refined." His sonorous nasal twang and the foreign modulation in announcing the Hotel Commodore ensemble's classical selections are so much grief to the average radio fan. The Commodore ensemble, despite this, is the same ultra musical aggregation.

Roemer's Homers, plugging the Roemer furniture house via WMCA, makes sure of its name and address through having the announcer spell both out and again repeat it. They manage to frame up a pleasant program, and so the plug is to be forgiven.

WMCA, the Hotel McAlpin station, incidentally, is garnering a flock of commercial accounts, with the night clubs and cabarets not the least of them. They have cut into the WEN's business, as with the Parody and other cafes. WMCA probably has the advantage of a larger suburban circulation, reaching out into the other boroughs outside of Manhattan in clearer fashion than WJZ, which, formerly found certain parts of Brooklyn a "dead center," but is now penetrating, although not particularly strong.

Speaking of improved transmission, Gimbel Brothers' WGBS with its removal to Astoria, L. I., as a transmitting source, is now much improved in range. A session of Mal Hallett's crack dance band from the Arcadia ball room proved that.

J. C. Nugent and Ruth Nugent with an excerpt from the Nugents' flop, "The Trouper," were a delightful pair via WOR Saturday night. Plenty of wise language is contained in the script, and it made one wonder as to its failure to click. The excerpt listened particularly well. The play should be given another chance.

Sax Rohmer, the English author,

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famous for his "Dr. Fu-Manchu" and other Oriental mystery stories, was a delightful entry from WEA's Saturday night.

It sure sounded like a big night at Sophie Tucker's Playground Sunday, judging by WEN's transmission. Discounting the ambitious announcements, the noise bespoken of healthy covert charges.

The Eddie Elkins band does not choose its songs as best it might, doing too much new material, instead of favoring the familiar production and pops. After all, their radio contribution is a sort of free ad and come-on for the night club. Too much of the 30 minutes is also wasted by needless announcements, permitting only some six or seven numbers, with the rest spent in laudatory plugging of the place.

WAHG's Saturday midnight programs are always pleasing. Jack Goldstein's piano accordion contribution clicked among others. Abel.

Radio Tenor Secures London Cabaret Date

Jack Smith, "the whispering barytone" of radio and victor record fame, sails April 30 on the Leviathan to open May 3 at the new Princess cabaret, London, where he will double with vaudeville to an aggregate income of nearly \$1,000 a week. In America Smith jumped into the \$600 class as a picture house singer.

T. D. Kemp, Jr., of Batchelor & Kemp, Smith's agents, is going across with the entertainer to set the Paris contracts and also arrange matters for Cliff Edwards and Ted Trevor and Dina Harris, who are also being handled by the same agents.

"Ukulele Ike" Edwards is being offered to the picture houses at \$2,000 by Batchelor & Kemp, he having just closed with Ziegfeld's "Palm Beach Nights" in Florida.

Garden's Station Starts

WMSG, the new Madison Square Garden radio station, opened formally Monday night, with an imposing inaugural bill of political notables from Mayor Walker down. Joseph Bernhardt is in charge of the station which will be a "commercial" proposition, selling time at \$500 an hour.

J. W. Neff is studio director and chief announcer.

Gene Dabney Surprised

Los Angeles, April 6. Gene Dabney, orchestra leader and sax soloist, has been killed, buried and mourned by a number of friends in the east, according to telegrams of condolence and other expressions of sympathy sent his wife by musicians around New York.

Gene, himself, was unaware of the fact until the flood of wires began arriving. He is attempting to correct the rumor.

Dabney has completed a tour of the state as soloist in picture houses and ballrooms.

Daring the Gov't

Washington, April 6. Another radio broadcasting station has jumped its wave length and is asking Uncle Sam what he is going to do about it.

The Shreveport station, KWKII, has jumped overboard right in the midst of the court action pending against WJAZ for the same offense.

It is believed here that the Department of Commerce will take no action until after the decision in the WJAZ case has been handed down.

COLORED 4 AND VAUDE.

As a result of its radio success, the Queen City Four, all New Rochelle, N. Y., colored boys, Clarence and Tommy Brown, Charles Simmons and Toby Scott, may go into vaudeville.

The boys first started on local appearances and then sang via WGBS with the vaude proposition resultant.

TO EXPLAIN DILL BILL

Paul Specht has prevailed on Senator Dill to come to New York April 9 and talk on his radio bill. The 52d Street theatre at 2:30 p. m. will be the scene of the address.

HERE AND THERE

The Arcadian orchestra of Logan, Utah, will leave in July for a 60-day trip to the Orient as the ship's orchestra on one of the new ocean liners of the Admiral Oriental line. Wilburn Wilson is leader of the orchestra.

Edgar Dowell, colored composer and pianist, who has appeared with a number of leading bands, has organized his own orchestra of eight men.

Ralph Jackson's "Nighthawks" closed at the Madrid, Philadelphia, last Saturday night.

Leonette Ball is the new Miss Jazz in Alex Hyde's Berlin vs. Liszt act, this week at the Riverside, New York.

Robbins-Engel, Inc., will publish Dr. Hugo Riesenfeld's specially composed score for Universal's "Flaming Frontier" picture.

Roger Wolfe Kahn and his Victor orchestra have two college proms slated for this month. April 9, Kahn plays St. Vincent's College and the 16th at the Ivy Ball of the University of Pennsylvania.

J. Frank Terry and his Chicago Nightingales come into the Land of Dance, Canton, O., starting April 6, and will be the first colored band to play the new ballroom. It follows in the Black and Gold Serenaders, which have been current at the new dance palace two weeks. Sammy Smolin and his Radio orchestra are at Moonlight ballroom, Meyers Lake Park, Canton, following in Marion McCay and his orchestra.

The Royal Swedish Navy Band is now touring this country. Captain Erik Hoegberg is directing.

Tom Brannon and his Seven Aces have signed for another six months at the Hotel Peabody, Memphis. This makes a minimum contract of 10 months for the band at the southern hostelry.

Marvin Lee, representing the Milton Well Music Co., is in New York on a month's stay.

Dixon-Lane, Inc., music publishers, have leased the entire building at 512 Pine street, St. Louis, and will move into the new quarters June 1. Dixon-Lane will thereby consolidate the various departments of the firm into one location, instead of the two of the present.

Anthony Genelli and his Dorpians, a local orchestra, are now playing at the Asia Restaurant, Schenectady, where Bellinger's orchestra formerly held forth. They are broadcasting through Station WGY, which has a direct wire into the restaurant.

Warners Discontinue WBPI

The Warner Brothers have discontinued their WBPI broadcasting station in the Warner theatre, New York, but will continue the studio as a remote control, and hereafter broadcast through a powerful radio station of national circulation.

The low wave-length allotted by the government, weak transmission and other handicapping technical facilities limited the Warner Brothers' reaching but a small percentage of the desired circulation and not proving popular with the radio artists because of the meagre area covered.

The Warners are negotiating with a number of powerful broadcasting stations, WEA being a possible hook-up. The Capitol theatre broadcasts through WEA every Sunday night. Heretofore the Warners, when known as the Piccadilly theatre, utilized the WGBS service before acquiring their own station, which was formerly WAAM, Newark.

Gimbel's Invitation

For the first time since the radio stations have been broadcasting Gimbel Brothers are the first in with a broadcast invitation for the public to visit the studio on the eighth floor of the store and see how it operates.

Gimbels control Station WGBS. They have a glass encased recording station with store visitors looking through the glass at the broadcasters.

INSIDE STUFF

On Music

Busse Sailed on Time

Henry Busse got off to Europe with the Paul Whiteman orchestra March 31 without mishap although legal trouble was anticipated through the "hot" trumpet player's alimony obligations to Mrs. Eleanor Lyman Busse whom he married on a "dare" last year following an all-night session in a night club. Busse came to consciousness to find himself a Benedict, the ensuing proceedings costing him a monthly assessment of \$200 plus \$500 counsel fees for which amounts he has been in arrears for several months.

Reports of a contempt process order being in abeyance for service just before sailing had the bandman worried as to how he would escape a possible incarceration in the alimony club. A testimonial farewell dinner was tendered Paul Whiteman on the eve of his sailing, which was attended by over 70 people from all walks of the show business.

Feist Ads Do Travel

Through the New York "Herald Tribune" reprinting a lyric of a Feist song advertised in Variety, a laugh was started by Leo Feist which reached Variety and went back to Feist.

The Feist song advertising in Variety has been frequently commented upon by writers in the dailies, who most often picked up some title as funny to a lay. With the "Herald Tribune," however, reprinting the entire lyric, crediting Feist and gratuitously published a paid for advertisement as its source, Leo Feist, himself, thought it worth while calling it to the attention of E. G. F. Bitner.

Bitner thought well of it too. He enclosed the clipping in a letter sending it to Variety, possibly under the impression Variety would go into a rave over the merit of itself as an advertising medium, thereby giving Feist another free ad from Variety.

But someone in Variety's office when receiving the Bitner letter, agreed with Mr. Bitner and told him so as he returned the clipping without Variety mentioning it. Mr. Bitner appears to have caught the angle right away. He sent Variety's letter and the clipping to Phil Kornheiser, the Feist professional manager, suggesting that Phil, after reading, forward Variety's letter to Mr. Feist. Probably Mr. Kornheiser did that.

Verne Buck's Difficulties

Verne Buck who was brought from San Francisco to Los Angeles to be featured at the head of a musical organization at the Metropolitan, is said to have had a rather hard row to travel. Buck did not get off to the start he anticipated due to the fact that the exploitation and publicity was beyond his production depth. As he went along it is said, he showed very little improvement, with the management offering various alibis regarding his inability to "click" in the manner that they had promised the public. The most recent alibi offered, is said to be that the musicians union are endeavoring to impede Buck's progress, as he was not a local boy.

It is said that the management did not like the actions of several members of the orchestra toward Buck, with the result that one player, who had been given a six month contract, was given a \$500 bonus to waive the balance of the working period. It is understood that others were also bought off, with endeavors now to perfect the orchestra Buck is leading to high musical standard without friction or jealousy.

Carl Rupp's Grand Plug

Carl Rupp, one of the most popular of the score of band leaders now operating in and about Cleveland, O., is attaining considerable national prominence as a composer. His "Arizona Stars" was a seller of considerable proportions last season, and perhaps his most successful number.

Last week he displayed ingenuity in giving his newest number, "Can You Imagine That" considerable newspaper publicity through a unique stunt.

The song involves twins, so Rupp arranged a tie-up with the Cleveland "Press" involving a contest for the most nearly identical pair of twins. Over fifty pairs of the duets arrived at his "Twin Party" which was staged at the Hotel Hollenden, where Rupp's band is entrenched, and a team of girls was selected as the prize winner. Each of those present received an autographed copy of Rupp's new number and it was generously plugged throughout the evening and in the daily paper. The twins were of all ages, but the cash prize offered by Rupp went to a pair of young and attractive girls.

Society's Biggest "Melon"

The American Society of Composers, Authors and Publishers will out a royalty melon April 10 that is expected to top everything heretofore.

Income from broadcasting, license fees and other royalties for the use of copyrighted music, accounts for the large dividend.

The exact amount is not known, the A. S. C. A. P. officials being in Washington this week on the Dill bill hearings. The previous high mark was \$60,000.

Deadheading Govt.

Washington, April 6.

It is going to cost the Army Motion Picture Service with its 94 theatres along with the other amusement undertakings of the War Department but \$1 annually to use all numbers listed by the American Society of Composers, Authors and Publishers. Secretary of War Davis made this announcement through official channels.

The \$1 fee covers all activities of the War Department.

Sam and Henry on Discs

Charles J. Correll and Freeman F. Gosden, alias Sam and Henry of WGN and WLIR, Chicago, radio fame, have become Victor record artists.

They make their debut with the two Feist song hits, "Let's Talk About My Sweetie" and "All I Want to Do."

Sioux City Dance Place Sold

Sioux City, Ia., April 6. R. C. Knapp has taken possession of the Roof Garden, dancing. Thomas Archer was the former owner.

Haupt Held; No Bail

Troy, N. Y., April 6.

George Haupt, 23, musician, arrested here recently when the police allege they caught him attempting to break into a garage, will not play any engagements for some time to come. County Judge James F. Brearton has refused to admit him to bail. The judge bases his almost unprecedented action on the fact that Haupt had a revolver and burglar's tools in his possession when apprehended.

The musician will have to content himself with being a guest of the sheriff until the grand jury acts on his case. He has served time in a reformatory and was tried for the murder of a State trooper, being acquitted on the latter charge.

EX-JUDGE PUBLISHING

Forrest S. Chilton, a former upstate judge, is now music publishing as Elliot-Chilton & Co., Inc., with Philip Elliot as business associate.

Chilton has been fooling around in vaudeville on the producing end heretofore.

HAROLD LEONARD

Director of his Brunswick Recording Orchestra at the Hotel Waldorf-Astoria, New York, is another stellar attraction plugging and featuring Robbins-Engel's publications. Harold Leonard is one of the WEA's radio stars and one of our many well-wishers featuring our Big Four:

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"FOR HEAVEN'S SAKE"

Published by

Robbins-Engel, Inc.

799 Seventh Ave., New York City

DISK REVIEWS

By ABEL

ALWAYS (Waltz)—Regent Club Orchestra

THE SYMPATHY WALTZ—Same—Brunswick No. 3090

SOMEONE TO LOVE—Same

WE'LL MEET AGAIN IN NORMANDY—Same—Brunswick No. 3018

IN THE MIDDLE OF THE NIGHT—Same

A NIGHT OF LOVE—Same—Brunswick No. 3107

THE PRISONER'S SONG—Same

WHAT DID I DO TO YOU?—Same—Brunswick No. 3093

The Regent Club Orchestra, a comparatively new name to the Brunswick lists although a standard recording organization otherwise, has caught on extraordinarily big as a disk seller, the magic of the new billing probably accounting in no small measure for the quick popularity. The unit knows its stuff on waltz recordings, the arrangements being ultra and in popular treatment. Most all numbers also include a vocal chorus, another thing in its favor.

The couplings are sure-fire as witness the Berlioz "Always" and Ford-Bibo's "Sympathy Waltz," an outstanding current composition of its type on the market. Incidentally, the extent of the waltz's present popularity may be gauged from these waltz hits, all currently in popular favor, the market never before being capable of accommodating so many of the same type of song. "Middle of the Night," Billy Rose and Walter Donaldson's waltz sensation, had to wait two years in a publisher's safe before seeing light. The Larry Spier-Bud DeSylva "Night of Love" also precipitated trouble between writers and publisher before being given a chance to assert itself.

The perennial popularity of the late Guy Massey's "Prisoner's Song" has again resulted in this, its fifth recording, as a straightaway waltz, the composition being a beautiful piece of work, although lyrically maudlin, despite the fact the sob words are believed to have "made" this a big hit.

HORSES (Fox Trot)—George Olsen and His Music

WHOSE WHO ARE YOU?—Herbert Berger's Coronado Hotel Orch.—Victor No. 19977

Byron Gay-Richard A. Whiting's "Horses" is a novelty Feist song hit with which George Olsen has identified himself through his extensive broadcasting, hence it was most fitting he "can" it also for the records. It's a sprightly dance number, with a "nut" novelty lyric which Fran Frey of the Olsen organization handles deftly.

The companion "Whose Who Are You?" (Klages-Green-Greer) is a sprightly fox-trot, which Herbert Berger's Coronado Hotel Orchestra

does tricks with after a "hot" fashion.

SWEET AND LOW-DOWN (Fox Trot)—Jaffe's Collegians
I'VE GOT SOME LOVING TO DO—Same—Okeh No. 40561

Nat Jaffe and Moe Bonx, two U. of P. men, first came to attention with their "Collegiate" song hit, which Fred Waring and his Pennsylvanians (U. of P. alumni) helped materially along to great fame. Now in turn Jaffe has taken a Collegians' band unto himself and is recording on his own, and doing well, too. The U. of P. connection is paranothetically denoted on the disk label, which should be a sales help. (Gershwin's "Sweet and Low-Down" from "Tip-Toes," is coupled with new Jaffe-Bonx song, "I've Got Some Lovin' to Do," in the course of which Harry Meyerhoff contributes vocally. It's a snappy dance number with a novelty lyric.

WHOSE WHO ARE YOU? (Fox Trot)—Mal Hallett and His Orchestra

LONESOME ME—Same—Okeh No. 40578

WHOSE WHO ARE YOU?—Same

EVERYTHING'S GONNA BE ALL RIGHT—Same—Harmony No. 126

Marking Mal Hallett's debut as a disk recorder, this crack ballroom attraction, currently at the Arcadia Ballroom, New York, returns next week for its New England itinerary, where for eight months the Halletts are the big noise in that territory, hence the recording proffers to fill the up-country demand.

For a recording newcomer, and even compared to disk veterans, Hallett's contributions are noteworthy. He "takes on the wax like the proverbial 'million dollars,' getting in a flock of niceties instrumentally that are impressive. His brass, deep sax and piano work balance beautifully, the arrangements being clean and very much to the dance, eschewing the fussy trimmings so many newcomers go in for, only to mar their prime mission of producing danceable music.

IF YOU BELIEVE IN ME (Fox Trot)—The Clevelanders

LOVE BOUND—Same—Brunswick No. 3032

RHYTHM OF THE DAY—Same

ALL FOR YOU—Same—Brunswick No. 3047

The Clevelanders, alias Austin Wylie's dance makers, from the Golden Pheasant Restaurant, Cleveland, have been promoted to the Brunswick lists, with the Wylie name confined to the Vocalion releases for distinctive purposes.

Their first couplet like their name, is all to the Cleveland. "If You Believe in Me" is published by a Cleveland firm and composed by Philip Spitznagel, the Cleveland orchestra leader, now the maestro of the Loew's State, Boston, orchestra. Similarly, "Love Bound," a Sam Fox publication emanating from Cleveland, is a big mid-west hit. Both are superbly handled by Wylie's jazzists, as are the ensuing two production entries, "Rhythm of the Day," from Earl Carroll's "Vanities" and "All for You," a west coast production hit from the show of that name by Arthur Freed.

PRETTY LITTLE BABY—Jack Smith

GIMME A LITTLE KISS—Same—Victor No. 19978

Jack Smith is the "whispering baritone" who was brought to attention via radio, and quickly jumped into the \$500 solo picture house class, and is now in demand for London. He sells himself well, doing his numbers in engaging crooning fashion.

The "baby" number, a Feist hit by Ben Bernie, Phil Baker and Sid Silver, is contrasted with a novelty composition.

THE ROSES BROUGHT ME YOU—(Fox Trot)—Emerson Gill and His Orchestra

IT MUST BE LOVE—Same—Okeh No. 40577

Emerson Gill and his orchestra have switched from Cleveland to the Castle of Paris, Chicago, where they are presently located. As ever, Gill's jazzists produce fetching dance music, the Sherman-Murphy "rose" song being a distinctive fox-trot, with Pinky Hunter contributing vocally. "It Must Be Love" (Harry Archer-Harland Thompson) is from "Merry Merry," and one of the song hits of that tuneful show.

DON'T BE A FOOL, YOU FOOL—(Fox Trot)—Bennie Krueger's Orchestra

HOT COFFEE—Same—Brunswick No. 3029

It's only fitting that Bennie Krueger make a corking dance version of his own composition, "Hot Coffee," a sprightly fox trot which Krueger is also featuring on his picture house tour around Chicago. The companion number is similarly worthy, the Krueger sax standing up and out instrumentally.

FLAMIN' MAMIE (Fox Trot)—Mike Markels Orchestra

CHINKY BUTTERFLY—Same—Brunswick No. 3091

For years Mike Markels confined his recording activities to the Okeh label, creating comment at times why a society dance favorite like

Markels has not "canned" for the Victor or Brunswick as an increased outlet for his otherwise acceptable jazz. Markels occupies a unique position as dance music entrepreneur at ultra social functions, the reliance of the recorders being finally deduced to mean that the high-hatters don't go in for buying records on any great scale. However, Brunswick has added Markels to its list of exclusives, and is featuring the organization, which produces fetching, straightaway dance music of distinctive flavor.

GIMME A LITTLE KISS, WILL YA, HUH? (Fox Trot)—Fred Rich and Hotel Astor Orchestra

COULD I CERTAINLY COLD—Same—Harmony No. 136

LET'S GROW OLD TOGETHER—Same

I'D CLIMB THE HIGHEST MOUNTAIN—The Harmonians—Harmony No. 138

Fred Rich and his Hotel Astor orchestra have been recording prolifically for the Harmony and other records. His first and third number has Bob Nelson, the vaudevillian contributing a vocal chorus, Nelson also being author of "Let's Grow Old Together," which he published himself until Shapiro-Bernstein took it over. All numbers are up to the usual Rich standard, interestingly scored and snappily rendered.

FLAMIN' MAMIE (Fox Trot)—Merritt Brunies and His Friars' Inn Orchestra

HANGIN' AROUND—Same—Okeh No. 40579

BLUE AS BLUE GRASS OF KENTUCKY—Same

WHEN AUTUMN LEAVES ARE FALLING—Same—Okeh No. 40576

Merritt Brunies, who has composed a couple of distinctive dance tunes, heads the band at the Friars' Inn, Chicago. He produces snappy dance music, favoring the "hot" school of syncopation. Low King, in the latter couplet, contributes vocal choruses.

I NEVER KNEW HOW WONDERFUL YOU WERE (Fox Trot)—Ray Miller and Orchestra

NOI—Same—Brunswick No. 3028

Ray Miller has been off the Brunswick lists for a few weeks, his absence at the Addison Hotel, Detroit, probably figuring somewhat in the sporadic recording. As ever, Miller produces fetching dancapation, this couplet being a good example of his style.

I'D CLIMB THE HIGHEST MOUNTAIN IF I KNEW I'D FIND YOU—Irving Kaufman

I WISH I HAD MY OLD GAL BACK AGAIN—Same—Harmony No. 137

Irving Kaufman who, with his brother, Jack, were a recording standard for a number of years in the old Vocalion days, has been producing vocal solos for Harmony in large numbers of late, his tenor being perfect for fox trot ballads. He has a corking assignment in this couplet, the Low Brown-Sidney Clare "mountain" song which came to fame at the authors' late lamented Melody Club, being figured as a "natural" and said to have had the various publishers begging for the manuscript until one garnered it with a \$1,500 advance royalty offer. Similarly the reverse Ager-Yellen-Pollock number looks like another of those sob ballad hits the trio has had so much luck with of late.

SO DOES YOUR OLD MANDARIN—Johnny Marvin

SLEEPY TOWN—Same—Okeh No. 40575

Johnny Marvin (formerly of Sargent and Marvin, in vaudeville), but latterly going it alone and building up his fame as "the ukulele ace," is a pop song recorder of the popular order. He zips his stuff over smartly, the uke stuff combining excellently with his idea of vocal rendition.

WHEN AUTUMN LEAVES ARE FALLING (Fox Trot)—Jack Denny and Orchestra

DRIFTING AND DREAMING—Same—Brunswick No. 3097

Jack Denny from the Frivolity Club, New York, is a new Brunswick recording artist. His is a unique dance band, omitting the brass and relying on the reeds and strings to make up for the lack. And unlike the Meyer Davis Le Paradis Band, which tried the same idea on the Victor and was forced to reinstate a brass section for proper balance and resonance, Denny is producing very likely dance music. Denny is also a radio favorite and coupled with his night club connection, he should develop into a big seller.

CHINESE BLUES (Fox Trot)—Original Memphis Five

TAINT' COLD—Same—Brunswick No. 3039

The Original Memphis Five "ain't cold" like one of their song titles in producing sizzling indigo dance music. They are dance favorites, their popularity at the Rosemont ball room, Brooklyn, N. Y., being ample proof. Across the bridge the dealers devote window displays to the band's new releases, their sales being large.

Act Moves Up Street

Earl Carpenter's Melody Sextet are to play a stock engagement on Broadway at the Rialto, in conjunction with the Harold Lloyd "For Heaven's Sake" film, which is in for a run at the Rialto. Carpenter's sextet recently closed at the Strand, a few blocks up Broadway, and in between also played the Rivoli, indicating there is no opposition among the picture theatres. The Melody Sextet is regularly at the Club Deauville cabaret.

Lopez Exclusive

Not until he took to the picture theatres with their increased capacities did Vincent Lopez get a "break" as an important recording artist. This week the Brunswick signed Lopez and his Casa Lopez orchestra as an exclusive artist, the first releases being slated for the end of May.

Lopez's contract with Okeh expired April 6, the new contract starting almost immediately.

Local Bands in Parks

Cincinnati, April 6. The opening of several amusement parks finds the local orchestras in demand, with Freda Sanker's Nightingales playing at the Dance Palace in Chester Park; Helvy's orchestra, and Charleston Dancers at the Palm Gardens, and Thaviu's band and Halycon Players at the Zoo.

Records Selling Well

The record (disc) end of the music business is booming. One criterion may be gleaned from the Brunswick's February output being double that of January's sales, the ratio being heightened when it is recalled February is a short month and January generally a brisk holiday month.

The Brunswick and Victor talking machines are selling well, these in turn further stimulating "mechanical" sales.

PUBLISHER WINS SALARY SUIT

Lou Fordon, now assistant manager and treasurer of Fox's City, New York, and for a number of years a professional man in the music business, lost his suit against Ager, Yellen & Bornstein, Inc., for breach of contract last week.

Fordon alleged an agreement at \$100 a week plus \$20 for expenses. Jack Yellen testified he had engaged Fordon at \$75 a week and a \$25 weekly expense account, and that no salary was due him.

FRED OCHS DIES

Fred Ochs, 35, one of the most popular recording technicians in the business, and for many years connected with the Independent Recording Laboratories manufacturing the Banner and Regal disks, died March 31 of pneumonia. His understanding of the studio temperaments of recording artists and musicians' idiosyncrasies distinguished Mr. Ochs in his field.

The death comes as a shock to the countless record makers who knew him.

His wife and two children survive.

RUTH ETTING RECORDING

Chicago, April 6. Ruth Etting, who is creating somewhat of a sensation in her appearances at the College Inn, has just made a record for Columbia. It is "Nothing Else to Do" and "Let's Talk About My Sweetie," her first on a three-year contract. Miss Etting recently made her vaudeville debut at the Palace but prefers cafe work.

LEADING ORCHESTRAS

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AND HIS COMMANDERS

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Irving Aaronson's Crusaders now in their 24 season at Jansen's Famous Midtown, Hofbrau, New York

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And His Orchestra

Victor Records

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CHARLES DORNBERGER

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and His 14 Virginians

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and HIS ORCHESTRA

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Versatile Entertaining Band

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"All Ten of 'Em"

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SOMEBODY'S LONELY

FOX TROT SONG

Lyric and Music by
Benny Davis, Joe Gold

Mod. alto

If you see a tear in some-one's eye,
In the pa-pers ev-ry day you see,
If you see that
Where some-bod-y

some-one al-most cry,
needs some com-fa-ny,
You may won-der why they're sad,
They just long for some-one who,

why they feel so bad,
Tells the way they do,
Just lis-ten, I'll tell you why.
They real-ly need sym-pa-thy.

Some-bod-y's lone-ly for some-one who's
lone-ly too, Some-bod-y's wait-ing
for some-one To whis-per, I love
you, If you're in doubt who that some-one can be,
Look in my eyes and you'll see, Some-bod-y's
lone-ly for some-one who's lone-ly
too. Some-bod-y's too.

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George Olsen's New Ditty!

"CORNFED INDIANA GIRL"

(BUT SHE'S MAMMA TO ME)

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Orchestrations

50¢ AT YOUR DEALER
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RAID ON OWL CAFE; COLORED GIRL FINED

Indecent Dancing Alleged—
Jos. Reeves, Manager, Freed
—Lanigan's Denial

Joseph Reeves, 45, manager of the Owl Restaurant, 125 West 45th street, was freed in West Side Court by Magistrate Moses R. Ryttenberg, when arraigned on the charge of permitting "lewd and indecent" dancing on his premises. Thomas Gomez, 22, Filipino, bus boy, 148 West 145th street, pleaded guilty to a charge of vagrancy and was fined \$25. He paid the fine. Alberta Pryme, negress, 19 East 128th street, was also arrested on a statutory charge.

The three were arrested in the restaurant on warrants issued by Chief Magistrate William G. McAdoo. The raid was made early in the morning while the place was crowded. Detective Hubert Faust and Mary Michels, of Inspector Lyons' staff, conducted the raid.

Since the raid a uniform patrolman has been stationed in the restaurant.

The warrants were issued on affidavits submitted by Faust and Michels, who stated that they had visited the place several nights before the raid. With the alleged evidence they then went before the Chief Magistrate and submitted their data in affidavit form.

Faust testified in West Side Court that he was accompanied by Mrs. Michels. He stated that the "High Yellows" were in line and would do what he termed as a serpentine dance.

How They Danced

Each separately danced, he testified. They would roll their eyes, quiver and shake like a serpentine dance. Money, he said, was being thrown to them by the men patrons. He said that only men were in the restaurant. He went upstairs and the bus boy, Gomez, he said, propositioned him.

When he came down to the dance again Miss Pryme spoke to him. Gomez was charged with, at first, acting in concert with Reeves. This was subsequently changed to the vagrancy charge.

Reeves denied the allegations. He knew nothing of the dancing, he said. His duties, he went on, were to take care of the diners in another part of the ground floor. As manager and secretary, he narrated, his job was to see that discipline was maintained in the place.

He said he worked for 15 years with Reisenweber's, for five years with Flo Ziegfeld at the Frollo. The court wanted to know why Reeves was not arrested at the time of the alleged violation and not later. Faust offered some lame excuse.

Jack Lanigan, reputed proprietor of the Owl, decried the action of the police. He scored their methods. Lanigan stated he never knew of the actions of the Philippine. Never would he permit the "colored" girls to sit with the male diners, he said.

New Cabaret in Salt Lake

Salt Lake City, April 6. Shay's Cafeteria, operating for some months as a dance hall in the evening, has changed its name to Shay's Cabaret. Dick Forscutt and his novelty band will be featured. The Louvre, the other cabaret of this city, located on State street, has been operating for many seasons past. This year Bobby Green and his orchestra with Pat Casey, comedian, are featured.

Alderman Stand's Sea Grill

Alderman Murray W. Stand, from the 4th District, New York, will reopen the Sea Grill restaurant, padlocked with the Federal ban due to expire shortly.

This is the restaurant which the late Benjamin Salvin ran until the Government stepped in.

Chinese Opposition

Stiff competition obtains on Broadway among the chink restaurants, all offering revues and dance bands to a \$1.25 and \$1.50 table d'hôte dinner take, and all seemingly doing business because of the large capacities.

The Moulin Rouge reopened March 31 with Paul Specht's orchestra and a vaudeville show to be changed weekly, while Chin's, in the Hotel Claridge, had its formal opening the same night with an Elmer Grosse band unit and a floor show. The Chin Co., operating Chin Lee on 49th street, and the Moulin Rouge are in direct competition.

The old Palais Royal, now Palais D'Or, has an elaborate floor show, produced by George LeFevre, titled "Trip Around the World," with Irwin Abrams' band furnishing the dance music. The new Times Garden on Broadway and 48th street, and Yeong's on 49th and Broadway (old Churchill's) both have elaborate revues and dance bands.

At none of the places does a covert charge obtain.

Albany Night Club Fight

Albany, N. Y., April 6.

Three men were slashed in a free-for-all fight in one of Albany's night clubs in Hamilton street early the other morning. One of the injured is Jack Johnson, known in the prize fight ring as the "Iron Man." Tony Camera, the proprietor, was cut on the head and Clarence McCabe, patron, was stabbed in the back. Eleven persons, including patrons, members of the orchestra and workers, were questioned. Later, six were arrested on charges of breach of the peace.

Abe Johnson, brother of Jack Johnson, told police the fight started when he attempted to give a vocal selection on the dance floor. Camera, the proprietor, protested and argument followed, resulting in the melee. About 20 of the patrons left the place before the police arrived. Abe Johnson was arrested on a charge of assault in the second degree.

Clubs, knives and at least one revolver were brought into play during the mixup.

DANCERS AT PALACE

Ted Trevor and Dina Harris are at the Albee, Brooklyn, next week and come into the Palace April 22 with Carl Fenton's Brunswick recording orchestra assisting.

Miss Harris' sister, Peggy Harris, and Carl Hyson, doubling from the Lido, with the Davis-Akst orchestra, played the Palace recently.

Kenwood to the Fore

Chicago, April 6. The Kenwood Village cafe, located at 39th and Cottage Grove, is trying to pick up the trade formerly held by Collisimo's, now padlocked for liquor violation. In the way of entertainment it is featuring the Kenwood Village Frollics, produced by Roy Mack, and including Marie White, Babe Sherman, Mary Colburn, and Al Reynolds as master of ceremonies.

THOS. LEE IN REFORMATORY

Thomas Lee, cabaret musician, of 6 West 135th street, was arraigned in Special Sessions on a charge of violating the Sullivan Law.

On the recommendation of the District Attorney Lee was discharged and turned over to Elmira Reformatory where he must finish a sentence on a previous conviction.

Pad' Strand Reopening

The Strand Roof, under the EMAS Meyerowitz management, is slated to reopen this week, with the expiration of the padlock. The management has posted a \$1,000 bond to insure against further violations of the Volstead act.

The Strand was originally padlocked for six months, the period being subsequently lessened to five months.

It is a "family" type of cabaret, drawing a large suburban patronage and not particularly "wise" in its atmosphere, but one of the best money-makers with the liquor thing deemed unnecessary at the place.

STOMACH PUMP SAVES PEGGY STRATTON'S LIFE

Night Club Hostess Tried
Lysol in Taxicab—"Too
Many Parties"

"Too many champagne parties are killing me," Anna Stratton, 25, of 132 West 47th street, hostess in a Broadway cabaret, is quoted as saying as she drained most of the contents of a four-ounce bottle of lysol in a taxicab at Broadway and 50th street. She was raced to Roosevelt hospital and given a liberal stomach pump. Later her condition warranted her being taken home.

Miss Stratton, known as "Peggy Davis" and "eggy Stratton" has appeared as hostess in several night clubs. Until the time she tried to end her life, she was said to be employed in a club on West 43rd street. This is the third unsuccessful attempt Miss Stratton has made to end her life. The last time was following a New Year's party at the Felix-Portland Hotel, where she was living then.

Arell Pouisset with Her

Miss Stratton was accompanied by Arell Pouisset, 181 West 238th street. The latter was accompanying Peggy home. As the cab reached Broadway and 50th street Peggy said she wanted to get some face powder. The cab was halted. She returned and told her consort she had procured the powder. Instead she had purchased the poison.

While her companion's attention was attracted out the opposite window of the cab he heard Miss Stratton scream. She had the bottle to her lips and most of the poison had been drained. He dashed it to the floor of the cab and gave the caddy instructions to hurry to the hospital.

There, Pouisset waited in the reception room while the doctors worked over Miss Stratton. She remained unconscious. When partially revived she quoted the champagne excess.

Detectives Patrick Maney and Patrick Flood questioned Pouisset at the Hospital. At first he was uncommunicative. He was invited to the detective bureau, where he soon narrated the entire story. He could offer no reason why Peggy cared to end her life. She carried a photo of herself taken last summer at a country resort. She gave as her address the Felix-Portland. There it was stated she quit two months ago.

CABARETS

Al and Jack Goldman have closed a 10-year lease for the Hoffman Park Inn at Lynbrook, L. I., on Merrick road, which they will open as a roadhouse May 1. It will be renamed Castilian Grove. Al and Jack are now operating the Castilian Gardens, the former Pelham Heath Inn, on Pelham parkway, New York.

In the new show being staged at the Moulin Rouge, Chicago, Eddie Lowry remains as master of ceremonies. Included among the entertainers are Helen Doyle, singer and dancer; Sylvia De Vere; Jimmie Ray, the 16-year-old Charleston wonder; Paulette La Pierre; McClellan Sisters; Murray and Wagner; Rubin and La Rue; and Hazel Green, blues singer.

Phil Walsh and his "Hollywood Scandals" revue are at the Italian Village, Los Angeles. June Chapel, Bernice Snell and the "Ace of Spades" are featured.

Whiskey Prices Up

Bootleggers expect an increase in the liquor quotations for whiskey, commencing this month and slowly but steadily rising during the summer.

At present Scotch is around \$48 for handlers of five lots or more among dealers, and rye stands at its former scale, \$30, up to anything anyone will pay.

Liquor men state there is little "cutting" being done with Scotch at present, but that rye is being sliced in two on the way here.

CABARET REVIEWS

FRIVOLITY CLUB

Since George West took over the Frivolity he has gone in for considerable exploitation to build up this advantageously located room on Broadway at 52d street. He has been switching his bill from time to time, with Jack Denny and his since-established Brunswick recording orchestra as the holdovers.

Beth Challis, with her husband-accompanist, Eddie Lambert, at the Ivories, is the new feature, coming over from the Avalon Club, up the street. Miss Challis, with considerable vaudeville experience and stage schooling, knows her p's and q's in selling a pop ditty. Her repertoire evidences judicious choosing of her numbers with an eye to newness and novelty of lyrics. And she enhances the lines considerably on her own through personal delivery.

Hal Hixon, from revues and also a cabaret standby, is an affable master of ceremonies. On his own he steps briskly and does a comedy idea in back somersaulting on the slippery floor that makes for unusual hilarity. As a confederate he puts the talent through its paces in nice style.

A new team, Cyril and Virginia d'Ath, a personable and highly attractive couple, both of blonde appearance, are the dance attraction. The team possesses class and ability. It is only a question of time when they will assert themselves if properly routinized. Incidentally, although making a very fetching pair, their relationship as man and wife is not particularly good showmanship for the cafes, and a new billing to sever their Mr. and Mrs. hook-up might be advisable.

Mildred Enright, soprano-prima donna, did several numbers engagingly. Kitty White, a cute Charleston expert with a new idea in the syncopating dance delivery, scored big on her own. She does a genuine southern version of the South Carolina dance and is a wow to the wise mob, who have seen all sorts and conditions of the Charleston.

Another song-and-dance specialist is Violet McKee, out of "Artie's and Models," who scored.

The Denny band is the same ultra-syncopating outfit, playing the show in great style and doing well on the dance music. As before, the absence of the brass section is noticeable, but the "hot" reed and piano work makes for it satisfactorily. Abek.

MADRID, PHILLY

Philadelphia, April 3.

The other of the only two cabarets you ever hear about over here. The remaining member is the Piccadilly.

This is a warm and inviting room, seating around 200 and apparently at \$2 cover, currently presided over by George Stone as master of ceremonies. Besides Stone, there is Chic Barrymore, songstress, and two chorus girls from a musical playing in town.

Stone makes no bones about announcing that he came into town with Shubert's "Hello Lola," which musical went from here to Cain's without a stop. Stone then hopped in to supervise the floor show when that piece closed. Due to a pleasant personality and a sense of restraint he is a likely prospect as a fixture. Miss Barrymore is a veteran cabaret performer while the two choristers hoof it a bit, and that's the show.

This establishment also follows the Chicago idea of running the program in sections. The performers are on around 12 and again at one, the latter show evidently being to hold the customers as there's a one o'clock stop against public dancing in this town.

Quite a contract between this establishment and the Piccadilly. What their comparative standing is in weekly gross could not be ascertained although from a transient viewpoint the Madrid is seemingly closer to the solution of supper entertainment as regards Philadelphia. The Piccadilly's performance is "fresh," while this display is more apologetic and not nearly so sure of itself. No broadcasting "mike" in evidence.

Miss Barrymore's schedule is two songs upon each showing, always finishing with a Charleston. Well able to take care of herself on a floor, this girl gets rid of pop lyrics in a likeable manner and seems a favorite here. The choristers from the musical show also appear twice, one adhering to nice tap work and the other Charlestoning after previously doing a double number with Stone. Both girls have appearance, are a valuable addition to the Madrid entertaining corps besides comprising a "plug" for their show through the announcement, although the girls are working under cover from their management.

Friday night (Good Friday, too) a fair assemblage of patrons. Enough to register that business must be normally okay. When seen Stone was working under a disadvantage, having dislocated a knee and forced to eliminate his principal

accomplishment, dancing. However, he looks good, handles himself well, is not presumptuous and appeared to win good will without effort.

Ralph Jackson's "Nighthawks," a nine-piece band, is the present musical unit but are due to be succeeded next week (April 5) by the "Coronians," or some such name as that. The Jackson outfit panned out standard dance fare, not particularly inspired, but in this respect the Piccadilly would seem to have an edge between these two local and leading cafes.

The Madrid is under the same management as the Beaux Arts in Atlantic City, phrased solicitation for the latter place making that apparent.

Skig.

THE NEW WORLD

Atlantic City, March 30.

The New World is a black and tan, situated away from the Boardwalk and in a part of A. C. that is devoted to the colored population. It has a master of ceremonies by the name of Wm. A. Ramsey, a slick colored boy with a flair for kidding and bit of fairly clever acting, which he displays in the presentation of "Tea for Two," which he puts over with one of the three girls that form the background of the show. Each of the trio is of the fairly light variety, and, in addition, there is a fourth girl, rather dark, who handles numbers. The girls are Blondina Stiers, Tay Titus, Geneva Burles and Marie Moore.

For a "hot" Charleston there isn't a thing in the world that can beat the show that they stage here. It is a "coin" place, and two-bits thrown on the floor keeps things going. Everyone seems to know this, and while the Charleston was on there must have been nearly \$50 in quarters and halves from about four to five white parties that were in the place.

Table work is "in." There being one girl that does a "hot" grind for the customers and they eat it up. Her "Work Is Play" lyric is a darn and oh baby some rough. After the first session, the "gang" usually comes back the next night taking along an out-of-town sap-o-dill to give him "the works," and they rib up the performers to "pin it on" for the boys, always staking in advance.

The floor dough is placed in a box with the orchestra declared in on the cut. There are five boys in the music combination, doubling practically everything. It is a hot band, the title being The Six Wild Vacuum Tubes. The personnel being Billie Overton, piano and director; Egbert W. Nichols, saxophone; De Slide, trombone; Docka-vence Hart, Jr., trumpet; "Buck" Kelly, drums, and Dick Kunard, banjo. "Mom" Kelly, the blind wife of the drummer, exercises a supervision over the girls of the show when they are off the floor.

The New World starts early and runs until the whites are unconscious. It's a kick and possibly the fastest thing there is on the shore.

Fred.

CASTILLIAN GARDENS

Al and Jack have transplanted their Castilian Gardens as a roadhouse label from Merrick road, Long Island, to Pelham parkway, Bronx. The former Pelham Heath Inn is now known as the Castilian Gardens. It was a successful trademark with the Goldman Bros. at the Lynbrook stand up until disposing of their property to the local Elks for a clubhouse. Al and Jack have not completely deserted the Long Island road, since they are slated to take over the Hoffman Arms May 15 and label it Castilian Groves, with George Freeman's Oklahoma Collegians, Bigelow and Lee, et al, going in.

The Pelham roadhouse is one of the class places on the parkway following the Goldman brothers' treatment. The investment before opening, in completely redecorating the premises, totaled \$55,000, toward which \$15,000 was donated by Henry Lustig, the owner of the property, from whom Al and Jack have the place under a 15-year lease. The difference was expended in redeco-

(Continued on page 47)

"Speak to Me Only with Thine Eyes, Oh, Halitosis, Halitosis"

Someone with a sensitive sniffer must have said that, but it doesn't take a sensitive nose to smell out the fact that a good

Novelty or Comedy Song

Will perk up your act considerably. They're easy to get. Just write me. Care of VARIETY, New York.

MIKE AUERBACH

Writer of Special Material

BACON & DAY
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO., INC.
GROTON, CONN.

HOTEL ACT AS "SHAKE" FOR CAFE COVER CHARGE

Another Arrest for Restaurant Guest Disputing Extra \$2 Per Tax

Every Sunday morning West Side Court seems to have a party of four or more patrons arrested for failing to pay dinner checks. Again this Sunday morning five persons, including two women were "barged" for not paying covert charges in a night club.

In this case the trouble occurred in the Russian Swan, 161 West 57th street. The manager, Rubin Arvarian, charged the five diners with disorderly conduct, contending that they refused to pay for their eats amounting to \$24. All but one girl spent the night in the West 30th street jail.

They gave their names as Ruth Kelly, 20, stenographer, 1420 Pacific street, Brooklyn; Catherine Sweeney, 19, stenographer, 12 Emmett street, Brooklyn; George Collins, 26, salesman, 410 Newkirk avenue, Brooklyn; Leo Finn, 28, salesman, 516 West 122nd street, and Charles Graff, 28, salesman, 121 Lafayette avenue, Brooklyn. They were charged with disorderly conduct in the police station.

Last week the prisoners were charged with violating a hotel act. Failing to pay for "grub and sleep." This is an excellent weapon for the cabarets and supper clubs to "shake" those who protest the "covert" charge.

Most of the police lieutenants will not entertain such charge. However, some will.

Finn, spokesman for the defendants, stated that they had consumed about \$15 worth of food and "soft stuff." Never, he declared, was he shown a menu with the "covert" charge of \$2. When the bill was submitted the amount came to \$24. Finn and his party protested the "covert" charge stating they had not been told of it nor did they see it. Without much ado the employees hurried to the street and returned with a blue-coat.

The establishment always assumes the responsibility of causing the arrest. Mr. Bluecoat is too smart. He is afraid of a boomerang and the garnishing of his salary for false arrest. The party sojourning to the police station where the guests are jailed until court arraignment.

In court the next morning Arvarian stated his case and displayed a menu card showing it plainly read \$2 "covert" charge. Finn said it was the first time he saw it.

The magistrate suspended sentence on the quintet when they promised to make good the entire bill. Finn tendered his white gold watch to Arvarian until he could get the necessary cash. Arvarian accepted it.

Alabam's Notices

Unexpectedly came the "notice" for the let-out of the entire male chorister contingent of the Club Alabam, New York. Some of the principals also received the walking papers.

Of the former masculine array of entertainers the only ones retained were Johnny Hudgins, Al Moore, Clarence Robinson and Johnny Vidal.

A new show will give the incoming chorus its chance.

54TH ST. CLUB CHANGES HANDS

Al Raymo has disposed of his interest in the 54th Street Club, which was taken over last week by the Schwartz Brothers and Bernstein. This trio also operate Ciro's and Club Richman.

Raymo's main reason of disposing of the uptown place is said to have been prompted by a desire to devote his entire time to Raymo's, Greenwich Village.

MOSS AND FONTANA BACK

Moss and Fontana returned to the Mirador, New York, April 5. The dancers have been in Florida in the interim.

Shifts in Colored Floor Show

Several changes have occurred in the colored revue at Ciro's. Walter Richardson and Blanche Galloway, principals, have been supplanted.

FLOOR SHOW OF 50

Chicago, April 6. The Frolics cafe is staging four complete shows nightly for the 15th edition of Roy Mack's Frivolous Frolics, produced in circus style. Included in the cast of 50 are Joe

Lewis, Julia Gerity, Howard and Fables, Cele Davis, Victor Chaplin, Bobby Pearce, Mildred Manley and Eddie Cox as master of ceremonies. A standard vaudeville acrobatic company, the Six Arabian Tip Tops, is also in the production.

CONNOLLY BUSY STAGING

Bob Connolly has opened a dancing school and has been engaged to stage the dances for William A. Brady's "Kitty's Kisses." He is also staging revues for Blossom Heath Inn and Shelburne Hotel, Brighton Beach.

CABARETS THE LEAST IN PADLOCKING CASES

A glance at the latest flock of padlocking suits filed by U. S. Attorney Buckner's diligent staff discloses that the cabarets are the smallest offenders in Volstead violations, although usually the target for the greatest publicity.

There are more speak-easy apartments, grocery and olive oil stores, cigar stands, soft drink and candy stores, and even radio repair shops peddling hooch on the side among the offenders than the restaurants and cabarets.

BALLROOMS

Salt Lake City, April 6.

Orlof Farr, formerly manager of the White City in Ogden, has taken over management of the Cinderella Gardens and Pleasure Park this season.

Sioux City, Ia., April 6.

Purchase of the Roof Garden, Sioux City dancing pavilion, by R. C. Knapp from Thomas Archer has been announced. The consideration, although not announced, was understood to be in excess of \$50,000.

Ogden, U., April 6.

"Moonlight" dances have been placed under ban here. They are forbidden by a city ordinance. Chief Jonathan Jones says he has notified managers of dance halls that the ordinance will be enforced. Complaints were received that the lights were too dim for the good of the youth, the chief said.

Ogden, U., April 6.

Mr. and Mrs. Joseph Gilles were recently awarded the championship in a contest here to determine the best dancers of the Varsouvienne. The Gilles are a gray-haired couple, but they danced the old time favorite with grace, poise and assurance.

Old-time dances are being revived here with enthusiasm. A series of such dances has been held and each has been a decided financial success to the promoters, the crowds increasing on each occasion.

CABARET REVIEWS

(Continued from page 46)

rating the interior with a Spanish motif to fit the Castilian billing.

With the atmosphere, the only thing that matters thereafter is a likely dance band and satisfactory incidental entertainers. However, for the \$1 covert the boys are giving the show quite a bit of attention. Bob Nelson as master of ceremonies, Gladys Sloane, songstress, and Beth Pitt, dancer, are the three stellar attractions, with the smart "Sleepy" Hall jazzists dishing out good dance music. Hall (Yale, '24), with his collegiate musicians, are a class asset, further noticed under New Acts.

The new Castilian Gardens, looking spacious and comfortable, with plenty of ventilation for summer comfort, seems set for brisk patronage this season.

Across the street the Pelham Heath Inn, nee Harry J. Susskind's Marigold Gardens, is direct competition, and reported doing fairly well the past few weeks, with Nat Martin's band on the dance end. With the new Castilian Gardens brightly lighted as it is, the Goldmans' place makes a greater external flash.

As for business, both of them should be able to hold their own.

There is no parallel condition around the New York roads as here. In spots there may be a roadhouse within one mile of another. That's also here with Woodmansten Inn, off the road to the east, but the Pelham Heath and Castilian are on opposite corners of the same intersecting roads. To the northwest, on the same Pelham road, these two roadhouses cut off City Island, California Ramblers' place and Hunter Island Inn, but to what extent the double road drop-ins will affect the other resorts thereabouts no one ventures to say.

If the Castilian and the Pelham Heath grow friendly enough to send business into each other when it is leaving either place, advising departing guests to see the place across the road they may be able to hold parties between the two all evening.

Pelham road hasn't had much business this winter. Too many night clubs for highwaymen, downtown. This road, which runs into the Roston road at New Rochelle, is heavily traveled in the warm months.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
Perot & Taylor
Larry Stryker
Bd
Bd

Avalon Club
May & Morris
Frankie Morris
Dobra
Yucona Cameron
Ed Gallagher, Jr.

Backstage Club
Johnny Marvin
Will Hollander
Teddy King
Andy Hamilton
Harry Nadell
Eddie Thomas

Beaux Arts
Jean Gaynor
Ed Michaels
B. Glaser Bd
Bd

Caravan Club
Arthur Gordon
Peggy O'Neill
Jane Gray
Estelle Le Vette
Virginia Roache
Marjorie Leet
Betty May
Mary Geyson
Florence Cryan
Jerry Friedman Or

Casa Lopez
V Lopez Orch
Fowler & Tanara
Mitchell Bros
Masked Countess
Jeanette Gilmore
Burns & Furan

Castilian Gardens
Bob Nelson
Gladys Sloane
Beth Pitt
Sleepy Hall Bd

Chantees
Alice Lawler
Arthur Brown
Eddie Joyce
Peggy Dougherty
Gee Olsen Bd

Chateau Shanley
Wm Oakland
Chateau Band

Ciro's
Ciro's Orch
Dot Rhodes
L Smith Bd

Club Alabam
Johnny Hudgins
Fowler's Orch
Jean Starr
Abbie Mitchell
Clarence Robinson
Al Moore
Roscoe Simmons
Johnny Vidal
Ruth Walker
Freddie Washington
Lillian Powell
Elida Webb
Ethel Moses
Vivian Harris
Madeline Odium
Gladys Bryson
Renee Harris
Gwendolyn Graham
Hyacinth Sears

Club Anatol
Grace Fisher
Rutha & Ramon
Muriel DeForest
Norma Gallo
Helen Henderson
Ruby Stevens
Jerry Dryden
Dorothy Shepherd
Dorothy Charles
Claire Davis
May Clark
H. Reiser Bd

Club Barney
Hale Byers Bd
Ellnor Keen
Borah Minneville
"Drusilla"
Kendall Capps
Edith Shelton
Club Deauville
Earl Lindsay Rev
Joe Roman Bd

Club Lido
Chick Endor
Billy Magn
George Walsh
Tommy Purcell
Davis-Alex Orch
Club Sans Gêne
Jerrys Rev
Joe Roman Bd
San Gêne S
Connie's Inn
Colored Revue
Connie's Band
Cotton Club
W. F. Rector
Eddie Rector
Ralph Cooper
Evelyn Shepard
Millie Cook
Hazel Cole
Annie Bates
Lorrien Harris
Pauline McDonald
Minnie McDonald
Jonah Dickinson Bd

Ethel Craig
Margaret Hellwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch

Everglades
Lindsay Rev
Al B White
Olive McClure
O'Brien S
Joe Condulo Bd

54th St. Club
Mory Mulhern
Dorothy Ramey
Harriet Townes
Mildred Kelly
Dolores Griffin
Peggy Hart
"Ripples" Covert
Francis Petkers
Frances Mallory
Ruth Sato
Nat Miller
Ann Page
Van Lowe
Dolly Sterling
Elaine Palmer
M. Speciale Bd

5th Ave. Club
Frances Williams
Bert Hanlon
Bobbie Cliff
Mignon Laird
Mabel Olson
Albert Burks
Johnny Clark
Edith Babson
Ednor Frilling
Maryland Jarboe
Helen Shepherd
Dorothy Deeder
Richard Bennett
Brown & Sedano
Harry Archer Band

Frivellity
Hal Hixon
Beth Chellis
Eddie Lambert
C & V D'Art
Violet McKee
Kitty White
Jack Denny Band
Hoff Brav
Billy Adams
Marguerite Howard
Paul Mazzola
Estelle Penning
Paul Haakon
Don Casa
Don Antonio & Mae
Frank Cornwell
Gus Anderson
Crusaders Bd

Katinka
Russian Revue
Balalaika Bd
Kit Kat Korner
Sally Fields
Art Franklin
E & M Beck
Helen Lavonne
Vivian Glenn
Ivy Bloom Bd

Knight Club
Lester Bernard
Frital Brown
Mirador
Fokine Ballet
Moss & Fontana
Eton Boys
J. Johnson Bd

Monte Carlo
Ted Rely Rev
Richie Craig Jr
Thelma Edwards
Sam Plaster
Sally Doran
Papi Regay
Marie Donia
Alva Morgan
Muriel Merritt
Flora Locust Sls
Mammy Jiny
Ruth Day
Trainer Bros
Rosa Gorman Band

Montmartre
Hubert's Perle
Flora La Breton
Trevia Huhn
M. Goodman
Wendlin Rouge
Richie Craig Jr
Wilson Sls
Ethel Sweet
Paula Adams
Paula Specht Orch

The Owl
Colored Show
Owl Orch

Parlanna
Odette Myrtil
Yvonne George
Loulou Hegoburu
Marta Kleva
Lido Bill
Marie Nittola
Carole Conte
Lina Gordini
Michel Dalmatoff
B. Selvin Bd
Lucienne Boyer

Parody Club
Van & Scherck
Gweny Jones
Linda Sls
Woodward & Lee
Ignatz Orch

Plantation
Florence M. Sls Rev
Will Volney Bd
Rendezvous
Sammy Sawyer Rev
M Goodman Orch
Richman Club
Harry Richman
Vivette Rugei
E Coleman Orch

Samovar Club
Vern Burt
Sid Clark
Belle Stanley
Mile Nadja
Blenda Ranson
Saxi Holtzworth Bd

Silver Slipper
Dan Healy
Dolly Sterling
Bigelow & Lee
Irene Swor
Carlo & Norma
Rose & Carroll
Cliff O'Rourke
Violet Cunningham
Violet Cunningham
Dolores Farris
S. Tucker's Play'd
Sophie Tucker
Ed Elkins Bd

Twins Oaks
Jack Waldron
Hazel Bowman
Amy Revere
Shadurkaya & K
Doris Vinton
Esther Muir
Tony Francesco
Edythe Flynn
Villa Venice
Emil Coleman Bd
Waldorf-Astoria
B & L Starbuck

Texas Guinan's
T Guinan Rev
Rube Kaelor
Mary Lucas

Baron Wilton's
Colored Show
Orch

Alamo
Florence Schubert
Frank Sherman
Lester Howard & C
Al Handley Orch

Waters Inn
Wells & Brady
Doris Robbins
Low Fink
Seymour & George
Carolyn Larus
Roselle Dorn
Merritt Ryan Or

College Inn
Ruth Eling
Maurice Sherman Or
Kenwood Village
Marie White
Rabe Sherman
Mary Colburn
Al Reynolds
De Quarte Orch

College Inn
Ruth Eling
Maurice Sherman Or
Kenwood Village
Marie White
Rabe Sherman
Mary Colburn
Al Reynolds
De Quarte Orch

Little Club
Marie Alvarez
Virginia Cooker
Myrtle Gordon
Robert K. Heen
E Brown Synco's
Dora Maughn
B B B

Parody Cafe
Phil Murray
Margie Ryan
Mena De Sylvia
Gladys Mintz
Clint Wright's Orch

Reverence
Maurine Marsellies
Dorothy & Anna
Jay Mills
Hale Kane
Eddie Gifford
Williams Sls
C Straight's Orch

Ramovar
Bud Murray Rev
Flo Lewis
Olivia O'Neil
Wayne Allen
Mary Mulbert
Eva Belmont
Henry Macdonald
Alma Hooker
Gene Woodward

Critlon
Tomson Twins
Revue
Lido Orch (B R's)
Town Club
Josephine Taylor
F. Whitman
Lew Jenkins
Sam Kahn's Orch

Kitty Reilly
Al Roth
Diane Hunt
Williams Sls
Dooley Sls
Ritchie Craig, Jr
Cliff O'Rourke
Hope Minor
Viola Cunningham
Billy Blake

Green Mill
Val Roberts
Gladys Cook
Addie Moran
Snell Orch
Cafe Lafayette
June Pursell
H. Owens Orch
Cotton Club
Frisco Nick
Will Mitchell
Elkins Orch
Mildred Washington

Green Mill
Val Roberts
Gladys Cook
Addie Moran
Snell Orch
Cafe Lafayette
June Pursell
H. Owens Orch
Cotton Club
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Clint Wright Orch
Palmer House
Ernest Evans Co
Gerald Levy Orch

Terrace Gardens
Hank & Lili
O C Edwards Orch
Henri Therien
Olive O'Neill

Baltimore
M Davis Band
Circus Carnival
Embassy Club
Davis Orch
Century Roof
Tambourine Tootles
Tim Crane
Tarraria & Collet
Tassie Martin

Cleveland, O.
Club Madrid
Adelo Gou
Harry Bloom

Culver City, Cal.
Plantation
Jack Klein
Woodbury Sisters
Isabel Lowes

Detroit, Mich.
Addison
Lee Morse
Eddie Cox

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Woodbury Sisters
Isabel Lowes

PICKING CINCY FOR CIRCUS OPPOSITION

Tent Shows Tumbling in at Opening of Season—1st Time for R-B-B

Cincinnati, April 6. This will be one of the hottest opposition stands in the country for outdoor shows this season, with signs of a billposting battle already in evidence.

The Hagenback-Wallace Circus paper is being spread for an engagement on the former City Hospital site in the downtown section April 29-30. And the Ringling-Barnum Circus already has up a raft of "coming" paper for showing on the old Cumminsville lot, May 29.

In a day or so lithographs and banners will herald the John-Robinson Circus at a ball park in Covington, Ky. (across the Ohio river from Cincinnati) April 29, and on a new lot in Oakley, a suburb, April 30. This means the American Circus Corporation will have two of its three shows playing Cincinnati April 30. Another flock of paper will announce the presentation of Miller Bros. 101 Ranch Wild West Show on the Cumminsville lot May 17-18.

It will be the first visit of the combined Ringling-Barnum circus in Cincinnati.

The former hospital grounds also will be occupied by the Greater Sheesley Shows (carnival) for two weeks, exclusive of Sundays, beginning May 10, and again for a week during the forepart of June for the presentation of Bob Morton's Circus under auspices of the Elks.

The Walter L. Main Circus, King Bros. 12-car outfit, will put in a day late in April at Lawrenceburg, Ind., about 15 miles below Cincinnati.

The local engagement will mark the curtain raiser for Hagenback-Wallace, which jumps to Portsmouth, O., May 1, and Grafton, W. Va., May 3.

The Ringling-Barnum Show plays Columbus and Dayton, O., the two days before hitting Cincy, from which it makes a Sunday jump to Cleveland.

After the R-B. agents refused to come across for the high privilege money wanted in Covington, the Robinson advance was offered a license for a much smaller figure. The Robinson circus will be the first to play the Kentucky city in some years. It also was the last to play there, the time being the final season the show was operated by the Robinson family. Gift was alleged by the city authorities to have flourished and as a result the license fee was boosted to a prohibitive degree.

Extra Features for S-F in Chicago

"Foodies" Hanaford and the Hanaford family, who have been playing vaudeville, left New York and will join the Sells-Floto circus for the summer. It opens April 10 in the Coliseum, Chicago.

For the CHI opening a number of added features are arranged. Orrin Davenport is staging some special equestrian numbers. Davenport will not go on tour.

The Sells-Floto outfit has engaged other riding acts beside the "Foodies" Hanaford act, with Oscar Lawander, Jr., one of them. Eddie Ward is already in Chicago putting on two riding numbers.

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SCENERY and DRAPERIES

FORRELL SCENIC STUDIO, Columbus, O.

INSIDE STUFF ON THE OUTSIDE

Excursion Boats Expect Busy Season

A phase of summer pleasure activity that looks as though it was going to have a very busy and anticipated profitable season is that of the excursion boats.

In view of this the Streckfus Steamers, Inc. (Delaware Corp.) has been organized to succeed the Streckfus Steamboat Lines, to operate a fleet of excursion boats on the Mississippi at New Orleans, St. Louis and northern river points.

Offices of the company are maintained at 508 International Life Building, St. Louis. Captain Joe Streckfus is general manager.

Forgot Dressing Rooms at Garden

The Ringling-Barnum and Bailey circus people figured that the new Madison Square Garden had been built with an eye to comfortably housing the outfit. Small wonder when the show moved in, the artists were surprised there had been no provision made for dressing rooms. The men's and women's rooms at the west end of the building were used in the emergency, compo board covering up and dividing the space for the feature performers. It is said the Ringlings were put out about the oversight and plan to build equipped dressing rooms by next season.

Another fault reported was the lack of drainage for the stock, quartered on the basement level. There is one wide runway leading from the lower floor to the arena as against two runways at the old Garden. It was feared that might hamper the handling of horses and animals but the performance is running without a hitch.

Ringlings Pass Up Coast

The Ringling-B. & B. circus will not play the Pacific coast this season. Last year for the first time since the shows were combined that territory was included. Long hauls and loss of stock in transit probably figure in a change this season. Considerable Texas territory and Florida have been added to the route instead.

33 Members in Repertoire Association

Since its inception under the auspices of Equity some few weeks ago the Tent and Repertoire Managers' Protective Association has enrolled 33 new members. Plus the original 13 they give the new organization 46 charter members.

George C. Roberson, president, is spending a great deal of time in Chicago attending to details in conjunction with Robert J. Sherman, the playwright.

CARNIVAL ROUTES

Metro Bros. Expo—Cambridge, Mass., 24.

Miller Bros. Expo—Baltimore, Md., 24.

Monarch Expo—Tuckahoe, N. Y., 17.

Max's Expo—Dowagiac, Mich., May 3.

Page & Wilson Expo—Kingsport, Tenn., 5.

C. E. Pearson—Ramsey, Ill., 26.

Nat Reiss Shows—Bristol, Tenn., 5.

Royal American Shows—Paola, Kans., 19.

Rubin & Cherry—Atlanta, Ga., 5.

Matthew J. Riley Shows—Emporia, Va., 19.

Royal Expo—Norborne, Mo., May 1.

Smith Greater Shows—Boswell, Pa., 24.

C. A. Wortham Shows—East St. Louis, Ill., 15.

E. G. Wilson Shows—Wyandotte, Mich., 28.

World at Home Shows—Lancaster, Pa., 17.

Woolfe & Henderson Shows—Brookshire, Tex., 5.

Wade & Schafer Shows—Tallahassee, Fla., 5.

Zeldman & Polle Shows—Savannah, Ga., 5.

Alabama Amus. Co.—London, Tenn., 5; Maryville, 12.

Boyd & Linderman Shows—Richmond, Va., 24.

Bernardi Greater—Charlotte, N. C., 10.

Bernardi Expo—Miami, Fla., 5.

Barlow's Big City Shows—Granite City, Ill., 7-10.

Bruce Greater Shows—Richmond, Va., 10.

Copper State Shows—Jerome, Ariz., 5.

Dodson's World Fair Shows—Waco, Tex., 5.

Dyckman & Joyce Shows—Camden, N. J., May 3.

Noble C. Fairley Shows—Rogers, Ark., 5.

Harry P. Fischer Shows—Toledo, O., 15.

Florida Tip Top Shows—Daytona, Fla., 5.

W. A. Gibbs Shows—Afton, Okla., 10.

Great White Way Shows—McGehee, Ark., 5.

Gold Nugget Shows—Augusta, Ga., 5; Rutherford, N. C., 12.

Greater Sheesley Shows—Bessemer, Ala., 5.

A. W. Howell Shows—Kalamazoo, Mich., 21.

Isler Greater Shows—Chapman, Kan., 24.

Kau's United Shows—Newberry, N. C., 5.

Ketchum's 20th Century Shows—Little Ferry, N. J., 5.

Levitt-Brown-Huggins Shows—Seattle, Wash., 17; Wenatchee, 26; Bellingham, May 3.

Nat Reiss Shows—Bristol, Tenn., 5.

Bernardi Exposition Shows—Miami, Ariz., April 6; Safford, 13; Lordsburg, 20.

Rubin and Cherry Shows (24 flat, 2 box, 2 stock, 10 coaches. Total, 38 cars.) (Junction report.)

Johnny J. Jones Shows—Durham, N. C., week April 20.

MICH. FAIRS

A list of all fairs in Michigan, with dates, follows:

Chatham, Sept. 6-9; Allegan, Aug. 24-27; Alpena, Sept. 21-23; Stan-

dish, Sept. 21-24; Armada, Sept. 21-24; Benton Harbor, Oct. 4-8;

Hastings, Aug. 31-Sept. 3; Cara, Aug. 23-28; St. Johns, Sept. 7-10;

Stephenson, Sept. 21-24; Croswell, Aug. 21-Sept. 3; Davison, Aug. 31-Sept. 4; Escanaba, Sept. 14-17; Nor-

way, Sept. 3-6; Charlotte, Sept. 28-Oct. 1; Petoskey, Sept. 7-10; Mont-

rose, Sept. 6-9; Fowlerville, Oct. 4-8; Big Rapids, Sept. 28-Oct. 3;

Centerville, Sept. 20-25; Ithaca, Aug. 31-Sept. 3; Ironwood, Aug. 31-Sept. 3.

Hillsdale, Sept. 27-Oct. 2; Houghton, Sept. 28-Oct. 2; Bad Axe, Aug. 31-Sept. 4; Imlay City, Sept. 14-17;

Ionla, Aug. 16-21; Tawas City, Sept. 14-17; Mt. Pleasant, Aug. 23-27;

Jackson, Sept. 13-16; Kalamazoo, Sept. 14-18; Adrian, Sept. 20-24;

Howell, Sept. 7-10; Bear Lake, Sept. 21-24; Marquette, Sept. 7-11; Scott-

ville, Sept. 15-17; Lake City, Sept. 29-Oct. 1; North Branch, Sept. 21-24;

Bay City, Aug. 30-Sept. 3; Cadillac, Sept. 13-17; Northville, Sept. 21-25;

Millford, Aug. 18-21; Hart, Sept. 21-25; Brohman, Sept. 18-21; Marne, Sept. 14-17.

Millersburg, Sept. 15-17; Saginaw, Sept. 12-19; Sandusky, Aug. 31-Sept. 3;

Manistiquia, Sept. 21-24; Owosso, Aug. 24-27; Holland, Aug. 24-27;

Stalwart, Oct. 1-3; Three Oaks, Sept. 1-4; Cass City, Aug. 17-20;

Hartford, Sept. 28-Oct. 3; Ann Arbor, Aug. 31-Sept. 4; Grand Rapids, Aug. 30-Sept. 4.

Paris Circus Bills

(For April)

Paris, March 22

Cirque de Paris

Inaudi (calculator); Barrios, Poppescu troupe (bar); Original Elysee troupe; Gray and Gray (cyclists); Niccolietos (aerial); Pissutti; Pompotti trio (Spanish clowns); Manetti-Chapley-Coco (clowns).

Medrane

Canadas (wire); Miss Mamie (equestrian); Adriaus (acrobat); Miss Tamara, trapeze; Eddy Wed, haute école; Taia-Tsima, equilibriste; Chocolat-Loulou-Atoff, clowns; Banward troupe, gymnasts; Harry Carra, equestrian; Chester Kingston; Five Anseroula, acrobats; Albert Carra, horses on wheels; Doublasse company, acrobats; Stadium Troupe; Carlo-Mariano-Porto, clowns.

KENT'S CIRCLE STOCK

Chicago, April 6

With Blismark and Regent as his main stands Richard Kent will, with the advent of warm weather, start a summer season of circle stock in North Dakota and Minnesota.

Mr. Kent intends to present a new play every two weeks making a circuit of 13 towns on a one-night basis with Sunday the day of rest.

This is quite an undertaking for a tent show and will mean incessant travel.

IOWA FAIR DATES

Des Moines, April 6.

Dates of nearly 100 county, district and sectional fairs throughout Iowa in the fall of 1928 were scheduled by A. R. Corey, secretary of the Iowa State Fair Association, this week. The dates cover all the principal fairs and farm gatherings of the season.

The Iowa State Fair, the event around which all the lesser ones revolve, is scheduled for Des Moines, Aug. 23-Sept. 3. Simultaneously with the announcement of the fair dates came the announcement from Fort Dodge that Karl L. King's municipal band of that city had been engaged for seven of the principal fairs in the state—the Iowa State, Hawkeye fair at Fort Dodge, Atlantic fair, Marshalltown fair, Interstate fair at Sioux City and the Spencer fair.

Dates for the state's various fairs follow:

Adair County Fair—Greenfield, Sept. 14-17.
Adams County Agricultural Fair—Corning, Aug. 16-20.
Allamakee County Fair—Waukon (date not set).
Audubon County Fair—Audubon, Sept. 13-17.
Benton County Fair—Vinton, Aug. 23-26.
Cedar Valley Fair and Exposition—Cedar Falls, Aug. 17-20.
Dairy Cattle Congress—Waterloo, Sept. 27-Oct. 3.
Boone County Agricultural Fair—Boone (date not set).
Bremer County Fair—Waverly, Aug. 21-Sept. 2.
Aurora Agricultural Fair—Aurora, Sept. 7-9.
Buchanan County Fair—Independence, Aug. 17-20.
Buena Vista County Fair—Alta, Aug. 17-20.
Storm Lake Fall Festival—Storm Lake, Oct. 5-8.
Butler County Fair—Allison, Sept. 6-9.
Calhoun County Fair—Mansion, Aug. 24-26.
Rockwell City Fair—Rockwell City, Aug. 3-6.
Four Counties Fair—Coon Rapids, Oct. 5-7.
Cass County Fair—Atlantic, Sept. 6-10.
Cedar County Fair—Tipton, Aug. 31-Sept. 2.
North Iowa Fair—Mason City, Aug. 14-20.
Pilot Rock Plowing Match—Cherokee, Sept. 8-9.
Big Four Fair—Nashua, Aug. 24-27.
Clay County Fair—Spencer, Sept. 28-Oct. 2.
Elkader Fair—Elkader, Aug. 17-20.
Clayton County Fair—National, Aug. 31-Sept. 3.
Crawford County Fair—Arion, Sept. 8-10.
Tri-County Fair—Perry, Sept. 13-17.
Davis County Fair—Bloomfield, Sept. 7-10.
Pulaski Agricultural Fair—Pulaski, Oct. 5-8.
Delaware County Fair—Manchester, Aug. 31-Sept. 3.
Tri-State Fair—Burlington, Aug. 9-14.
Dubuque County Fair—Dyersville, Sept. 6-9.
Fayette County Fair—West Union, Aug. 23-27.
Franklin County Fair—Hampton, Aug. 24-26.
Guthrie County Fair—Guthrie Center, Sept. 21-24.
Hamilton County Exposition—Webster City, Sept. 6-10.
Four Counties Agricultural Fair—Ackley, Sept. 6-10.
Iowa Falls Fair and Festival—Iowa Falls, Oct. 6-7.
Harrison County Fair—Missouri Valley, Sept. 14-16.
Henry County Fair—Mt. Pleasant, Aug. 16-20.
Winfield Fair—Winfield, Aug. 3-6.
Howard County Fair—Cresco, Aug. 16-20.
Humboldt County Fair—Humboldt, Aug. 21-Sept. 3.
Jasper County Fair—Newton, Sept. 20-24.
Anamosa District Fair—Anamosa, Sept. 7-10.
Keokuk County Fair—What Cheer, Aug. 23-26.
Kossuth County Fair—Algona, Sept. 6-10.
Marion Interstate Fair—Marion, Aug. 17-20.
Columbus Junction Fair—Columbus Junction, Aug. 30-Sept. 3.
Louisa County Fair—Wapello, Aug. 24-27.
Southern Iowa Fair and Exposition—Oskaloosa, Sept. 4-11.
Central Iowa Fair—Knoxville, Aug. 16-20.
Mills County Fair—Marshalltown, Sept. 11-16.
Union District Fair—West Liberty, Aug. 21-25.
O'Brien County Fair and Livestock show—Sibley, Sept. 7-10.
Clarinda Fair—Clarinda, July 19-23.
Shenandoah Fair—Shenandoah, Aug. 9-12.
Palo Alto County Fair—Emmetsburg, Sept. 14-17.
Brooklyn Agricultural Fair—Brooklyn, Sept. 21-23.
Sac County Fair—Sac City, Aug. 10-13.
Mississippi Valley Fair and Exposition—Davenport, Aug. 15-23.
Shelby County Fair—Harlan, Aug. 16-20.
Sioux County Fair—Orange City, Aug. 23-26.
Tama County Fair—Bedford, July 26-31.
Van Buren County Fair—Keosauqua, Sept. 13-17.
Wapello County Fair—Elkton, Aug. 24-27.
Warren County Fair—Indianola, Aug. 17-20.
Wayne County Fair—Corydon, Aug. 23-27.
Hawkeye Fair and Exposition—Fort Dodge, Aug. 21-27.
Winnebago County Co-operative Fair—Forest City, Sept. 7-11.
Winnebago County Fair—Decorah, Aug. 10-13.
Interstate Fair—Sioux City, Sept. 18-24.

"FONTANIA" CLOSING

"Fontania," historical pageant depicting the history of Florida, will close after 12 weeks at Miami Shores, Florida. The performances were given at the Teatro de Alegria, designed along with the pageant by Arthur Voegtlin.

The realty company which backed the Voegtlin enterprise had \$5,500 on deposit with Equity, guaranteeing salaries and transportation to the players, numbering 60. This money was called on and Equity arranged for return passage by boat.

Salaries for the final week will probably be paid here by Equity.

CIRCUSES

John Robinson

(12 flats, 6 stock, 6 coaches, 1 adv. Total, 25 cars.)
Lexington, Ky., April 26; Frankfort, 27; Paris, 28; Covington, 29.

Gentry Brothers

(3 coaches, 2 stock, 4 flat, 1 adv. Total, 10 cars.)
Bardonia, Ky., 14; Lebanon, 15; Richmond, 16; Beattyville, 17; Hazard, 19; Fleming, 20; Jackson, 21; Irvine, 22. (On another R.R.) Appalachia, Va., 28; Gate City, 29; Bristol, 30.

PARK BOOKINGS

Irwia Abrams, director of his orchestra at the Palais D'Or, New York, has booked a 10-piece band for Luna Park, Coney Island, this summer, and another jazz septet for the Hollywood hotel, West End, N. J.

WEAF is running a direct wire into the Palais D'Or next week, to pick up the Abrams' dance music. Via WJZ, the orchestra has built up an enviable radio reputation.

SUBURBAN STUFF

(Continued from page 1)

chelle-way is that the N. R. police benefit is going to be held in Marcus Loew's theatre, for the first time giving M. L. the break on the publicity that goes with such a local affair and certain to make Mr. Loew a bigger fellow up there personally.

Albee expects to have a new theatre in New Rochelle. With Loew's holding the biggest local event it's removing some of the fancy feathers right out of the Albee cap.

Advance fanfare in New Rochelle is that it will be a Flo Ziegfeld show for the benefit of the New Rochelle police, with two jazz bands as a musical feature.

It has been since noised about that the bands that Ziegfeld will send to New Rochelle will be that of Will Vodery's (all-colored) and the Art Hickman outfit. As they were with the "Palm Beach Follies" it is believed that some of the revue features of that P. B. show recently closed will be displayed in the N. R. benefit.

In N. R. nowadays Ziegfeld and Loew are getting the local praise while "Mr. Albee" is not even mentioned.

Mr. Albee lives in Larchmont during heat and yacht period.

Old Circus Man's New Show

Hoosick Falls, N. Y., April 6. Thomas Finn, one of the grand old circus men of the east, starts out his new show May 6, opening in New Hampshire.

Finn has been operating circuses and shows in the eastern part of the country for years and has been more successful than most of the road troupers. One of his old reliables was "Uncle Tom's Cabin."

Ringling-Barnum-Bailey Circus

Charleston, hey hey! They are doing it all over the big show—bare back, tight wire and any way except on a dance floor. High school horses pull the broken time stuff, and the elephants, too.

The Ringling Bros.-Barnum & Bailey combined circus is thoroughly thoroughbred. That goes for the performers, the stock and the people who run the outfit. Outdoor showmen from foreign lands, here last year to look the circuses over, rated the Ringlings' show the leading circus of the world. Which explains why the circus moved into the new Madison Square Garden and opened without a hitch. It was just making another stand for this bunch. There were handicaps and embarrassments.

The circus crew felt the new Garden had been built with an idea of fully accommodating the Ringling show. They found only one runway to the lower floor instead of two as at the old Garden, and for a time nobody expected to get the people, stocks and props in and out of the arena on schedule. No drainage was arranged, and on top of that no provision was made for dressing rooms. Before the circus comes back next year the Ringlings will see that is corrected.

However, on the first night (last Wednesday) the show was out at 11.05. Ten minutes had been cut from the first afternoon show and 25 minutes from the dress rehearsal performance. No visible excitement among the directors. The lighting problem had not been worked out. As a matter of fact, the new Garden is profusely equipped with lights, but the spots were not properly arranged.

The wild animal acts, which featured the opening of the circus for the last four or five years, are entirely out. It's a question if they were missed, but the show moved along smoother without them. A surprising feature of the first night performance was the poor house. It was never capacity at the old Garden and the new building has nearly twice the capacity, yet the crowd looked slim. Opening in the middle of Holy Week (later than usual) and a rainstorm may have held down patronage.

The spectacle was topped by an equestrian exhibition in which 118 horses went through evolutions programmed as a "garland cavalcade," and was a real sight. It followed the pageant, which had "Jeweled cars" drawn by baby elephants. The cars and floats, principally used out of town, were designed by Fred Worrall. The parade of freaks indicates the Ringling idea of duplicating acts. There are three fat women—and how! All started around the track, but the real champ among the fat dames quit when half around. And the old boy himself, Zip was on the job. He chewed the rag with Fred Bradna before ducking into one of the side entrances. The freaks are quartered downstairs, flanked by the caged wild animals on either side of the cemented basement.

Five rings are used now and then during the performance, the two platforms being built low for that purpose. George Denman, still in charge of the elephants, started the Charleston stuff with the big babes.

Aerial Girls
The individual performances then commenced. Up on the trapeze were a flock of girls doubling out of other acts, also Mons. Schubert, Jenny Rooney (what a peachy girl she is!) was among those billed only with first names.

Far at the end was "Miss Winnifred," one of the Colleano family. She amazed with a flying heel grip on the trapeze, then made a leap to the webbing, working over a net. Much later in the show and similarly hidden at one far end was Albert Powell, Jr. His absolute balance and sureness were a revelation. The Ringlings can move either act into the middle sector and throw the spots on them for their respective specialties.

The first of the equestrian displays then took the three big rings, with Ella Bradna in the center. She quite surprised by having bobbed her blonde hair. Mme. Bradna always supplies some of the class of the circus, and she looks as good this season as ever. The bird ballet idea has been retained. With her and chief among the acts is "Zero," the huge Alaskan mastiff, for whom Tom Mix offered \$5,000. The Rieffensch, with their pad turn, occupied the first ring, billed as the Mitzi. The other ring held the Ernestos, billed as the Edithos. Both acts earned good rating and both appeared later in different equestrian routines. The Pallenberg bears followed, with some new stuff, starting with a rowing bit, which amused, as did one frisky bear on a hobby horse fashioned like a bicycle.

Singles on Early
The show again presents two outstanding features—May Wirth and Lillian Letzel. Miss Letzel was first to appear alone in the arena, actually going on No. 4 in point of

acts. The little aerial wonder went aloft while they were experimenting with the lights. Her ring work was accomplished with the same snap that is Letzel's. The sensational body throws had the accompaniment of the band, no count being taken and announced, as heretofore.

May Wirth's single was four numbers later. The darling little Australian star offered something new—really a tone of the times—by doing the Charleston on the bare back of her rapidly circling white horse. It is said there were few rehearsals of the bit, certainly difficult because the horse is trained to run at different pace. Miss Wirth went through her entire routine without a miss—straight jumps and somersaults. And those flashing roundouts at the finale sent the nervy girl down the track to her dressing room with a rattle of hand-clapping. May Wirth is the greatest of equestriennes. There never has been her equal and maybe never will. And the Ringlings, knowing that, admit it on the program billing.

Con Colleano, another Australian marvel, was sixth in the running order of performance displays. He was programed along with four other turns, but the latter were taken out and the great wire walker appeared alone, as should be. Colleano pulled a real Charleston on the steel strand, and finished with back and forward somersaults. For a man who never uses a balancing device of any kind Colleano's forward is amazing even to hard-boiled circus people. He takes a real chance of injury, but, in addition to his daring, Colleano is a showman.

Between Miss Letzel and Colleano the high school horses or manage display was spotted. Some good-looking girls on the prancers, and the display seemed more interesting than heretofore. Perhaps the equines are high-stepping the same as before, but Charleston music emphasized that feature.

Again "Daddy" Miller skipping backward in front of "Missouri Girl" took the honors.

Alf Loyal's dogs dolled up like miniature horses furnished a bit of comedy during the manage display, the dogs being worked by his daughter for the first time. The Loyal act proper, with a police dog now featured, was some numbers down the program, flanked by the two Huling Brothers seal performers. "Toque," the star dog of the Loyal train, is dead and a new somersaulting canine is being trained.

Flock of Wire Walkers

A display of five wire acts followed the wild west exhibition, which is spotted in the middle of the program. Berta Beeson, incognito, was in the center. On the ends were Bert Sloan and Maximo. In addition were three girls of the Nelson family billed as "The Rosinas" and Ramona Ortiz. The latter is a Mexican girl who appeared in a costume that was drab in color and all out of order. Properly dressed she might stand out, working from tight to slack wire without a balancing pole or parasol, rare among women wire artists. Sloan's speedy steps attracted attention and his finishing bits followed an announcement from Lew Graham.

Four girls are doing "Pinwheel" this season. Formerly only one girl did the circling stunt. Among them is Vera Bruce, who went aloft for the first time. She is in the Wirth Family act. The others were billed as Mlle. Silboni, Mlle. Ruby and Marian Bordner. The statue interlude followed with no change over last year noted. With the wild west riders were the ropers, led, of course, by Cy Campton, who probably larks more horses at one time than any man in the world. Huff Brady got a slice of attention, too.

The perch display had the same names as used last year, but a good-looking girl was up high on one perch and that was a novelty. It turned out to be one of the Nelsons, appearing with the Andressens. The others were the Jahns, Karoll Brothers, Thommen Brothers and Oliveras Brothers. The comedy acrobatic display had most of the standbys present, but a new entrant was Maximilian Kidd, who mounted a rope to the girders, monkey fashion by his toes. That while the Four Comrades, Harry Rittley, Pete Mario Trio, Hart Brothers, Nelson and Nelson and Rice Trio were cavorting.

Hillary Long is out of the show for the first time in a number of years. Kidd may be a replacement, though his work is quite different. The high trapeze and aerial head-balancing display was one of Long's specialties. The Rooneys are working in that spot, so are Ed and Ira Millette, the Cromwells and Hans John. In addition there are new turns of interest, Albert Powell, Jr. previously mentioned, and the Hartwell Brothers, who pulled a novelty in a diving breakaway. Gripped by the ankles, the men descended to the accompaniment of exploding torpedoes concealed in the coiled ropes.

Riding Acts

The comedy riding acts spotted toward the close of the show had

the Wirth Family in the center ring, with the Ernestos and Rieffensch on the ends. Phil Wirth sprang a surprise by riding as a dame. That takes him back a long while. In Australia as a boy he was dolled up in skirts. "Clary" Bruce is doing their comedy, using most of Phil's business. Bruce back somersaulted from the horse to Phil's shoulder, and only needs get accustomed to the routine. There are three girls riding in the Rieffensch turn, besides a comedian and straight man. The girls certainly are beauties and are working well together. The Ernestos held their end of the Garden's attention.

The acrobatic and gymnastic display which followed was excellent, probably the strongest array of family turns yet gotten together. The Ringlings have matched up the Picchiani Troupe with the Yacopis Family (from Argentine). They accomplish a four-high shoulder stand via the springboard, as do the Picchianis. The Yacopis topped off their routine with a triple somersault, the flyer landing in a padded chair held on the shoulders of the catcher. Standing out in this display, too, were the Colleanos, featuring Maurice's double somersault floor to floor. He has done this consistently for seasons. It must take plenty of nerve. The Nelsons were in the center with tumbling and Ritley work, but the star of the Nelson girls remains Theyol with her flip-flaps the length of the track. The Arena Brothers completed the display.

The liberty horses, 60 in number, scampered on for the last of the equine displays, really next to closing. All five rings were used, with Jorgen Christensen in the center ring with 24 liberties. Working 12 horses in an end ring was Harry Herzog, son of the late crack, Manuel Herzog. On one of the platforms with six liberties was Mabel Stark, formerly star wild animal trainer. Miss Stark earlier was astride "Jupiter" the "balloon horse" in a stunt that necessitates great nerve. It was put in the show after the opening night. She rode menage also. Vladimir Schrabue and Jan Bortell directed the other horse combinations.

Casting Turns

The Siegrist-Silbon Troupe was in the middle for the aerial flying, with Charlie Siegrist's Troupe and the Clarkson Troupe on the ends. The Robinsons are working with the Clark. All three turns include the crack flyers of other seasons. New performers are being groomed with each troupe, however.

Jumping horses and the chariot races completed the program. Featuring the jumpers was a light sorrel horse who, riderless, leaped a barrier of horses four deep. Another catchy bit here was a tandem team, single rider, upstanding, taking the jump.

The ever-efficient Fred Bradna is again the equestrian director. He timed the show expertly and ran the opening night like a machine. The answer was that not one among the audience walked before the band struck up the national anthem. Pat Valdo, too, remains as assistant equestrian director, and there, too, is a good man.

Mickey Graves proved himself a real master of props by laying out the rigging for the new quarters, and that means something. One of the hardest workers in the whole outfit is Merle Evans, the bandmaster. Seems like he never dropped his cornet the opening night.

89-Year Old Clown
The clowns had their innings. Many of the old-timers are in white face. Among them were Jules Turner, the oldest clown. He is 89, but just cannot stop working. Turner, by the way, was once the pal of the late Alf Ringling. Jerome and Joseph stand out at times among the funny men. They have been teamed for 15 years.

Routining a show like this is no cinch. That job fell to John Ringling alone, Charles being ill with grippie. Circus people may point out that playing the leading feature acts before 9.30 is taking a chance on the balance of the performance. However, it is a great show, even without a sensational thrill. *Ibex.*

New Lot in Buffalo

Buffalo, April 6.
When the Ringling-Barnum-Bailey circus shows here June 3, it will appear on Lang's Field, the first time that lot has been available.

Previously the opposition of near-by church officials prevented outdoor attractions from using the field.

PROHIBITIVE RENTALS

St. John, N. B., April 6.
Representatives of the Sparks Circus have been seeking a reduction in the rental of North Common, Halifax, N. S., for a summer date. The city owns the property. The Sparks organization plans to tour the northeast during June and July. Some of the fees demanded of the show are said to be prohibitive.

Al. G. Barnes' Circus

Los Angeles, April 6.
Al G. Barnes' wild animal show and circus hit downtown Los Angeles Monday, March 29, after breaking in this year's show for several weeks as far east as Phoenix. Before opening at the old ball park grounds at Washington and Hill, the outfit played Saturday and Sunday to light business in Hollywood. Billing about town was confined to 24 sheet stands and street car banners.

With the kids out of school for the Easter vacation, the Barnes circus should prove a good draw here. It varies little from last year's offering, with "Pocahontas at Queen Anne's Court" as the opening and flash number.

Of the three rings the center one is a steel cat cage, and the action for the first act of "Pocahontas" was staged there. A troupe of singers, including Irene Allen in the title role, Basil Webb doubling as John Smith and King James, a Mr. Swinton as Powhatan, Inez Kima as Queen Anne, and Wellington Mack and others, had voices capable of being heard throughout the big tent. The inside parade came as a pageant before the court. Act well received, as Barnes has tried something new in bringing operatic singers under canvas. Rex de Roselli staged and wrote the number. Barnes was ballyhooed into an entrance, riding and bowing to the kids. The nine Klinkhart Midgots, who also double in the side show, were given the double-o, and then a 36-horse team of piebald draught horses circled the arena to a patter of appreciation. This was followed by "Lotus," the big hippo, drawing a cart. Joe Martin, the ex-movie star ape, took his bow, and Louis Roth got busy with six tigers in the cage. Poses and leaping featured the act, while in the other two rings llamas, zebras and ponies trotted through their paces. A tiger riding atop a horse in the cage while three elephants maneuvered in each of the other rings was eye-filling.

Alma Taylor, breaking in a new act with 8 pumas, had a bit of difficulty with her charges, but managed to make the number look as easy and breath-taking as any on the bill.

A horse-formation number was on seventh with pretty girls riding. Greyhound and wolfhound jumping proved popular in the next spot, while an elephant ridden by a black-maned lion in the cage evoked applause, as first the elephant squealed and then the lion roared. Captain Ralph with six male lions in posing and jumping over each other was a good animal act. The first trapeze work followed with

seven girls doing their stuff from short ladders on high. Two acts of clowns on sea-saws provided the laughs for this number.

Two horse acts then took the outside rings, one set handled by Max Sable and the other by Austin King. The dobbins were numbered, shuffed and brought back into position. This act is breaking in well. Zebras occupied the cage.

A lion and girl, carried into the air in the cage, was liked, while Charles C. Charles and his seals were in one ring, followed by a parrot act, beautifully done. Polar bears and a leopard riding a zebra were nice.

Two trapeze acts, working close to the ground, entertained the customers on the ends, while the opera singers gave classic music in the cage. Senoritas Herminia and Pina walked tight wires in the two rings, while Pedrosio did tight and slack stunts in center sawdust.

The Slayman Ali troupe of eight tumblers worked all over the arena with a finish that had one Amnell spinning around the entire track in cartwheels.

The big horse act followed, with dancing, waltzing and Charlestoning horses doing their stuff. Syrook, a beautifully marked stallion, with Max Sable up, evoked applause with some fancy stepping. The stock, just out of winter quarters, looks well and performs snappily.

Roth, with nine lionesses, simulated a fierce battle, winding up with popping his revolver and giving the seat-holders a thrill. Frank Laggett with his elephants, 10 in number, was a good tonnage act. As Barnes' finish, the good old flag-waving stunt was used with the "Star-Spangled Banner" bringing them out of their seats.

The Joys this year look like a young troupe pull the old sure-fire gags, with still walkers and a clown band thrown in.

There are no bare-back acts and little spectacular trapeze work. As an animal show, with trained cat acts featured, the show is good and well trained. Mark Smith and Irene Russell do a good Roman riding race. B. M. Cuning announces audibly, as well as manages the side show attractions.

Of these, Elsie Baker, the half-man-half-woman, is the special attraction, pulling in a goodly number of the two-bit customers for another quarter. The Klinkhart midgots, a colored jazz band; High Bill, the seven foot-six cowboy; Frank Martin, the tattooed man; Jack Miller, a card shark and Jiggs, the monkey and Karu, the wild man, are the attractions.

64-Year-Old Diver

Los Angeles, April 6.
Australian Billy Murphy, 64-year-old diver, was barred from diving into the ocean from an 85-foot platform at the end of the Long Beach Municipal pier by Assistant District Attorney Byron Flitts. He stated Murphy's loss of one arm would incapacitate him as a diver. Murphy claims to be a Spanish American and World War vet and says he was a lightweight champion in the days of John L. Sullivan.

TAMA CO. (IA.) DECIDING

Toledo, Ia., April 6.
At a recent meeting of the board of directors of the Tama County Fair Association it was decided to call a general mass meeting of the Tama county people to decide the future of the county fair.

The board members practically agreed that they would turn in their present stock holdings, and give the county an opportunity to purchase the fair grounds and organize its own association.

PITT. PARK OPENS SAT.

Pittsburgh, April 6.
West View Park will open its summer season on Saturday, April 10. Among the new features is a new "Scooter," said to have cost \$15,000. Another innovation is an inclosure for the open-air dance hall to be used in inclement weather.

JOSIE SEDGWICK IN HOSPITAL

Los Angeles, April 6.
Josie Sedgwick, film actress, entered St. Vincent's Hospital, Los Angeles, last week. Sinus trouble followed her return from location on the Mojave Desert, where she suffered many falls from horses.

MEDRANO VERSUS FRATELLINI

Paris, March 25.
The management of the Cirque Medrano is brinking suit against the three Fratellini brothers, claiming 110,000 francs liquidated damages for quitting that circus and joining the Cirque d'Hiver before completion of a tacit contract.

Tent Shows Rehearsing

Chicago, April 6.
The tent reps are mostly all organizing or in rehearsal, according to reports which simmer in from the various sections of the West.

May 1 is the date set for the opening of the Jessie Colton Players, covering the Central Illinois district. J. H. Augler has closed his winter season of indoor rep. Allowing a few weeks to shape he will reopen for the summer under canvas about May 1.

Tilton and Guthrie, one of the oldest tent shows in the country, will get under way April 19 at Lake City, Ia. Raymond Ketchum, manager of the Chase and Lister Players, is in Chicago securing actors at the Milo Bennett agency, to open May 2.

It is expected that the tent shows this season will be about as numerous as last year.

DANCING AT STARLIGHT

Starlight Park, New York City, is in the hands of painters and decorators who are garnishing it for an early opening tentatively set for April 30.

Among the new features announced is a dance pavilion, operated by the park and without an extra gate tariff other than admission to the park.

\$20,000 ARREARS

Montreal, April 6.
It is reported the Board of Control of the City of Toronto will demand that the arrears of the Royal Winter Fair be paid to the city, or agreement for the forthcoming year will be signed.

The arrears are estimated at \$20,000.

CLAWED BY TIGRESS

Los Angeles, April 6.
Louis Roth, lion tamer for the Al G. Barnes Circus, was clawed by a tigress, while playing a cat act. Roth was lacerated on the head, face, shoulders and arms.

OBITUARY

JACOB P. ADLER

Jacob P. Adler, 71, famous Yiddish actor and producer, died April 1 at his home, 567 W. 149th street. Mr. Adler suffered a paralytic stroke three years ago, which, coupled with infirmities of old age, caused his demise.

Jacob Adler, both on and off the stage, was a picturesque character; his fame was international and for almost half a century his acting had been seen in Europe and America.

The lower east side of New York regarded Jacob Adler as the most unusual man of his time. While Mr. Adler had been personally acclaimed a stage artist and triumph in many countries, it was on New York's East Side that he was perhaps the most beloved and worshipped. When Mr. Adler realized that his days on earth were numbered, he expressed a wish that his

men, who was seen to have carried the body of O'Hara into the hallway. Upon him, the police said, hinges whether O'Hara was slain or met death in an accident. It has been learned, however, that O'Hara tumbled down a flight of stairs in a resort in Bleeker street, after going through a door but whether he was pushed during a fight or fell has not been determined.

O'Hara was a singer in minstrel shows years ago. His home was in Hudson, Mass. Before his death he worked in a kitchen of the tuberculosis camp of the Albany hospital, here.

HOWARD POWERS

Howard Powers, veteran actor, minstrel and manager, died suddenly March 31 in Holy Name Hospital, Brooklyn. Mr. Powers was buried in the Catholic Actors' plot in Calvary cemetery, with services under the auspices of the Guild and Actors' Fund of America.

His stage connections were with the Electro Comedy Four, Hi Henry's Minstrels, Barlow Bros. 8 Minstrels, Rice and Barron, Beach and Bowers, Powers and Thehold, etc.

In later years he was engaged by the Columbia Amusement Co. as manager and treasurer.

Mr. Powers was born in Dublin, Ireland. A niece, Marion Howard, and former wife, Laura Penn, survive.

BRAHM VAN DEN BERG

Brahm Van Den Berg, 42, classical pianist, died from a cerebral stroke early Monday morning, directly after having given a classical concert in his home in Los Angeles. Van Den Berg made his professional debut as a child prodigy in Vienna, where he studied under Leschetitzky and Esslpoiff.

During his career he has been associated with Saint-Saens, Strauss, Cortot and Muskowski. A widow survives.

Stricken with apoplexy, Carroll Ubank, 50, of the St. Alban's Hotel, 349 West 58th street, New York, died in the hallway outside of his apartment before the arrival of an ambulance surgeon. Ubank, stage hand and picture machine operator, had stopped at the St. Alban's for years.

The deceased was probably best known in Richmond, Va. A search of his rooms by the police revealed his organization cards. He was a member of local No. 87, of the I. A. T. E. at Richmond, Va. Ubank is said to have a relative, Mrs. Pearl Duffy, 106½ Main street, Richmond, Va.

Dominick Fiaschetti, 85, Italian musician, died April 1 in Bristol, Conn. For 52 years he was leader

In Fond Memory of
GEORGE DRISCOLL
Who Passed This Life
April 8, 1924
May His Soul Rest in Peace
HAZEL

of the municipal band at Morio, Italy. He was decorated by the King and also Pope Leo XII.

R. N. Sutherland, 82, publisher, father of Kathryn Sutherland, Chicago Civic Opera Co., died April 1 in Great Falls, Mont.

Elwin Irwin (Walter Irwin Moses), of F. B. O. publicity department, died at his home, Hollywood, Cal., March 29. His widow, parents, Mr. and Mrs. Fred W. Moses, and a brother, Harold S. Moses, survive.

Mrs. Tillie Goodman, 61, mother of Johnnie Goodman, manager, of Frank Harcourt's "Red Hot," Mutual burlesque, died in Chicago, March 20. Three sons survive.

Frank Benson, 50, singer and performer, died April 3 in Bridgeport, Conn.

Joh C. Finnegan, 68, died of pneumonia March 26 in Woburn, Mass. His son, Arthur W. Finnegan, is with "What Price Glory?" (New York Co.).

The mother of Murray Fell (Morris & Fell) died April 4.

Ewing Underwood Smith, 77, son of Samuel Francis Smith, composer

of "America," died in Los Angeles, March 31.

The mother of Via Blumgart (Choos office) died April 3 at her home in New York.

DEATHS ABROAD

Paris, March 27.

Joan Limona, 66, well known Spanish painter, died at Barcelona. Amerigo Guastri, 55, popular Italian actor, died at Florence following an operation.

M. Dharcourt, former secretary of Moulin Rouge music hall, Paris. Frau Sophie Suppe, 85, widow of the famous Austrian composer, died in Vienna. She was the second wife of Suppe and formerly an opera singer.

Anatole Le Braz, 67, Brittany poet, died at Menton, France.

William H. Hynes, 34, American pianist (jazz), died at American Hospital in Paris of pneumonia.

London, April 6.

Thomas Dagnall, 46, manager of the Criterion theatre, died here April 3.

Eugene Cornuche, 59, director of the Casinos at Cannes and Deauville, died in Paris April 1.

BILLS NEXT WEEK

(Continued from page 15)

Pantries (13)
Elroy Sia
Sang & Chung
Lander Stevens
Dance Carnival
Dunbar & Turner
Talbert's Rev
ST. J'S'PH, MICH.
Caldwell (Fe) (9)
F & M Collins
Wolgaist & Girle
ST. LOUIS, MO.
G. Central (Fe) (3)
Gene Rodemich Or
Jack Smith
"Kiki"
Grand O. H. (WV)
(11)
Jolly Wuld Co
Clay Crouch Co
4 Volunteers
Little Pipifax Co
(Others to fill)
Misouri (Fe) (3)
Rughouse Cab
"Untamed Lady"
Orpheum (5)
Al Moore Band
Jean Southern
Patricia & McC St
Eddie Nelson Co
Robert Arnold Co
Sayer & Mack
Three Golfers
St. Louis (O) (5)
Watts & Hawley
Brattle & Pally Rev
Ben Blue Band
York & Lord
Reynolds & D'agan
(One to fill)
State (Fe) (3)
Night Club Rev
Aaronson Com'ders
Christine Carson
"The Bat"
ST. PAUL, MINN.
Orpheum
2d half (8-11)
Bee Ho Gray
Act Beautiful
Faber & Wales
Knox Comedy Four
(Two to fill)
Palace (WV)
1st half (11-14)
Gordon & Day
Wise & Janese
Frolic of 1925
Sylvester Vanee
(One to fill)
2d half (15-17)
Ford & Cunningham
(Others to fill)
ST. PETERSBURG, FLA.
Keith's
2d half (8-11)
Ladent & Partner
Dernot & Clark
Pepito
Honey Sis
Mel Klee
SALEM, MASS.
Federal (K)
2d half (8-11)
Kent & Allen
Murray & Irwin
Passer Fantasy
Al Willson
(One to fill)
SLT LAKE, UTAH
Empress (Fe) (5)
Kimball's Orch
"Heaven's Sake"
Hippodrome (Fe)
(5)
Novelty Rev
Kenneth Bradford
"Stepping Out"
Pantries (13)
Carl Winters
DeMaria 2
Coulter & Ross
Stateroom 19
Joe Roberts
Chandon 3
Salt Lake (Fe) (5)
Mansfield Dancers
"Sweet Adeline"
Victory (Fe) (5)
Swanee Singers
"New Klondyke"

Walla Walla, Wash.
Antin & Apple
A & M Revue
(One to fill)
SEATTLE, WASH.
Strand (K)
2d half (8-11)
Ed Gear
Eddy & Bert
Dan Coleman Co
John Alden Co
(Two to fill)
SIOUX CITY, IA.
Orpheum (WV)
2d half (8-11)
Equille Bros
Kennedy & Davis
Doc Baker Rev
(Three to fill)
1st half (11-14)
Bee Ho Gray
Hatch & Dakin
Billy Hatchelor Co
Courtney & Rand'ph
(One to fill)
2d half (15-17)
Gordon & Day
Frank Blacker Co
(Three to fill)
Princess (Fe) (4)
Arthur Turrely
ST. WEND, IND.
Palace (WV)
1st half (11-14)
Nathan & Sully
Mechan & Newm's
Welsh & Norton
Ben Meroff Bd
(One to fill)
2d half (15-17)
2 Ghezzie
Doris Judy Co
Jimmy Lyons
Geo Schreck Co
Alexander & Olsen
SO. NORWALK
Palace (K)
2d half (8-11)
Acro Bros
Wm A Kennedy Co
The Worths
Sampson & Douglas
(One to fill)
SPOKANE, WASH.
Pantries
1st half (11-14)
Murdock & Williams
Took & Toy
Jane Courthouse Co
Mahon & Cholet
Cyclone Rev
2d half (15-18)
Cliff Jordan
Marcella
Dancing Some
Bert Gordon
SPRINGFIELD, ILL.
Majestic (WV)
1st half (11-14)
2 Ghezzie
Bernard Weber
Keane & Williams
Al Moore Bd
Charleston Contest
(One to fill)
2d half (15-17)
The Doolittle
E Dudley Boys
Shannon & Coleman
Operatic Tid Bits
McCormick & Irving
(One to fill)
SPRINGFIELD, MASS.
Broadway (F) (5)
Boeslian & White
Irene
SARATOGA, N. Y.
Congress (K)
2d half (8-11)
Ryan Sisters
Borland Jordan
Shoe Box Revue
Chaffin & Sheehan
Johnson's Cadets
STAMFORD, CONN.
Strand (K)
2d half (8-11)
Leah Hulse & M
Frankie Rice Co
Colvin & Wood
Allyn Mann Co
STEUBENVILLE, O.
Capitol (K)
2d half (8-11)
Jean Valjean
Bennett & Lee
Mary C Coward Co
Kaufman & K'fman
Al Tucker Bd
SYRACUSE, N. Y.
Keith's
2d half (8-11)
The Silvers
Dunio Gagne
Ruth Budd
A & F Steadman
Jean Bedini
(One to fill)
TACOMA, WASH.
Pantries (13)
Howard Sia
Carry E Merr
Rawls V Kaufman
You've Gotta Dance
Montana
Doree Operalogue
TERRE HTE, IND.
Indiana (KW)
1st half (11-14)
Smith & Cantor
Chas Keating Co
Shannon & Coleman
Dancetours
(One to fill)
2d half (15-17)
Connor Twin
Marston & Manley
Al Moore Bd
(Two to fill)
TOLEDO, O.
Keith's
2d half (8-11)
Willie Hulse & Bro
Laura Ornaboe
Emily Darel
Tommy Hately
Schwartz & Clifford
Gatillon Jones Co
Hivoli (F) (12)
Aussie & Czech
Melva Sia
Just Type Co
Ben Smith
Maurice Lewis
TOBONTO, CAN.
Pantries (12)
Dashington's Dogs

WALLINGFORD, CAN.
Capital (KW)
1st half (11-14)
Thelore & Galt
Colby Murphy Co
Burns & Allen
Kafka Stanley & M
(One to fill)
2d half (15-17)
Green & Dugal
Moore & Mitchell
6 Harmonicas
(Two to fill)
WINNIPEG, CAN.
Capital (Fe) (4)
Desires Tabor
George Riley
Marie White
Orpheum (5)
Reece Roberts & W
Luma & Ines
Jimmy Hussey Co
Green & Dugal
Chas Irwin Co
(One to fill)
W'DHAVEN, L. I.
Willard (L)
1st half (11-14)
Prevost & Golet
Flinders & Butler
(One to fill)
2d half (15-18)
France & LaPelle
Norton & Melotte
Rosta & M Orch
(One to fill)
WOONSCOTT, R. I.
Bijou (K)
2d half (8-11)
E & A Christopher
Rekoma & Loretta
Cable Alexander
Cable London Co
Will H Ward Co
4 Dancing Demons
W'ESTER, MASS.
Poli (K)
2d half (8-11)
Angela Sia
Stuart Sia
Roger Imhoff Co
Will H Ward Co
Revue Vandette
YOUNGSTOWN, O.
Hipp (K)
2d half (8-11)
Hashi & Osei
Bee & Mack
Idah & Hall
Chas Boydan
Melody Revue
(12)
Welsh Choir
Dr Rockwell
(Others to fill)
CIRCUS \$1,000,000
(Continued from page 1)

gross of \$240,000, but when it is considered that there are no half-price tickets for children on the Saturday matinee, it would appear as though the quarter of a million mark on the week would be reached.

Business for the first four days of the circus last week was a disappointment to John Ringling, who has been supervising the show and the financial end as well, due to the illness of Charles Ringling.

It was expected that because of the Jewish holidays the latter half of Holy Week would be a repetition of previous years at the old Garden. Business did not stand up.

Orders were not out to give out any paper for the show until after April 12. When the new Garden, with double the capacity of the old, failed to fill up there was a general fear among the circus executives that the New York engagement of four weeks and a half was going to be a total flop.

There had not been a great deal of paper posted and the newspaper advertising was counted on principally to put the business to the new location, but seemingly there was not sufficient stress laid on the change of location in the Yiddish language papers.

Monday, with the public schools closed, the Garden was swamped from 10 a. m. and by 1:30 extra police had to be called. After the Monday matinee was under way there were four windows selling the advance.

Biggest Season
The biggest season the Ringling-Barnum had at the old Garden was last year when they played to \$750,000 on the engagement. It lasted five weeks.

This year, judging from the advance Monday and yesterday, it looks as though the balance of four weeks here will hit right up to the \$240,000 mark weekly, which will mean that the show will do almost \$1,000,000 on the four weeks and a half that the circus is in the Garden.

Den. The show will not play Brooklyn after the Garden engagement but will go direct to Philadelphia and from there to Baltimore and Washington.

The new Garden almost doubles the seating capacity of the old arena, including a much larger gallery.

Rubin & Cherry's Bill

Decatur, Ill., April 6.
A judgment for \$397 was entered here against Rubin & Cherry's carnival in favor of L. Claude Myers, bandmaster.

Mrs. Sarah R. Hallenbeck
mother of
MAUDE HAMILTON
Passed on December 1, 1925, at their residence, Hotel Monros, Buffalo, N. Y.

funeral be public and that the thousands who had long paid tribute to his stage greatness and personality be permitted to pay their last respects at his obsequies.

Mr. Adler's funeral April 2 was one of the largest ever held in New York. Long before the designated time for the services in Kessler's Second Avenue theatre, the very house in which Mr. Adler had time and again appeared, thousands gathered in front of the Hebrew Actors' Club, 31 E. 7th street, where the body lay in state, and along the route of the funeral cortege to the theatre.

Members of the immediate Adler family present included the widow, Mrs. Sarah Adler, and seven children, Irving, Luther, Jack and Charles Adler, Mrs. Frances Adler Sheingold and the Misses Julia and Stella Adler. Another daughter, (Miss) Cella Adler, is in Detroit and was unable to be present. Francine Larrimore, actress, is a niece of Mr. Adler's. She was present. Cantor Israel Breeh officiated and a male choir, comprising singers from various Yiddish theatres, sang.

Among those attending were Abraham Cahan, editor Jewish Daily Forward; Louis Mann and George Jessel, with Mr. Mann representing the Jewish Actors' Guild of America; Sam Bernard, William Morris, Harry Cooper, Loney Haskell and Belle Baker. All the Yiddish dramatic writers and editors were present. Mr. Adler was a life member of the Jewish Actors' Guild.

At Mount Carmel cemetery, where the remains were interred, there were more thousands.

The stage life of Mr. Adler would require reams to correctly enumerate. He had been in many plays and his characterization of Shakespearean roles won him renown as a tragedian. Mr. Adler managed the Grand Street theatre for years and was also closely identified in the operation of the Kessler theatre and the Thalia on the Bowery.

Mr. Adler's demise recalls that the venerable tragedian was tendered one of the greatest stage tributes ever recorded when the leading actors and actresses gathered in Manhattan Opera House Jan. 15, 1922, and paid him a marvelous tribute, presenting him with \$15,000 as a token of their esteem.

At that time Mr. Adler appeared in a scene from "King Lear," his leading lady being Bertha Kallich, a former pupil.

He made subsequent stage appearances, but his affliction forced him to permanently retire.

JAMES P. O'HARA

James P. O'Hara, 70, old time minstrel, was found dead in the hallway of a rooming house in Albany, N. Y., Saturday night after he had been left there by two unidentified men. Police authorities rounded twenty-five men, habitués of a resort, where it was learned that O'Hara had been earlier in the night. O'Hara had a concussion of the brain caused either by a blow from a sharp instrument or a fall, according to Coroner John J. Skelly.

Police are searching for a man with a discolored eye, who is said to hold the key to the mysterious death. He is said to be one of two

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 And the
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 large will
 sing and
 play ~
"HORSES"

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 Copy

ARTIST'S COPY
HORSES
 Novelty Fox Trot Song

Words and Music by
 BYRON GAY
 and
 RICHARD A. WHITING

Moderato

Take my girl to the rac-es, Gosht How she loves the
 When we came from the rac-es, She kicked o-ver the
 rac-es, There we sat, sit-tin' in the stand,
 trac-es, She wouldn't go, to an Au-to show, An
 She stood pat, could-nt pat her hand, Took one look at a
 Au-to show was much too slow, She pre-ferred a
 big "Gee Gee" and that was the end of me. Cra-zy o-ver
 Ro-de-o so does her old man.

CHO

Hors-es Hors-es, Hors-es, Nut-ty o-ver Hors-es, Hors-es, Hors-es, Goof-y o-ver
 Hors-es, Hors-es, Hors-es, She's a lit-tle wild, Daf-fy o-ver
 Hors-es, Hors-es, Hors-es, Sil-ly o-ver Hors-es, Hors-es, Hors-es, Once I heard her
 call me "Spark Plug" Brown Eyes too; Guess she thinks I'm a Hors-es, "Bar-ney Goo-gle" at the
 al-tar, al-tar, fal-ter, Maybe she will fal-ter, fal-ter, fal-ter, Then I'll get a
 hal-ter, hal-ter, hal-ter just to make her mind. A wo-man's
 And ev-ry
 And with my
 And I will

"No" means "Yes" I guess A Hors-es "Neigh" is a Hors-es
 time she drinks, by heck! She al-ways drinks a Hors-es
 bride close by my side, Will hol-ler Thanks for the Hors-es
 bet her brid-al veil, Will look just like a Hors-es

"Yes," neck, Oh! it's Hors-es, Hors-es, Just a lot of Hors-es,
 ride, tail,

Hors-es, Hors-es all the time. Cra-zy o-ver time.

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Attendance was off Sunday afternoon at the Palace, indicating that some of the regulars will eschew the house this week on account of the N. V. A. shake-down. They passed around the little tin cans after the fourth act and the cans went fast and didn't increase much in weight. The usual film trailer laid the groundwork for the GYP, with the customary assortment of bromides being renashed. After that one of the Templeton Brothers appeared somewhat sheepishly from the wings and began to read from General Proclamation number one. The Master said that this year the N. V. A. had greater need for funds than ever as there were more needy actors. There may be a lot of truth

reason that they have been done to death made tough sledding for Ruth. She fought hard and brought every trick in her bag to her aid, and by dint of nothing but personality got across. The other act whose outcrops hung by a slender thread at times was Nazimova. The great, emotional, temperamental Nazimova in a sketch that dragged on for nearly 25 minutes without any real action in it. The scenes where the author has provided opportunities for the star to groan and moan and lament in the best theatrical manner are artificial, but in justice to Nazimova, she certainly made a lot out of nothing. When it was all over the audience gave her a tremendous volume of applause.

showmanship style with all six of the company Charlestoning at a terrific rate. Three dance teams, Harvey and Conlon, Gary and White, and the Kennison Sisters, make up the company, and all have a good routine of nifty steps. The better presentation houses could utilize this dance travesty quite handily.

The Original Four Phillips closed with their excellent forehead balancing and juggling number. They weathered a few fumbles in fine style, and rated as high class entertainment.

The American has at least one virtue. The customers don't seem to know it's a showing house. In fact, they probably don't know what a showing house is, and they rub shoulders with Samuel Kahl and his office boys in complete unconcern. At other theatres, notably the honkey-tonks, the audiences have become smarted up to the proposition that acts are sometimes over-anxious and underpaid. And then the actor's lot is a hard one if he falters or his turn is not quite to the taste of the customers. So the acts get a break at the American to a certain extent.

Last Thursday the entertainment was lacking in punch. Nat Nazarro and Co. had the next-to-closing, and did very well, but had no support from the rest of the bill. Nazarro still features his old proteges, Buck and Bubbles, smart colored lads with hot puppies. Nazarro remains a showman and continues today his venerable practice of playing for whom he pleases and when. He has recently been hitting the picture houses in these parts.

The Silver String Sorenaders (New Acts) opened. Three men and a woman, pretty well described by the title of the act. Sandy McPherson deuced. Sandy is a mere youth, a Scotch-Canadian development of Gus Edwards. He does a single with lots of assurance, some merit and not very good material. He shares in the common fault of those who become staked broke at a too early age. His personality has become a rubber stamp. His precociousness has been at the price of spontaneity.

Nep Scoville and Co. doesn't impress as having a chance. It's in full stage for one thing, or maybe two and a half, and that detracts further from its utility. Scoville plays a hick fire chief, the drop representing a tumble-down structure labeled "engine house." The talk is put over in a manner indicating the two participants are seasoned troopers, but laughs are few and far between, and there is much without place in the act or point in the humor. If humor is supposed to be. Only by an extensive job of overhauling has the turn possibilities. The ending is so weak as to almost constitute an anti-climax.

Portraits of 1926, one of those flash acts, closed.

On the West Side is a vaudeville house still clinging faithfully to the old-fashioned things in life. It is secluded modestly in a neighborhood whose predominating color is gray; its patrons come and go as regularly as papa takes them out for a spin in the Ford; and the house persists in following the verboten procedure of paying the actors who amuse the customers their regular full salaries. One of the few vaudeville theatres that are sticking to that well thought of custom.

The Kozzie is the name of the house. Six acts are featured in the split-week policy in effect here. As an opener Emil Knoff and Brother presented a novelty acrobatic act that looked exceptionally good. Emil is dressed in a snappy morning suit, while his partner is outfitted as for a golf match. The bit rings in with Emil at the piano playing a selection well enough. As he plays the brother runs out, bounces around the stage on his hands and feet, and darts off again. This calls for a surprised look on Emil's face and also calls for Emil to get into the acrobatics, too. Most of the routine is balancing, done smoothly and slowly. The outfits worn by the boys put them out of the regular

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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In that crack, but they didn't say why. Harry Burns on the stage and Al Herman among the customers wisecracked and scored a few laughs while the tin cans progressed up one row and down the next.

The show started with the Aerial Smiths. Here is a dumb act entitled to a "rave." It's a trapeze duo, man and woman, that the Ringlings could feature. The routine is fast, difficult, performed with perfect timing and absolute ease.

Murray and Alvin were second. These boys use the old but still sure-fire methods of the Gallagher and Shean type of songs. Most of the gags they have set to music are snappy. They finished strongly but instead of responding to the encore call escaped further verses with a none too graceful shut-up speech.

Then Mercer and James Templeton starting weakly but building and finishing impressively. They possess a few dancing quirks that are unique unto themselves while their kicking, clowning and other talents as revealed at the Palace are of a high order. They are production people and bear the stamp. Adelaide Bendon provided both well-trained dancing and ornamentation. The accompaniment of Charles Embler was competent and topped off by a flashy solo in which he mixed a lot of applause with genuine ability.

Harry Burns, still with his balloons and clarinet, was forced to his normal number of bows and finally to a speech. Harry is one of the best "impromptu" speech-makers in vaudeville, his spiefs having the dual virtue of being funny and not too long. Carlena Diamond, his harp-playing lady assistant, is a peacherino, getting honors on her own.

A number of changes in the routine of Power's Elephants improve the turn and give it added appeal to those who have seen the act before—and that includes everyone who goes to vaudeville with any kind of regularity. Remarkable animals and a remarkable trainer. Took three curtains and got a laugh on each with the final one, in which one of the huge beasts does the Charleston, a wow.

Two acts finished well but bore signs of flopping at different points during the unfoldment. Ruth Royce, who needs a new act urgently, didn't get a rise out of the audience until she was almost finished. Nothing but pop songs with the punch lines no longer funny for the simple

Al Herman was next to closing, of course. He comes back to the Orpheum Circuit rebuked but unflustered. He kidded the Orpheum officials in the upper right hand box and showed no shame at having "played" an "opposition" picture house engagement at a fabulous salary. He tied them in knots and left them for Parker and Son, "extraordinary athletes," who closed. Hal.

Hidden facts are always popping out. It has just been discovered that the Majestic management possesses a subtle sense of humor. The show this week is advertised as a straight laugh bill—commemorating N. V. A. week. The show wasn't exactly that, but why let a few facts spoil a good joke?

Nothing much to talk about. The bill was no riot, hovering just above the average mark, and nicknaming it an N. V. A. celebration didn't alter its quality one iota. An overdose of hoofing probably accounts for the lack of enthusiasm. The crowd was just what has been hanging around on all fine spring Sundays, and was a trifle reserved in its enthusiasm.

Palermo's Canines displayed Palermo as a master showman. Every one of his dog tricks were keyed to highest pitch and hit fine as an opener. It fell to Norton and Brower to break in the laugh bill with their novel nut dialog, and they did well considering the strange idea carried out. One of the boys takes the part of a young fellow who takes utter nonsense in queer manner and the audience was a trifle shy of him at first. Incidentally, this act started the hoofing.

LaVarre Brothers and their lady friend have one of the more modern acrobatic acts. The men start out as a comic dance team, featuring a riotous apache dance, and then ride into their strong man work on a wave of applause. The woman fits in nicely, as an aid and breaks the pantomime with a character song. An exceptionally good acrobatic act.

Another main comedy team, Reeves and Wells, pulled a mixture of fresh and stale gags and clicked immediately. Dance and song and done well, with the song way ahead of the dialog. It's a pleasure to watch an act like this one in a while. The patrons seemed to think so, too, and gave them the next to best hand of the afternoon.

First prize in applause was grabbed by Bill Utah, monologist and ukulele songster, with a clever line of patter. Bill didn't actually get hold of the crowd until his time was just about up, but then he pulled the difficult feat of making them call for him. Applause after his first encore was twice as strong as that which marked his original exit. Bill uses an encore girl songstress to advantage.

Black and O'Donnell didn't deserve next-to-closing, but they had it just the same. Their country hotel skit was founded on moronic humor and included a raspy violin solo by the woman. Still, it had a few high spots and managed to keep the laughs up.

Featured on the bill was Dancing Capers, well suited to the fifth spot. This act was recently reviewed at the Rialto, at which time it was mentioned that the act needed some sort of reorganization. This week they present a revised edition of their numbers and ring down in true

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of the
TOWN

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BRADY

and

GILBERT

WELLS

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CHICAGO

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BROADCASTING DAILY FROM STATION WGES

acrobatic class. They are regarded as brother humans rather than "freaks," and are easily warmed up, too.

Frish, Rector and Toolin, the tuxedoed trio, are using a pop song routine at least two months old. Some new numbers are suggested. Harmony is good, with gestures somewhat to the left.

A very likable pair of oldtimers, Leroy and Lytton, presented a little skit that family audiences warm up to immediately. The man and woman play the widow and widower living in adjoining cottages, and hold a front yard conversation. Laugh material is ably supported by personality, and the act scored well.

A few song parodies, a sprinkling of jokes and a recitation, including names of automobiles (pulled better in the following act) in story form, are dished out by George Armstrong fair enough. George smirks as he talks in a "ain't I the wise guy" manner, but his monolog clicked nevertheless. Doubtful for less generous houses.

Murray and La Vere deserve special mention. This man and girl team stopped the show in next to closing at 10:30 p. m., which is no mean accomplishment in a neighborhood theatre. It's a dialog skit,

with no outstanding jokes, but placed way above the overage with sheer personality pull. The girl is just a little mite and sings and talks in a baby doll manner that just fits her appearance. The man is one of those confidential chaps, and surprises by playing the accordion for a close. The team took three encores and then was forced to have the lights doused. Easily the hit of the bill, and could do it in other houses just as well.

Classie Hayden and Co., an adagio team supported by eight dancing girls, closed.

All of "Duke" Pohl's friends are rejoicing that there will be no break this year in his annual custom of a big party at the Brevort Hotel, St. Louis. It looked for a while as if the party would not be held this year, but now it's all set for this Saturday, April 10. The popular hotel owner will be 47. He proclaims it proudly on his invitations.

Among the members of local theatrical fraternity that will go to St. Louis in a private car are Tink Humphrey, James Wingfield, Henry Shapiro, Max Halperin, Hal Halperin, Bob Landry, Ben Ehrlich, Warren Jones, Milton Well, Gene Wilder, Billy Diamond, Lew Holleb, Georgie Menze and Doc Sturm.

A few hours after he got off the train from Leavenworth, where he finished out his three-year sentence, "Big Tim" Murphy went about finishing "The Life and Times of Tim Murphy," which goes into book and serial syndicate form. "Big Tim's" local character color makes the idea a sure-money winner. Acting in behalf of "Big Tim," Walter Duggan contracted with Robert J. Casey of the "Daily News" staff and Harry McClellan of the Associated Press staff to function the publishing of the book and the selling of the serial.

Murphy has long been a friend of the theatre in Chicago. His last stunt was to call off the painters' strike at the Selwyn three hours before the theatre was dedicated. His position in Chicago is one of extreme oddity.

Bulahan and Katz, owners of the Washington at Quincy, Ill., have acquired the Orpheum theatre and will

organize a new corporation, subsidiary of their Great States Theatres, Inc., to be holding concern for the two houses. Jack Hoeffler and Wiley N. McConnell, owners of the Orpheum, who have been its managers, will be in direct charge of the two theatres under the new arrangement, it is said.

The Majestic has been sold by Milton Ellis and H. Van Meter to the Saxe Enterprises, Milwaukee.

Last week's snowstorm and blizzard, the worst in several seasons, tied up transportation in various parts of the middle west, with many acts failing to make connections for last-half splits.

It is understood the Shuberts have arranged for the construction on Randolph street of another musical comedy theatre. The site is said to be immediately adjacent to the Apollo and directly across the street from B. & K.'s new Oriental theatre. The seating capacity of the new house is placed at about 1,600.

A hint that activities may be resumed at the Essanay studios again this spring is contained in the report that Norman MacDonald, George K. Spoor's director, expects to be in Chicago shortly. MacDonald is now in New York, having spent the winter in Montreal. Ben Turbette and a producing unit of the Newspaper Film Co. has returned to Chicago after shooting an industrial film in Dayton, O.

Kankakee is to have a dramatic stock, starting about the first of May. Al Jackson is assembling a company at the Milo Bennett agency and will attempt a summer run in the town.

Horace Slatore, ex-Chicago press agent, who has been running stock companies the past year in Waukegan and Sioux City, has clicked with both.

Harry Rogers has placed a summer tabloid into rehearsal. It is being cast by Milt Shuster, and will feature Jimmy Allard.

Allen Summers of the Chicago Bert Levey office has brought in the Lydia, Iris and Manor, which will book vaudeville and contests with the office.

"Close Quarters" is following "The Dove" into the Blackstone on April 6. An expensively engraved bulletin announces the opening and heavily plugs the cast, which includes Elsie Ferguson, Wallace Edinger, Geoffrey Kerr, Effie Shaw-

non, Percy Ames, Margaret Lawrence and Bruce McRae.

A large number of Moose will be in town this week, including Secretary of Labor Davis, the head of Moosedom. The Chicago lodge is celebrating its sixth anniversary. The Moose are extensive users of vaudeville talent at their meetings.

BUFFALO

By SIDNEY BURTON
Majestic—McGarry Players' first week, "Upstairs and Down." "White Collars," next.
Teck—Bertha Kalich in "Magda." "What Price Glory," next.
Buffalo—"Kiki," "Fountain of Gold," "Lorraine and Dunn."
Hipp—"Three Faces East," Art Landry.
Lafayette—"Cohens and Kellys." Loewe—"Irish Luck."
Gayety—(Columbia), "Fashion Parade."
Garden—(Mutual), "Hey Ho Gang."
Playhouse—Buffalo Players, "The Climax."

The local N. V. A. benefit this year will take the form of a special midnight show to be held at Shea's Court Street on Friday April 9. Performers from all Buffalo theatres will appear.

Henry B. Murtagh, organist of the Lafayette Square, is leaving that house and is reported engaged by Publix for the Rivoli and Rialto, N. Y.

The McGarry Players opened their fourth season at the Majestic on Saturday night to a capacity house.

Fire in the vault of the shipping room of the Universal Picture exchange, at 257 Franklin street, resulted in damage to films estimated at \$20,000. Spontaneous combustion was given as the cause.

E. M. Statler will build a new legitimate theatre at Delaware avenue and Huron streets, opposite the Hotel Statler, to seat 1,600 and to be leased and operated by A. L. Erlanger. The new house will be com-

pleted before January 1 next and will take the place of the Majestic, leased by Erlanger, and recently sold by the Shea Amusement Company to A. Victor and Co. for commercial purposes.

The Niagara Speedway and Athletic Association will erect a million dollar stadium on the Niagara Falls Boulevard between Buffalo and Niagara Falls. The structure is to seat 75,000 people, with a race and motor track, and with football, baseball and swimming pool features. R. C. Hager, of the Western Lumber Co., and Daniel Sullivan are in charge of the project.

Representatives of the Children's Aid Society and of the dancing school teachers met here this week to effect an agreement as to what dancing school exercises will be permitted under the present state law prohibiting children under 16 from participating in theatrical exhibitions. It is thought that such exercises held under school auspices and with no admission charge are within the letter of the law. Another conference will be held next week.

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\$16.00, \$18.00 and \$21.00 per week. \$2.00
additional for two persons. Room for
two, twin beds, \$22.50 week.

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The Greatest Floor Show of All Cafes
10 STARS 16 BEAUTIFUL CHORUS GIRLS
Dance to Henri Gendrone's Montmartre Orchestra
The First Ward in Food and Service
For Reservations, phone Munyale 3100-3401

Stop Hashing Over Stale Gags
Get in on the money with an act that will be your property—not common currency. I have on hand several snappy skits in "one" with provision for interpolated numbers.

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Special Business Men's Luncheon, 60c.
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BROADWAY AT GRACE STREET, CHICAGO, ILL.
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UNANIMOUSLY ACCLAIMED BY VAUDEVILLE ARTISTS AND DANCE LEADERS TO BE THE WALTZ HIT OF 1926.

A NIGHT OF LOVE

WALTZ

B.G. DE SYLVA
LARRY SPIER
COMPOSERS OF
"MEMORY LANE"



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SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—Frank Wilcox Stock,
"Chicken Feed."
B. F. Keith's—Vaudeville and
films.
Temple—Pop vaudeville and comedies.
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Eckel—"Mike."
Regent—"Sally of the Sawdust."
Rivoli—"The Phantom of the Forest."
Crescent—"Business of Love."

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GREEN
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41 Union Square, W., New York, N. Y.
Telephone Mtnyvesant 0223

Swan—"Phantom of the Opera."

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Eyebrows Darkened Permanently
Eyebrows and lashes perfected and darkened with Colours, not affected by washing, perspiration, cream, etc. Lasts for weeks. Perfectly harmless. Vouchers at each shop. Treatment 50c. Box with instructions, \$1.10 postpaid.
Squire, 29 W. 38th St. & 34 W. 46th St., N.Y.

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1580 Broadway New York City

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Isaac Van Grove, new musical

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Remember Famous Littlejohn Rhinestones can be bought only at
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Meet a Friendly Cleansing Cream
By GEORGE JESSEL
I want to introduce you to Lucille Savoy Cleansing Cream—the finest and friendliest cleansing cream that ever removed makeup.
A lot of you folks already know Lucille Savoy Cleansing Cream. You're lucky.
Now, those of you who have yet to get acquainted—well the sooner you do it the quicker you'll thank me for the introduction.
You can get Lucille Savoy Cleansing Cream at the following stores: Astor Pharmacy, Bryant Pharmacy, Cumberland Pharmacy, M. Lucore, Harlowe & Luther, Make-Up Box, Vanille Shop, Winter Garden Pharmacy, or direct from
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Send \$1.50 money order, for full pound can, sent prepaid. In giving address allow time for letter to New York and for cream to you.



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NOW WITH
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PACKING THEM IN
ALIAS THE DEACON
The ACE of COMEDIES
WITH
BERTON CHURCHILL
HUDSON
THEATRE 44-45 ST.
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New Amsterdam Thea., W. 42d St. Evs. 8:30.
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CHARLES DILLINGHAM presents
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And her Star "SUNNY" Aristocrat of Musical Comedies

FULTON THEA., W. 46 St. Evs. 8:30
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CHARLES DILLINGHAM presents
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In a Comedy by Frederick Lonsdale
"The Last of Mrs. Cheyney"
with Roland Young and A. E. Matthews
Staged by Winchell Smith

Charles Globe B'y & 46th St. Evs. 8:30
Dillingham Mats. Wed. & Sat., 2:25
H. H. Frazer's Round-the-World Musical Sensation

NO, NO, NANETTE
with LOUISE BROODY and Star Cast

CORT Thea., W. 46th St. Evs. 8:30
Mats. Wed. and Sat., 2:30
George Jessel in
"The Jazz Singer"

NEW 4TH EDITION
EARL CARROLL **VANITIES**
JOE COOK, FRANK TINNEY, JULIUS TANNER
DOROTHY KNAPP, Most Beautiful Girl in World
EARL CARROLL Thea., 60th St.
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Matinees Thursday and Saturday

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IN **"COCONUTS"** GREAT
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HIT
IRVING BERLIN'S GREATEST MUSIC
& GEO. S. KAUFMAN'S Cleverest Book
LYRIC Thea., W. 42 St. Evs. at 8:30.
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"PETER PAN-AMERICAN."—Telegram.
The WISDOM TOOTH
LITTLE West 44th St. Evings. 8:35.
Mats. Wed. & Sat. at 2:30.

SEATTLE
By DAVE TREPP
Met—"Nanette" (2d week).
President—"Dancing Mothers"
(stock).
Blue Mouse—"Connecticut Yankee."
Columbia—"Cohens and Kellys"
(3d week).
Strand—"Johnstown Flood."
Liberty—"Grand Duchess."
Coliseum—"The Wanderer."

"The Sea Beast," shown recently at the Met, is booked for Blue Mouse next week at 25c. general admission.

The return of Florence Roberts, a
ST. LOUIS COSTUME CO.
Costumes and Wigs
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507 North Broadway
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MOROSCO Thea., W. 46th St. Evs. 8:30
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Why Is She the Talk of the Town?
THE DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with CRYSTAL HERNE

Dir. A. L. LIBERTY W. 42d St. Mats.
Brianger Wed. & Sat.
MUSICAL COMEDY TRIUMPH!
TIP-TOES
with QUEENIE SMITH, ALLEN
KEARNS, ANDREW TOMBES,
HARRY WATSON, JR.

BELASCO Thea., W. 44 St. Evs. 8:30
Mats. Thur. & Sat., 2:30
DAVID BELASCO Presents
LENORE ULRIG
as LULU BELLE

Martin Beck Thea., 46 St. & 8th Av.
Mats. Wed. & Sat.
A. H. WOODS Presents
FLORENCE REED in
THE SHANGHAI GESTURE
by JOHN COLTON

DEAREST ENEMY
The Exquisite Musical Success with
HELEN FORD and
CHARLES PURCELL
KNICKERBOCKER THEATRE, B'way
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MUSIC BOX Th. W. 46 St. Evs. 8:30
Mats. Wed. & Sat.
CRADLE SNATCHERS
A Sparkling, Clever, Scintillating Comedy
with **MARY BOLAND**
And a Wonderful Cast

LONGACRE Thea., W. 48 St. Evs. 8:30
Mats. Wed. & Sat., 2:30
The BUTTER
and EGG MAN

LYCEUM Thea., W. 45th St. Evs., 8:30.
Mats. Thurs. & Sat. at 2:30.
The CREAKING CHAIR
Thrilling Mystery Play with 1,000 Laughs

GUILD Thea., W. 52nd St. Evs. 8:30.
Matinees Thurs. & Sat.
THE THEATRE GUILD PRESENTS
THE CHIEF THING
A comedy by NICOLAS EVREINOFF
Translated by
Herman Bernstein and Leo Randoie

favorite on the stage in the North-west a dozen years ago, this week to the President, was an event that all the old-timers enjoyed particularly. She played the role of the modern mother in "Dancing Mothers," presented by the Duffy Players. Another special addition to the cast of the regulars with the local stock company this week is Frederick Vogeding. Others in this piece are Dulce Cooper, Eddy Waller, Thelma White, Howard Miller, Helen Audifred and Lillian Dean.

The newly organized Seattle Civic Opera, after long and tedious rehearsals, will present "Il Trovatore" and "Martha" at the Metropolitan, week opening April 19. Montgomery Lynch, Jacques Jouverville and Graham Morgan are the leading spirits back of the organization, which combed the city for best talent. Not too much is expected of the amateur grand opera, but it should prove interesting.

Ray Heck, a director of the Canadian Motion Picture Studio of Ottawa, has announced that a studio will be erected in Victoria, B. C., to

I. MILLER'S Special Origination The Brox Sisters' Step-in



The grooved heel slipper
of sauterne kidskin
with brown kid piping
about the
daintysquare
scallops.

The three bewitching Brox Sisters
express as much harmony in the
choosing of slippers as in the sing-
ing of songs . . . And no wonder, for
this fascinating slipper stars as
surely in the Revue of Fashion as
they did in the Music Box Revue!

I. MILLER
Showfolk's Showshop
1554 BROADWAY

make pictures of the Canadian Northwest, American and Canadian capital is back of the enterprise.

Cinderella Roof dance hall opened March 27. Dancing nightly. Gordon Kilbourne orchestra.

Fifteen freeholders have been elected to make a new charter for Seattle. A theatre and picture censorship board is one of the considerations. The present board of censors are directly under the city council, and can be overruled by that elective body.

Mayor Brown suggests that the new board eliminate the word "censor," for he says there is "too much blue-rosin." He suggests a Board of Amusement Supervisors.

Sub-contracts in erection of the \$85,000 Granada theatre in West new house is located at California Seattle are being awarded. The avenue and West Hudson street.

MILWAUKEE

By HERB ISRAEL

Davidson—"Topsy and Eva."
Pabst—German stock.
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Gayety—"Hoty Totsy" (Mutual).
Empress—"Dixie Daisies" (stock burlesque).
Alhambra—"Skinner's Dress Suit."
Garden—"Red Dice."
Merrill—"Bluebeard's Seven Wives."
Strand—Rainbow Riley.
Wisconsin—"Miss Brewster's Millions."

"Topsy and Eva," here for the second time this season, closes the Davidson road show year. Dramatic stock will open the house in a few weeks.

Carrie Fennell, dancer, has been brought back to the Gayety for a specialty while the Empress is running two dancers, Teresina and Maud Dix.

Variety is having its inning at the Alhambra this week. Heinz Roemheld has staged a revue in

blue and has labeled it "Variety Revue," with cover pages of Variety adorning two of the girl dancers for costumes.

Col. Davis, Chicago, is reported dickerer to purchase the lease on the Garrick (dark) for musical stock.

Forty-one people comprise the cast of the Wisconsin's second anniversary show. The presentation is the biggest ever attempted by Manager Eddie Welsfeldt.

All Milwaukee theatres were closed from 1 to 3 p. m. last Friday to comply with the wishes of the Knights of Columbus to observe Good Friday.

MONTREAL

By MORTON KRUSHEN
Princess—"Aloma of South Seas" (legit).
Orpheum—"Charley's Aunt" (road).
Capitol—"Passion Play, Life of Jesus" (film).
Palace—"Mike."
Rialto—"Too Much Money."
Regent—"The Man Upstairs."

The Orpheum is occupied this week by a special company organized for a revival tour of "Charley's

Aunt." It is proving as popular with the French-speaking public as with the English. The French version, "La Tante de Charlot," having been played here previously. Included in the cast are Edith Spencer, Adelyn Bushnell, and Jay Holly.

"Rose-Marie" comes to the Princess next week (April 12), after a 23-week run in Boston.

For its annual revue, "Hits and Misses" at His Majesty's from April 6-10, the Junior League has provided its own music in addition to the plot and words.

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Full Size
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Liberal allowance on your old trunk
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ELISE JANIS

ELYSEE PALACE, PARIS
AU REVOIR!

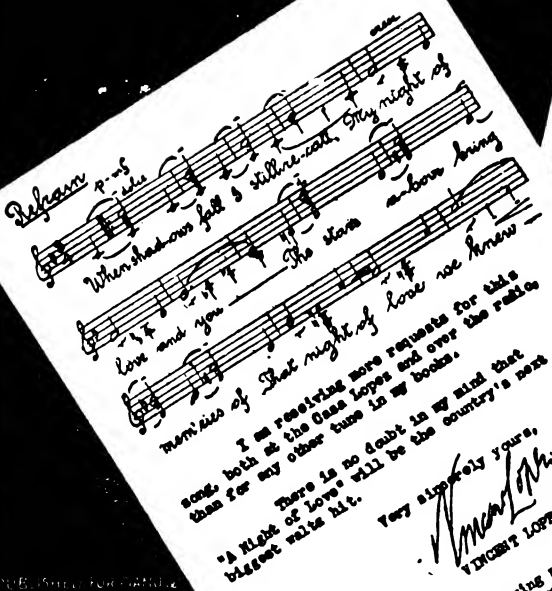
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ON YOUR PROGRAMS ~ ~ ~
WE WILL SEND ARTIST COPY AND
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I am receiving more requests for this song both at the dance halls and over the radio than for any other tune in my books.
There is no doubt in my mind that "A Night of Love" will be the country's next biggest waltz hit.
Very sincerely yours,
B.G. De Sylva
LARRY SPIER

I am receiving many requests to play this waltz both from my radio audience and the patrons here at the Hotel Roosevelt, and am convinced that this number is destined to become the biggest waltz hit of the year 1926.
Sincerely yours,
Ben Bernie

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Meet a Friendly Cleansing Cream

By GEORGE JESSEL

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With Roland Young and A. M. Matthews
Staged by Winchell Smith

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H. H. Frazer's Round-the-World
Musical Sensation

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CORT Theatre, W. 48th St. Eves. 8:30
Mats. Wed. and Sat., 2:30

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LYRIC Theatre, W. 42 St. Eves. 8:30
Mats. Wed. & Sat., 2:30

"PETER PAN-AMERICAN."—Telegram.
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LITTLE West 44th St. Evenings, 8:35.
Mats. Wed. & Sat. at 2:30.

SEATTLE
By DAVE TREPP
Met—"Nanette" (2d week).
President—"Dancing Mothers"
(stock).
Blue Mouse—"Connecticut Yankee."
Columbia—"Cohens and Kellys"
(3d week).
Strand—"Johnstown Flood."
Liberty—"Grand Duchess."
Coliseum—"The Wanderer."

"The Sea Beast," shown recently at the Met, is booked for Blue Mouse next week at 25c. general admission.

The return of Florence Roberts, a
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MOROSCO Theatre, W. 46th St. Eves. 8:30
Mats. Wed. and Sat., 2:30
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THE DRAMATIC HIT
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BELASCO Theatre, W. 44 St. Eves. 8:30
Mats. Thur. & Sat., 2:30
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as **LULU BELLE**

Martin Beck Theatre, 45 St. & 8th Av.
Mats. Wed. & Sat.
A. H. WOODS Presents
FLORENCE REED in
THE SHANGHAI GESTURE
by JOHN COLTON

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MUSIC BOX Theatre, W. 45 St. Eves. 8:30
Mats. Wed. & Sat.
CRADLE SNATCHERS
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LONGACRE Theatre, W. 48 St. Eves. 8:30
Mats. Wed. & Sat., 2:30

The BUTTER and EGG MAN

LYCEUM Theatre, W. 45th St. Eves. 8:30
Mats. Thurs. & Sat. at 2:30.

The CREAKING CHAIR
Thrilling Mystery Play with 1,000 Laughs

GUILD Theatre, W. 52nd St. Eves. 8:30
Matinees Thurs. & Sat.
THE THEATRE GUILD PRESENTS
THE CHIEF THING
A comedy by NICOLAS EVREINOFF
Translated by Herman Bernstein and Leo Randoie

favorite on the stage in the North-west a dozen years ago, this week to the President, was an event that all the old-timers enjoyed particularly. She played the role of the modern mother in "Dancing Mothers," presented by the Duffy Players. Another special addition to the cast of the regulars with the local stock company this week is Frederick Vogeding. Others in this piece are Dulce Cooper, Eddy Waller, Thelma White, Howard Miller, Helen Audifred and Lillian Dean.

The newly organized Seattle Civic Opera, after long and tedious rehearsals, will present "Il Trovatore" and "Martha" at the Metropolitan, week opening April 19. Montgomery Lynch, Jacques Jouverville and Graham Morgan are the leading spirits back of the organization, which combed the city for best talent. Not too much is expected of the amateur grand opera, but it should prove interesting.

Ray Heck, a director of the Canadian Motion Picture Studio of Ottawa, has announced that a studio will be erected in Victoria, B. C., to

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of sauterne kidskin
with brown kid pip-
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express as much harmony in the
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this fascinating slipper stars as
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make pictures of the Canadian Northwest. American and Canadian capital is back of the enterprise.

Cinderella Roof dance hall opened March 27. Dancing nightly. Gordon Kilbourne orchestra.

Fifteen freeholders have been elected to make a new charter for Seattle. A theatre and picture censorship board is one of the considerations. The present board of censors are directly under the city council, and can be overruled by that elective body.

Mayor Brown suggests that the new board eliminate the word "censor," for he says there is "too much blue-nosing." He suggests a Board of Amusement Supervisors.

Sub-contracts in erection of the \$85,000 Granada theatre in West new house is located at California Seattle are being awarded. The avenue and West Hudson street.

MILWAUKEE

By HERB ISRAEL

Davidson—"Topsy and Eva."
Pabst—German stock.
Palace—Vaudeville.
Majestic—Vaudeville.
Miller—Vaudeville.
Gayety—"Hotzy Totsy" (Mutual).
Empress—"Dixie Daisies" (stock burlesque).
Alhambra—"Skinner's Dress Suit."
Garden—"Red Dice."
Merrill—"Bluebeard's Seven Wives."
Strand—Rainbow Riley.
Wisconsin—"Miss Brewster's Millions."

"Topsy and Eva," here for the second time this season, closes the Davidson road show year. Dramatic stock will open the house in a few weeks.

Carrie Flinnell, dancer, has been brought back to the Gayety for a specialty while the Empress is running two dancers, Teronina and Maud Dix.

Variety is having its inning at the Alhambra this week. Heinz Roemheld has staged a revue in

blue and has labeled it "Variety Revue," with cover pages of Variety adorning two of the girl dancers for costumes.

Col. Davis, Chicago, is reported dickering to purchase the lease on the Garrick (dark) for musical stock.

Forty-one people comprise the cast of the Wisconsin's second anniversary show. The presentation is the biggest ever attempted by Manager Eddie Weisreid.

All Milwaukee theatres were closed from 1 to 3 p. m. last Friday to comply with the wishes of the Knights of Columbus to observe Good Friday.

MONTREAL

By MORTON KRUSHEN
Princess—"Aloma of South Seas" (legit).
Orpheum—"Charley's Aunt" (road).
Capitol—"Passion Play, Life of Jesus" (film).
Palace—"Mike."
Rialto—"Too Much Money."
Regent—"The Man Upstairs."

The Orpheum is occupied this week by a special company organized for a revival tour of "Charley's

Aunt." It is proving as popular with the French-speaking public as with the English. The French version, "La Tante de Charlot," having been played here previously. Included in the cast are Edith Spencer, Adelyn Bushnell, and Jay Holly.

"Rose-Marie" comes to the Princess next week (April 12), after a 29-week run in Boston.

For its annual revue, "Hits and Misses" at His Majesty's from April 6-10, the Junior League has provided its own music in addition to the plot and words.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Though it was practically a dancing show throughout, the bill at the Orpheum last week from the running and clicking standpoint was the best the house has had since its opening. It was a bill that started off in cyclonic fashion and did not let up until the finish.

Ted Lewis and his aggregation were the headliners and responsible for almost a sell out Monday night. Lewis is one of the local "white-haired" boys so far as the buyers here are concerned and found it a pinch to whang it over hot and heavy. It was just one punch after another, whether it was Lewis, Lewis and the band, the band alone or Bobby Arnst. This mob just could not miss and registered heavily during their 30 minute stay on the rostrum in next to shut.

Foster with his dog "Peggy," who is a whiz, started off the proceedings. Peggy is a smart little canine, seems to be able to respond to her master's questions and looks to be a much more finished entertainer than Foster's "Mike" of a decade ago. Foster has a new fox terrier he is breaking in, and this canine though on for a minute or two demonstrates that its owner is wasting no time.



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LOS ANGELES, CAL.

Foster always has an ace in the hole and looks as though the terrier will be a winning one when impressed into service. "Deucing" it was Jerome Mann, who does a score of imitations of stage celebrities in song and dance. This juvenile appears to have plenty of ability and might, however, utilize it to better advantage in a number of his imitations which did not strike a responsive chord as do those of Eddie Cantor and Eddie Leonard. He does a pip of Sophie Tucker, and that alone carried him over here. William Sully, Genevieve Houghton with Sam Rose have a nifty in their musical playlet, "Arms and the Girl." The dialog is smart and snappy and gives both Sully and Miss Houghton a chance to show their acting talents which they have not had in their previous vehicles. Besides talking, the duo chant and Sully throws in a lot of fast eccentric and trapping steps for good measure. The turn is a refreshing one and should suffice for another time around the circuit. After them came Val Harris and Vera Griffin in their grotesque small town comedy skit. It is a turn which the natives seem to know by heart, as it has been played here so often. However, the laughs are in it and the buyers still like it, despite that Harris declaims himself and acts in a risqué manner which is not necessary as well as being uncalled for in this turn.

Closing the first part were Bekefi and Harsha, aided by Mooney and Churchill, with Grace Robinson and Bee Wendell. Here is a whole of a dancing turn, each of the six people introducing something in the terpsichorean line, with the routine running from fast jazz stepping to the classical, and none of it missing. There is only one fault to be found with the turn, and that is not the fault of those on the stage, but of a woman musical director who swings the baton in the pit in an amateurish and unknowing manner which detracts the attention of the audience from the work of the stage actors on account of the clumsy and awkward manner in which it is done.

Tabor and Green knocked them for all sorts of loops and falls with their comedy talk and song. These two colored boys have improved wonderfully in the last season and rank among the top notchers in their class. They are just a pair of sure-fire show stoppers. Kay and Lorene Sterling had the hard task of closing the affairs of the evening. They start off with a dance routine in one. Then the male member of the turn begins to tell stories which one does not expect of a dancing skater. The talk was the one for the gang to do the outward glide, and before he and his partner were able to get on their skates and show the stellar portion of their turn the audience was well on its way out of the house. This duo should stick to their dance routine, make it short, then go into their skating, which should also be brief, especially for the closing spot on a straight vaudeville bill, and they will have a most acceptable turn.

With this section of the Calvin Coolidge domain eating, sleeping and talking horse, Pantages had Anna Chandler, billed as the "Top" for his Coffroth Handicap show, but

a bronchial cold which necessitated her disappointing the previous week again refused to respond to treatment, forcing this filly to scratch her entry just before post time Monday morning.

The S O S brought the song writing team, Blanche Franklin and Nat Vincent, into the handicap bill as a substitute entry from the "pop" song stable, also forcing a general rearrangement of post positions and scrambling program sequence out of all semblance of printed order, but as spotted for the night show the bill ran from barrier to finish line in far better than usual time for this track.

Ann Shuller and George were first away from the barrier with a routine of single and double head and hand stand balancing, setting a pace which only handicap entrants could follow. The man's hand stand on bicycle handle bars with his female teammate entwined around his body made a corking finish.

Shuffling of post positions brought the added starter Franklin and Vincent into the deuce spot, which looked all wrong as a first guess, yet after a somewhat slow getaway with a couple of fair numbers they went to a whip finish with a comedy audience number of their own composition which had them encoring plenty as the mob did duty on the catch line.

Guy Voyer and Company, with a whimsical twenty minutes of neat musical comedy singing and dancing, ran a "pip" of a race, with Voyer proving a good judge of pace as the four "sweet mamas" who make up the company slam over a nicely laid out hodge-podge of story, song and dance. His ingenu lead of story plot a stand-out among a cast which rate far above the average found among the "and company" of this type of act. The ensemble crossing the finish line at a Man o' War clip.

Smith and Sawyer, the deuce of the program copy, looked like they had been handicapped out of any chance to get into the money by the switch into the next-to-shut, but after being distant trailers their first five minutes, good teamwork plus an honest effort to catch up with the speedy field ahead was rewarded, as once the duo got their second wind the lady uncorking a real singing voice and the man's clowning built a finish which landed them safely in the money.

Bellclair Bros., the Exterminator among acrobatic stables, held the packed stands interested with their hand-to-hand work and the mechanical loop the loop to a hand stand catch as a finish still proving the gasp finish which is beyond the copy boys.

A summarizing of the five entrants give the field honest title to its handicap rating. Wait.

Police Chief C. J. Cain, of Culver City, suspended by Reve Houck, chairman of police commission and assistant production manager of the Metro-Goldwyn-Mayer studio, was reinstated over the latter's objection by the two other members of the board, Mayor Loop and City Trustee Gardner. Houck promised a general shake-up of the force after he charged Cain with disobedience, insubordination and inefficiency. Mayor Loop declared that there was not sufficient evidence to dismiss Cain while Houck announced himself prepared to substantiate his charges.

Phil Ainsworth, former husband of Barbara La Marr, arrested on suspicion of having passed two checks for \$22.50 without sufficient funds, was released because of insufficient evidence.

Harold Lloyd is expected back from New York this week so that he can start work by May 1 on his second picture for F. P.

Leo Forbestein, engaged by Sid Grauman to conduct the Grauman's Egyptian orchestra upon the opening of "Ben-Hur," was suddenly called into the pit last week to handle the baton for the "Big Parade," relieving Carl Ellnor.

Charging the Universal, Technicolor, and Carl Laemmle with having conspired to pirate the late lights of his copyrighted picture play based on Goethe's "Faust," Frederick A. Todd filed suit in the Federal District Court for \$500,000 exemplary damages on the charges

that the "Phantom of the Opera" is based on parts of his play.

He also asks \$1,500,000 as the value of the "Phantom of the Opera," which he charges has ruined the market for "Faust," rated by him at the same price.

This is the second legal step taken by Todd within the last year.

A 12-day trip is being taken by about 20 screen stars who went in a special car to attend the opening of Loew's new Crescent Theatre in New Orleans, and Loew's Melba, Dallas.

Among those in the party were Lew Cody, who will act as master of ceremonies; Clair Windsor, Pauline Starke, Conrad Nagel and Dorothy Phillips of M-G-M; Jack Mulhall and Dorothy Mackall, 1st National; Lloyd Hamilton, Educational; William Russell, Eileen Percy, Bryant Washburn and Tom O'Brien.

William Newberry of the M-G-M publicity department is in charge of the party and tour.

Scott Sidney is to direct the "Nervous Wreck" for Christie Films. It will be put into production May 15. Sidney is now working on the story with McGrew Willis, scenario writer.

According to news dispatches, Mrs. Charlotte Shelby, mother of Mary Miles Minter, lost her sight in the Bastrop, La., court, to hold the entire legacy left by her mother, Mrs. Julia B. Miles, who died recently. The court awarded half the land in the Monroe oil belt left by Mrs. Miles to Mrs. Hazel Jordan, sister of Mrs. Shelby. The land is said to be worth more than a million dollars.

At the time of her death, Mrs. Miles left the entire estate to Mrs. Shelby. Mrs. Jordan attacked the right of her mother to do so, and charged that her sister influenced her mother, while the latter was living in Los Angeles. Mrs. Jordan produced a will made by her mother, which gave her half of the property and the court decided it was more genuine than the one produced by Mrs. Shelby.

Warner Brothers have decided to change the title of the "Footloose Widow," which Roy Del Ruth is making, to "Footloose Widows."

When Howard Davies, claiming to be a screen actor, came too late to fill a job at one of the studios, his artistic temperament got the best of him and he bought a bottle of gin to forget his utter despair, according to his defense before Judge Turney here when fined \$150 for possession of liquor.

Ted Doner has been placed under contract by Fanchon and Marco, to head an act of eight girls, who will tour the West Coast houses in California.

West Coast Theatres, Inc., is modifying the policy of the Grand Lake, Oakland, a 2,000-seater, which recently opened with a picture policy.

The house is about four miles from the heart of the city and considered the best equipped theatre in the city. The new policy will be to play legitimate road productions once monthly. In the past the

road productions played the Auditorium or 12th Street theatre in Oakland.

"Badges" opened at the Morosco March 28.

Fred Miller has signed Carl Ellnor as the baton welder at his new Carthy Circle, which opens early in May.

Jack Mulhall and Dorothy Mackall have left for New York to play in "Subway Sadie" for First National.

"The Skyrocket" will follow "The Sea Beast" into the Figueroa on April 24.

R. William Neill, one of the star directors for the late Thomas H. Ince, has been given a contract for a second year at the Fox Studio.

Max Golden, formerly of the Fox Exchange in New York, who has been one of the aides to Ben Jackson, general studio manager of the West Coast Studio, has been appointed purchasing agent, succeeding Irving Nathan, who has held the job for the past year.

Reve Houck, chairman of the Culver City board of police commissioners and assistant production manager for the Metro-Goldwyn-Mayer Studios, removed Chief of Police C. J. Cain from his position as head of the Culver City force. Houck announced that he will bring specific charges against Cain and



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STILL NEW YORK'S GREATEST LITTLE GIRL

Morris Gest produced "The Miracle"! but Texas Guinan shows you how it is done every night at her "Three Hundred Club." Here are some of the cast of "Her Miracle" in which Texas plays "Lady Dying of Manners" with apologies to Lady Diana Manners.

Ring side table holders of last week:

LORD O'SHAUNESSEY
PRINCESS MICHAELOFSKY
HAROLD LLOYD
MAURICE CLEARY
MARILYN MILLER
BEN LYONS
"SKEETS" GALLAGHER
EDDIE SUTHERLAND
HARRY K. THAW
LOUISE BROOKS
PEARL EATON
PEGGY JOYCE
ALICE LAKE
HEDDA HOPPER
LAURA LA PLANTE
TEDDY SAMPSON
VINCENT LOPEZ
DONALD GALLAGHER
CORRINNE BARKER
WILDA BENNETT
PEPE DE ALBREW
NORMA TALMADGE
MARION DAVIES

ANITA LOOS
JOHN EMERSON
GEORGES CARPENTIER
EDNA LEEDOM
HYSON & HARRIS
ZITTEL AND SIME (those two boys)
JACK HULBURT
CICELY COURTNEIDGE
JULIA HOYT
McKAY MORRIS
JOE FEJER
LOUISE GROODY
RED GRANGE
SID GRAUMAN
GEORGE BIDDLE
STANLEY COMSTOCK
LILLIAN FITZGERALD
JULIETTE DAY
HEYWOOD BROWN
LINA BASQUETTE
SAM WARNER
ARNOLD DALY
BILLY REARDON

WILLIAM RHINELANDER STEWART

Sunday, April 4, 1926.

Mark Hellinger,
"DAILY NEWS."

154 WEST 54th STREET, NEW YORK CITY

While other night club owners were blaming Lent and Holy Week for bad business, Texas Guinan had her S. R. O. sign out at her

"300 CLUB," 151 W. 54th St., N. Y., every night.

Our hat's off to you, "Tex."

Walter Winchell,
"EVENING GRAPHIC."

Sunday, April 4, 1926.

Texas Guinan's Three Hundred Club was easily the top of the list. They were jammed to the rafters all week long. Fun is riotous, and the true Parisian night club spirit is there.

Homer Metz,
"MORNING TELEGRAPH."

Sunday, April 4, 1926.

bring about a general shakeup of the police in the movie city. F. J. Roberts, former warrant officer, was appointed acting chief.

George Brackett Seltz has been chosen by Metropolitan Pictures to direct "The Last Frontier," an original story by Thomas H. Ince. The picture will be put into production shortly by William Boyd and Margaret de La Motte, chosen to play the leads.

The Balboa, new 2,000-seater erected by West Coast and South-

west Theatres, Incorporated, opened Tuesday night.

Fanchon and Marco Ideas will be presented there at intervals with stage presentations.

Fred Niblo and Charles Ray officiated as masters of ceremonies. There were about 60 prominent picture stars present.

The house is being operated by Ralph Gunauer, who is the head of the Southwest Corporation.

Howard McBride, formerly exploitation director for the local Metro-Goldwyn-Mayer exchange, has accepted the same post with the Universal exchange here. Steve Miranda, former exploitation manager, has gone to the Seattle exchange.

BALTIMORE

By "BRAWBROOK"

Auditorium—"A Kiss in a Taxi."
Vagabond—"2x2 Equals 5."
Maryland—K-A Vaudeville.
Hippodrome—Vaudeville—pictures.

Garden—Vaudeville—pictures.
Ford's—"The Duchess of Elba."

The Motion Picture Theatre Owners of Maryland, Inc., have elected the following officers for the ensuing

year: Herman Blum, president; William M. Whitehurst, vice-president; Louis Schlichter, treasurer; William Stumpf, secretary, and J. Louis Rome, counsel. The following members have been chosen as delegates to the national convention to be held in California: Herman Blum, Walter D. Pacy, J. Louis Rome, Louis Schlichter, William M. Whitehurst and Frank H. Durkee.

Frederick R. Huber, municipal director of music and manager of radio station WBAL, announces that the city band concerts will begin their season on May 28. C. Nelson Kratz has been reappointed conductor of the municipal band. The Park Symphony Orchestra will be conducted by Robert P. Iula and will go on the air through WBAL. This service has been offered free by the station.

The smoke of rumor and action has lifted from the Hearst building here. The carnage on the staff of the "American" Hearst morning paper, was heavy, but among those who survived was Robert Garland, dramatic critic and editor and writer of the paper's outstanding feature, the "Baltimore Day by Day" column.

ST. LOUIS

By LOU RUEBEL

Shubert-Rialto—"Accused."
Empress—"Dancing Mothers" (stock).
Orpheum—Vaudeville.
St. Louis—Vaudeville.
Grand Opera House—Vaudeville.
Garrick—"Giggle" (Mutual).
Gayety—"Flappers of 1926" (Columbia).
Liberty—"Beer Is Back!" (burlesque stock).

Pictures
Missouri—"The Untamed Lady."
Loew's State—"The Bat."
Grand Central, West End, Lyric and Capitol—"Kiki."
Kings and Rivoli—"What Happened to Jones."

The San Carlo opera season opens Sunday for a week at the Odeon. Nine works will be presented.

The annual police circus went on Monday for a two-weeks' stand at the Coliseum.

Jack Smith, the "whispering baritone" of disc fame, is here this week at the Grand Central—"Bughouse Cabaret," sixth of the Anderson presentations, is current at the Missouri—Irving Aaronson's Com-

manders have been held over for a second week at the State.

PORTLAND, ORE.

By SAM H. COHEN

Heilig—"The Wandering Jew."
Pantages—Pan vaude.
Orpheum—Orpheum vaude.
Hippodrome—"Hearts and Fists," with vaude.
Liberty—"The Eagle."
Rivoli—"The New Klondike."
Columbia—"The Cohens and Kelys."
Majestic—"The Best Bad Man."
People's—"The Vanishing American."
"Blue Mouse"—"The Night Cry."

John McCormack sang to a capacity crowd at the Auditorium, attendance for the one-day concert being 5,500.

Warner Bros.' new film exchange is nearing completion and will be ready for occupancy April 15. W. A. Beckwith is manager.

It is understood that the North

American Theatres, Inc., are dickering for several sites here for the erection of neighborhood and suburban houses. A theatre will be erected by the firm at East 39th and Hawthorne.

The California company of "No. No. Nanette" is due here April 15 for a three-day engagement at the Heilig.

Abe Weider, manager of the Rivoli, won two prizes amounting to \$200 for an effective publicity and exploitation campaign, sponsored by First National pictures.

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Direction WILLIAM MORRIS

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Kid Boots."
Keith-Albee Temple—Vaude.
Fay's—Pop. vaude.
Gayety—"The Golden Crook" (Columbia).
Corinthian—"Step Along" (Mutual).
Eastman—"For Heaven's Sake" (film).
Regent—"The Auction Block" (film).

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MINERS MAKE UP

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Piccadilly—"The Splendid Crime" (film).
Victoria—Pop. vaude.

The last week of the Lenten season saw Rochester theatre managers on the verge of prostration from the strain of one of the hardest slumps in years. Bills for the current week look up in entertainment value, with Eddie Cantor and "Kid Boots" figured for a good legit. draw, while Harold Lloyd's latest at the Eastman should have a good week on the strength of its promotion.

Addition of an extra show to the Eastman program during the summer months is announced by General Manager Eric Clarke. The extra performance, beginning at 9.30 p. m. instead of 9 p. m., is intended to let golfers and other recreationists time to get to the theatre for a complete performance.

Western New York Moose Band, under the management of J. Charles Hall, has the Lyceum for its first concert next Sunday.

One Rochester minister has pulled a boner that promises to become public with names shortly. This minister preached a radio sermon in which he attacked one of the biggest film distributing companies by name. The next day the same minister was observed in a local bank buying stock in the same company.

Nell Collins, who left Rochester

early in the winter to become a member of "Artists and Models" company, playing in New York, was married to Miss Elizabeth Leavenworth, daughter of Mr. and Mrs. D. M. Leavenworth, of No. 378 Glenwood avenue, this week. They will remain in Rochester during the summer and Collins will return to New York in the fall.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—"The Fool" (stock).
Palace—"Bought and Paid For" (tab.).
Gayety—"Laffin' Thru" (Mutual).

Simultaneously with Holy Week, the bottom dropped out of business here. Inasmuch as the theatres during the past few years have weathered this traditionally bad period very nicely, the managers attribute the state of affairs to a general slump.

Three weeks' period of darkness at the Metropolitan will come to an end on April 11 when Walker Whiteside will be seen for a week in "Mr. Wu." Jeanne Eagels in "Rain" announced for the first week in May.

Grace Aldrich, Minneapolis concert soprano, has been engaged for a tour of the junior Orpheum circuit.

The Metropolitan, touring attractions, is the only local theatre affected by the tax change on tickets.

None of the others has had any 75c. admissions. The Shubert scale is 30-50-95c.; the Hennepin-Orpheum, 50-99c., and most of the other houses a flat 50c.
"Yiskor," Jewish motion picture, was presented at the Metropolitan April 4.

Mayor Nelson, of St. Paul, has issued an edict against the appearance of public school children in Charleston contests at any theatre without a special permit from the mayor's office.

ST. JOHN, N. B.

By W. J. McNULTY

A request has been made to the New Brunswick government for a reduction in the provincial amusement tax, which applies to all amusements except those exempt under a charitable clause. All admissions are affected. The New Brunswick Federation of Labor has sponsored the request for the reduction, but no encouragement has been given by the politicians. Efforts in the past to exempt all admissions under 35 cents have failed.

Local 440 of the I. A. T. S. E., St. John, N. B., has filed with the City Council of St. John a formal protest against the adoption of daylight saving time and has requested a referendum. No action was taken on the request.

The personnel of a jazz orchestra which is a part of the Mae Edwards dramatic repertoire organization now in the northeast is: Fred Bemis, piano; Charles T. Smith, banjo; Walter Sanville, trumpet; Lawrence Hayes, violin; Charles

Downes, traps; Roy Mitchell, saxophone. Members of the troupe introducing specialties between the acts are: Billy Webb, in songs and dances and monolog; Walter Sanville, cornetist; Downes and Downes, comedy skit; Anita Webb, songs; Lawrence Hayes, songs; Roy Mitchell, saxophonist; Charles T. Smith, banjoist and songs; Mabel Grand, songs. The jazz orchestra works on the stage, as well as in the pit, providing a specialty.

Victor Lee, pianist in the Unique, St. John, N. B., recently introduced the Hart House String Quartet of Toronto for a local concert date to unsatisfactory patronage.

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AL DUBIN

Music by
JOE BURKE

Modérato

VOICE

Said Mister Jiggs to Mister Jiggs "I got to go out to - night." Said

Mister Jiggs to Mister Jiggs "Why honey it's quite all right. Don't be a-raid to leave me.

Be on your way. I know you hate to leave me. But it's O. K.

CHORUS

You got to go out, you got a big date, You got to go out, You're com'g home late, And

You're look'in' a-pound for some-bod-y new, You're look'in' for love and gettin' it too, And

so is your old la-dy, You got a sick friend who's got to be watched, You're

hang'in' a-round the op-po-site sex, But so is your old la-dy, And while you're

tell-in' some ba-by you're lone- some, Don't think I'm home by my own

out on your night - ly va-ca-tion, I'm gettin' my con-so-la-

tion, You're gettin' too gay, You're gettin' too hot, You're gettin' a-way with a

tion, You're hav'in' your fun, You're hav'in' your fun, You're gettin' to be a

ter-rible lot, But so is your old la-dy. You la-dy, You're la-dy.

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KANSAS CITY

By WILL R. HUGHES

Shubert—"Able's Irish Rose."
Gayety—"Lucky Sambo" (Columbia).
Empress—"Around the Town" (Mutual).
Newman—"Beverly of Graustark."
Royal—"For Heaven's Sake."
Liberty—"Skinner's Dress Suit."
Globe—"Three Faces East," film and musical tab.

Survey of motion picture theatres and legitimate shows started a few weeks ago by a committee of the Council of Clubs has received the promise of active co-operation of the 54 clubs in the organization, according to a report of the committee chairman. Each club will send a representative to the theatres in its district to confer with the manager and report on any performances or pictures considered unworthy of presentation. The report says, "Now we have a complete check on the theatres of the city. We are determined that the younger generation shall have the best, instead of degrading shows for their amusement."

Bob Carleton and Julie Ballew and Al Herman, on the Orpheum bill this week, are "home town" folks. All three started in their chosen profession in Kansas City.

Miller Brothers' 101 Ranch show will make its initial stand for the present season here April 27.

"Rose-Marie" comes to the Shubert next week (April 11) and Charlot's Revue week April 18.

DALLAS, TEX.

By MONT HURST

"Artists and Models" played in Dallas at the Fair Park Auditorium Saturday and Sunday and laid off for Holy Week here.

Amusement and riding devices at Fair Park are drawing well. "Niagara Falls" will be in operation shortly. The new pavilions will be finished May 15, and among bookings made for them include the national convention of the American Institute of Banking and the big birthday celebration of the carpenters in July.

B. W. Bickert, district manager of the Old Mill theatre, has been named as Dallas representative of the seventh bathing girl revue in Galveston, May 15-17.

Motion picture owners have appeared in Austin before the public hearing held by the state fire insurance commission in connection with the efforts to add to the insurance rates of picture shows which present prologs, songs, dances and added attractions. It is said an increase of 40 per cent in premium is the object. H. A. Cole of Mar-

shall, president of the Motion Picture Theatre Owners of Texas, appeared before the commission along with J. C. Clemons of Port Arthur, both opposing the increase in rate that would place picture theatres under the same rates as theatres.

DETROIT

By GEORGE WINTER

Shubert-Detroit—Eva Le Gallienne in "The Master Builder" and "John Gabriel Borkman."
Lafayette—"The Student Prince."
Garick—"What Price Glory" (Third week).
Bonstelle Playhouse—"The Show-Off." (Second week) (Stock).
Temple—Keith vaudeville.
Gayety—"Fashion Parade" (Columbia).
Cadillac—"Hey Ho!" (Mutual).
Adams-Norma Talmadge in "Kiki."
Broadway-Strand—John Barrymore in "The Sea Beast."
Capitol—Richard Dix in "Let's Get Married."
Fox-Washington—Tom Mix in "My Own Pal."
Madison—"Behind the Front" (Fifth week).
State—Tom Meighan in "The New Klondike."

The Garrick Company will begin operations about May 1, with Ann Harding and Rollo Peters playing the leads. Others engaged are Cecil Humphreys, Vera Rial, Hope Drown, William Kirkland and Allyn Josslyn. "Bluebeard's Eight Wives" will be the opening bill.

Jean Goldkette, whose orchestra has been a hit at the night clubs in New York and Detroit, made his vaudeville debut at the Temple this week.

CLEVELAND

By C. S. GREGG

Hanna—"Old English," with George Arliss.
Ohio—"Naughty Cinderella," with Irene Bordoni.
Keith's Palace—Vaudeville headed by Ruth Chatterton.
Keith's E. 105th Street—Vaudeville headed by Elizabeth Brice and "The Cohens and the Kelleys" (film).
Circle—Pantage vaudeville and "Other Women's Husbands" (film).
Reade's Hippodrome—Vaudeville headed by Harry Coleman and Gladys Hart and "The Cohens and the Kelleys" (film).
Loew's State—Vaudeville headed by Welder Sisters and "Oh! What a Nurse" (film).
Columbia—"The Burlesque Carnival" (Columbia).
Empire—"Stolen Sweets" (Mutual).
Loew's Allen—Clemens and Marcy, Charleston dancers and "Beverly of Graustark" (film).
Loew's Stillman—"Kiki" (film) with Norma Talmadge.

Loew's Cameo—"For Heaven's Sake," with Harold Lloyd (premiere).
Loew's Park and Mall—"Miss Brewster's Millions" (film).

Thieves this week broke into the Circle theatre and lifted \$3,500 from the box office safe.

"The Student Prince," which drew capacity crowds during its long run in the Hanna theatre here earlier in the winter, is returning April 11.

Mike Speciale and his Perfect Recording Orchestra, who two weeks ago opened an indefinite engagement in the Bamboo Gardens here, have proved such a stellar attraction in the Euclid Avenue Club that a week's vaudeville engagement in Keith's Palace theatre has resulted. Speciale and his melody makers opened at the Palace Sunday night.

PORTLAND, ME.

Strand—Harold Lloyd, "For Heaven's Sake."
Empire—"The Eagle."
Keith's—N. V. A. Week special program, with midnight benefit show April 10.

Jefferson—"The Demi-Virgin" (stock).
Portland—Pictures.
Elm—Pictures.

Carolyn C. Havener, Portland girl who has been with Frank Craven in "New Brooms," will join the cast of Jefferson Players in "Demi-Virgin."

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| Rothchild Irving Rogers Eddie | |

OKLAHOMA

Hiram Duncan opened his new
Duncan theatre at Cushing, Okla.,
March 31.
Five members of the Universal
Exchange at Oklahoma City left
Saturday, March 27, for New Or-
leans to attend a divisional sales
meeting. The party included W. P.
Moran, manager and Glenn Ellison,
James Ambis, M. B. Tritsch and W. S.
Quade, salesman.

The P. D. C. has appointed Cliff
Johnson a salesman at Oklahoma
City.

The Home State Film Exchange
has appointed Ralph Isaacs a sales-
man at Oklahoma City.

Carr Scott has been appointed
manager for the Home State Film
Exchange at Oklahoma City, suc-
ceeding A. J. Cary, resigned.

The Empress Theatre, West Tulsa,
Okla., has been purchased by W. T.
Fleming.

The safe of the Dorbandt theatre
at Jacksonville, Tex., was blown and
\$200 taken.

The Llano Amusement Co. has
purchased the Llano theatre at
Llano, Tex.

The Musical, Gollad, Tex., has
been purchased by O. G. Frels from
Bill Riemschneider.

The Interstate Amusement Co. is
erecting a new theatre named Ma-
jestic at San Antonio, Tex.

A new second-run picture and
vaudeville house is being erected at
Waco, Tex.

T. W. Sharpe has opened his
Prospect theatre at Little Rock, Ark.

The new Wright, a vaudeville and
picture house, was opened at Gur-
don, Ark.

The Joy, Camden, Ark., has re-
opened after a complete remodeling.

The Lyric, Pawnee, Okla., has
been purchased by E. V. Weaver.

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SAN DIEGO, CAL.

Spreckels—"The Student Prince."
Fantages—"Pop, vaudeville."
Savoy—"Clouds" (dramatic stock).
Colonial—"Musical stock."
Balboa—"The Vanishing Ameri-
can" (film), Fanchon and Marco
idea.
Cabrille—"Behind the Front"
(film).
Superba—"I Do" (film).
Plaza—"The Cohens and the Kel-
lys" (film).
California—"Married Flirts"
(film).
Broadway—"Red Hot Tires"
(film).
Mission—"The Merry Widow"
(film).

Buildings on the site at Fourth
and B street, across from the Sa-
voy theatre, have been wrecked and
work soon will start on a new
\$1,000,000 theatre, which will play
Junior Orpheum Vaudeville and
pictures.

Herb Wiedoeft and his orchestra
from the Cinderella Roof, Los An-
geles, played a one-night engage-
ment at the Mission Beach ball-
room last Sunday night and packed
the big casino to capacity. It is
planned to have guest orchestras
play at the resort whenever oppor-
tunity presents during the coming
summer season.

A new stock musical comedy,
headed by Billy Moody, opened an
indefinite engagement at the Col-
onial theatre. Business so far has
held up.

Indicating the steadily growing
demand for more amusement facili-
ties here, four "neighborhood" mo-
tion picture theatres are now un-
der construction in various residen-
tial sections of the community.

Al G. Barnes' circus played a
two-day stand here last week,
using the municipal tidelands, close
to the business district, as a lot.
Instead of the usual Logan Hotel
site. Business was good as a re-
sult of the show's easy accessibility.

Scott Palmer, manager of the
Savoy theatre, is in Mercy hospital
here, where he will undergo an
operation for mastoid. He has been
ill for some time.

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By HARDIE MEAKIN

Belasco—"The Gorilla" (third
visit); next "The Kiss in the Taxi."
National—"The Alarm Clock"
(stock); next, "Three Live Ghosts."
Poli's—Dark; next, "Blossom
Time."

President—Dark.
Wardman Park—"Her Temporary
Husband" (stock).
Keith's—Straight vaudeville (Ed-
die Dowling-Tom Brown and Min-
strel Band).

Earle—Pop vaudeville-pictures
(California Night Hawks).
Strand—Loew vaudeville-pictures
(Roscoe Ails and Katie Pullman
Co.).

Gayety—"Miss Tabasco" (Colum-
bia).
Mutual—"Jazztime Revue" (Mu-
tual).

Pictures

Columbia—Marion Davies in "Bev-
erly of Graustark"; next, Harold
Lloyd in "For Heaven's Sake."
Metropolitan—"Sally, Irene and
Mary" and "Warlike's Pennsylvani-
ans"; next, Percy Hopkins Joyce in
"The Skyrocket."

Palace—"The Bat"; next, Madge
Bellamy in "Sandy."

"Bosom Friend" winds up the sea-
son for Poli's.

The Elbato is spreading on "The
Sea Beast," which comes in April 11.

Harold Phillips, dramatic editor of
the "Times" (Hearst), published in
his Saturday spread some statistics
on Washington's closing theatrical
season.

Phillips lists 81 attractions as
having appeared from September 1
through April 3. Of these 21 were
listed as tryouts that failed, the
Shuberts taking 18 of these (10 at

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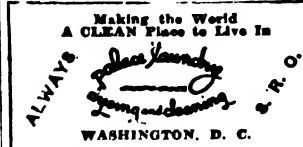
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the Belasco and eight at Poli's),
with the remaining three going to
the Erlanger-booked house, the
National.

Eddie Dowling is playing Keith's
this week, while at the Metropolitan
the picture version of his "Sally,
Irene and Mary" is being shown.

Waring's Pennsylvanians are back
at the Metropolitan and playing
their 15th week for the Crandall or-
ganization.

Both the Earle and Strand, play-
ing vaudeville and pictures, cut their



admission from 85c. to 75c. to
get within the provisions of the new
revenue law which repealed the 10
per cent charge on tickets up to 75c.

Max Lowe, handling the enter-
tainment end for the Meyer Davis
enterprises here, is making the spe-
cial Tuesday nights at the Le Para-
dis big money-getters.

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“MERCENARY MARY”

Was Created by PEGGY O'NEIL (at the London Hippodrome, England)

AND THEY ARE BOTH AS HEALTHY AS EVER

VARIETY

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NEW YORK CITY, WEDNESDAY, APRIL 14, 1926

56 PAGES

HEARTLESS N. V. A. 'CHARITY'

NORA BAYES WITH K-A AGAIN; PAID FOR LAST WEEK'S LAY-OFF

Opening at Keith's, Washington, April 19—Refused to Reappear for K-A Without Salary for Palace Unplayed Date—Theatre Did Not "Protect" Her

Washington, April 13.
Nora Bayes is to headline next week at the local Keith's.
A report she would do so has been verified here.

The helplessness of straight vaudeville for "names" headlines comes to the fore in the report that before Nora Bayes would accept the Keith-Albee contract for Keith's, Washington, next week, she insisted the circuit pay her salary in full for last week's engagement at Keith's Palace, New York, not played by her.

Miss Bayes set up the claim that neither the K-A booking office nor (Continued on page 44)

RADIO PAYING TOP PRICE FOR TALENT

Bands Bring \$800 Nightly;
Tenor \$250 at WEA—Better Than Vaudeville

The extent of radio's development as an outlet for professional talent may be gauged from WEA booking some of its bands at such fancy figures as \$800 for a night's engagement, in addition to all expenses paid. This is a net figure and does not include the 15 per cent commission which the WEA booking office charges.

One of its tenors gets \$250 a night, the radio popularity enhancing his value to the extent he would otherwise be worth that amount for an entire week's engagement.

The band aforementioned as commanding \$800 for a single night wouldn't get more than \$1,100 for an entire week in vaudeville.

Hammerstein's Screen Version of "Rose-Marie"

Los Angeles, April 13.
Arthur Hammerstein, who has left for New York, announced that he will make the screen version himself of "Rose-Marie."

He stated that the picture would be made during the summer of 1927 in Hollywood and that he would endeavor to obtain Renee Adoree to play the title role.

Miss Adoree is under a non-loanable contract to Metro-Goldwyn.

DIVINE RIGHT STAGE PUNCH OF 'MOTHER'

Hits at Capital Punishment—Rushed for Stage Here

"Capital Punishment," translated from a Swedish play "Mother" and described as a potent argument for the abolition of the extreme penalty in this state, is being rushed into rehearsal for an early opening by George MacFarlane.

The occasion for the hurrying up and switch of plans is said to have been prompted by the widespread publicity given the execution of Gerald Chapman.

The punch of the play lies (Continued on page 9)

Funny N. J. Censors

The censors of Hudson County, N. J., ordered longer skirts for Helene Ambrose (Tondelayo) in "White Cargo," the stock bill at the Rialto, Hoboken, N. J., last week. They proceeded to the Hudson, Union City, ordering a non-transparent nightie instead of the white silk one worn by Frances McGrath in "The Gorilla."

The latter censoring was a barb, since before the stock opened last week, its regular policy had been Mutual burlesque shows.

Popularity

Sioux City, Ia., April 13.
Popularity of the big "names" in pictures? They don't mean a thing. Listen!
Out here Art Accord, a screen hero in independent "west-erns," is so popular that a local "tab" house recently billed "the personal appearance of a personal friend of Art Accord."

PERFORMER WITH FAMILY OF FOUR TURNED DOWN

Theatricals' Most Pitiful Story of Poverty and Need—Thomas Kane, Tubercular, with Wife and Three Young Children, Living in Two Rooms at \$14 Monthly Rent—Refused Assistance or Investigation by N. V. A.—Charity Fund's Surplus, \$2,000,000—Threat Besides to Have Children Taken Away—Worked in Theatre 3 Days for \$8

READ AND WEEP!

Philadelphia, April 13.

A tubercular vaudeville performer with wife and three children, living in two rooms at \$14 monthly rent he cannot pay, has been turned down for any assistance by the local representatives of the National Vaudeville Artists, who refused also to investigate.

On top of his misery and plea for aid Thomas Kane was informed if he "bothered" the N. V. A. representatives any more his three children would be taken away from him if the conditions of his family as he stated were true.

Kane is a former single act obliged to retire from vaudeville when afflicted. His dread of the end, of a possible eviction and the threat of losing the children have caused his family to be huddled together in their two slovenly rooms with cur- (Continued on page 7)

FIGHTER AT HIP

Jack Delaney Engaged at \$3,000 for Week of May 3

Jack Delaney, the sensational light heavyweight pugilist, will be the star attraction week of May 3 at Keith's New York Hippodrome at a reported salary of \$3,000 for the week.

It will be called a "Sports Carnival." Other athletic celebrities in different branches of sports are to appear.

"Temptations" at Garden

"Temptations" is the presently chosen title of the new musical production, now in rehearsals, for the Winter Garden.

The Shuberts are producing. A burlesque show has the same title.

YOUNG CHORUS GIRL ARGUES HER OWN CASE BEFORE COURT

Rita Rose Unfeazed as She Asks for Retrial of Old Suit—Then Startles Corridor Spectators with Snappy "Charleston"—Rita's Busy Day

GIRL USHER IS 'DOCKED' 1 DAY BY HIP

Remained Away Through Illness—4 Girls Leave House in Sympathy

An ushers' strike among the feminine aisle workers at the Keith-Albee Hippodrome, New York, loomed up last week. It started be- (Continued on page 44)

Loew's Big Note Issue \$15,000,000 to Expand

Loew's, Inc., has arranged to put out a note issue of \$15,000,000 at 6½ per cent for expansion purposes. Offered \$20,000,000 by the underwriters, the amount was cut down.

An extensive building program has been paid out by Loew's with much of it already started.

Mexican Heiress Raises Salary to \$1,000 Weekly

Los Angeles, April 13.
Delores Del Rio, the Mexican heiress whom Edwin Carewe, discovered and brought into pictures less than a year ago, has appeared in four pictures to date, enhancing her salary value from \$150 to \$1,000 a week. She is to receive the latter amount in playing the feminine role in "What Price Glory," which Raoul Walsh is making for Fox.

Miss Del Rio is under contract to Carewe for five years.

"Bugs" Baer Speech on Page 2
Arthur "Bugs" Baer's speech, as made Sunday night (April 11) by him at the Friars' testimonial dinner to the humorist, is reproduced verbatim on page 2.

Rita Rose or Ross, cabaret chorus girl, argued for retrial of her slander action against James Montgomery, author-producer, before the Appellate Division of the Supreme Court in Brooklyn, N. Y., last Friday. Then Rita danced a "Charleston" in the corridor of the courthouse to give the attendants a line on her versatility.

Decision was reserved on Rita's appeal. It will be handed down within a week or so. Miss Rose made a splendid address before the court and she knew it was a good speech herself, admitting it to a Variety reporter present and regretting the reporter had not taken it down verbatim to print.

Miss Rose stated she has no intention of studying for the bar, but says she knows all about courts, having frequently appeared as a litigant and also as her own lawyer. Rita has worn out a string of attorneys who have handled her legal matters, including the Montgomery action, a breach of promise case against Jack Clendon, and a libel suit against Variety.

Doesn't Like "Panning"
Rita said she will proceed with the Clendon action April 30 when it is on the calendar to try, in the (Continued on page 9)

SEMON DIRECTING LLOYD

Los Angeles, April 13.
According to reports, Larry Semon may abandon his screen career as an actor to direct Harold Lloyd in his second Paramount release.

Semon has practically directed his own pictures for the past few years, and it is said his directorial ability has been recognized by other producers who have made overtures to him in this capacity.

If this goes through, Semon will be the third director employed by Lloyd since the latter became an independent producer. The others were Sam Taylor, who recently left Lloyd to join Metro-Goldwyn-Mayer, and Fred Newmeyer, now employed by First National.

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BUGS BAER'S SPEECH AT FRIARS' DINNER

(At the dinner by the Friars with Bugs Baer as guest of honor at the Monastery Sunday evening, Mr. Baer was the final speaker of the evening.)

In the verbatim report of his speech herewith, the other speakers referred to by him spoke previously. Mr. Baer spoke for 21 minutes.)

Well, that is a novelty anyway. Ladies and gentlemen, I do not wish to speak too loud. In spite of what Mr. Hoban said about the Hippodrome, I will tell you the truth about that. When I went in the Hippodrome they were afraid I could not speak quite loud enough, but they threw me out because my voice was too manly.

But the reason I do not wish to speak very loud this evening is because, having been born in Philadelphia, I don't wish to disturb the family upstairs (referring to a squirrel hanging in a cage just above his head).

I wish to thank the speakers tonight for the kindly thoughts they concealed about me. So far as my vaudeville career is concerned, I guess they are right, but I never saw a grave with so many tombstones on it before.

Not a Knocker

Gentlemen, I am not a knocker—that is, I think a man who knocks is like a man who goes out and strikes women and frightens babies and steps on flowers. A knocker is like a servant with a whisk-broom. When he takes that broom and dusts off your coat, all he sees on that coat is the dirt and the grime. He does not see the beautiful fabric beneath.

There have been some complaints by Mr. Jessel that I spoke about myself at his dinner. Therefore, as they say that this is my dinner, I will speak about the others. When I say that I am not a knocker, I want you to believe it. I will try to speak about the other speakers at this table. They have spoken very well about me. I will dispose of Mr. Hoban in a few words. Mr. Hoban is a cartoonist on the "Evening Journal," and I pay absolutely no attention to anonymous criticism.

Mayor Walker—well, I am like the old fellow who used to review the shows here in New York. He was glad of the failures. He finally went to a good show, and when they asked him what he thought of it, he said, "I am afraid it is all right." Although working on the "American," I am afraid Mayor Walker is all right.

I understand that Jack Lait was to be the man who was to defend me at this trial. I don't know much about Jack. I do know that he was born in Chicago on an unimportant date. His first job on a paper was in a Chicago delicatessen store, using it to wrap up things.

He has written many Broadway shows. The one which had the longest run was when Cain's horses ran away.

His career is something like Bid Dudley told me about his own. Bid told me when he came to New York he started writing articles for the "Saturday Evening Post." He said the first article he wrote, they returned with regrets. He said the second article he wrote was returned "opened by mistake." His third article was returned unopened, and he said finally the "Saturday Evening Post" had his letters stopped at Trenton.

Willie Collier's Past

Willie Collier, the Dean of the Friars, was once the leading actor on the American stage. Having been known as the leading actor on the American stage for a good many years, he is now known as the father of Buster Collier. He has been on the stage a good many years—that is, many years before I could get on.

I will say about Mr. Collier that he has never acted in any production that was off color, he has never used a suggestive word on the stage, and he is a gentleman on the stage. He will not act in any play that is not clean. As far as his drinking ability is concerned, you all remember his immortal words when

asked to have a drink—he said "I am on the water wagon. I feel better off."

I think that the biggest laugh I ever heard on the stage was a little sketch that Mr. Collier played in with Sam Bernard, written by Tommy Gray. Of course, it was given by Mr. Bernard, but Mr. Collier was on the stage. In fact, he will not play in any show that is not clean. Maybe the reason is—well, let us change the subject. Do you think that Mr. Collier would play the leading role in "Rain?" Do you think that he would play the leading role in "Lulu Belle?" Do you think that Mr. Collier would take a bath in champagne. Well, I am not so sure about that.

Now for Walter Kelly. Walter was born in Philadelphia. He was right when he said I was born in Swamp Poodle. Walter was born in a place called Foggy Bottom. You don't know where that is. It is halfway between Manayunk and Ramcat. You use a paper hat for a road map.

How They Speak

It is a peculiar thing about this dinner, that Mr. Kelly, who was born in Philadelphia, speaks like a Virginia judge, and Mr. O'Hay, who was born in Virginia, speaks like a Philadelphia lawyer. Mr. Kelly is a remarkable actor. In fact, he has talked himself all around the world. He got that idea by talking himself out of jams in Philadelphia. Though I will say one thing about Walter Kelly, that he comes from a remarkable family. He is a brother of Jack Kelly, the champion oarsman. He is! He is also a brother of George Kelly, who wrote "The Show-Off." I think the best American play that has been produced in New York in the last 10 years, easily. I have only known Mr. Walter Kelly since—well, about two weeks. I can swear he has been a gentleman since last Monday. Another brother is the biggest contractor in Philadelphia. He builds institutions of learning, churches, schools, none of which Mr. Kelly has ever attended.

In addition, he is a profound student of human nature and avoids it at all opportunities. Now that they brought the subject of poker up, I want to say that Mr. Kelly seeks relaxation in card-playing. There is nothing wrong about it. He is something like the man who had two farms. He loved to play four flushes. He lost his first farm playing four flushes, and finally late in life he made a four flush and lost his other farm.

Having been born in Foggy Bottom, Walter soon proved himself to be too smart for the local boys. He soon had all the money in that town and he decided to seek newer fields. He went to Philadelphia and lost all his money betting Philadelphia was the largest town in the world.

You know, I have been at many of these dinners, not as the guest of honor. I was always too smart. And I have helped to "pan" the guest of honor. They have "panned" me here tonight, and I want to say I never knew I would fry so well.

Bug's War Record

One of the speakers was Captain Irving O'Hay, and as Mr. Collier said, the hero of seven wars—and a Shubert unit. He fought the Nicaraguans in their native land; he fought the Spaniards in Cuba; he fought the Boers in South Africa; he fought the ferocious Arabian for a spot in the sun, and also for a spot on a vaudeville bill. He was with Funston in the Philippines. He fought with Kitchener in Flanders, and he fought with Little Billy in a Chrysler.

My war record has been attacked here tonight. I guess you folks didn't know I had a war record. Well, I have. Back there in the

terrible days of 1917, when second lieutenants fainted and strong women turned pale, when the enemy attacked us in the rear, I was the first to go to the front. Jack Lait said it was by request. I deny it. It was by three requests. Some bad news had just come from the front on the other side. My girl had fainted and I was fanning her with my exemption blank, when the news came that I was wanted on the front—the Western front—in Kentucky. I went there.

I will never forget my first day in camp. I went up before, I think it was, a General, sitting there by a desk, and he looked at me and he said, "Where did you come from?" I said, "New York." What's your name? I said, "Bugs Baer." He said, "Bugs Baer what?" I said, "Bugs Baer, New York." He said, "New York what?" I said, "New York State." He said, "New York State what?" "U. S. A." I said. He said, "U.S.A. what?" And it was an hour before I realized that he wanted me to say "Sir."

Well, after I learned my lesson I "Sirred" everybody. I "Sirred" all the men and I "Sirred" all the ladies, and sometimes I was right. I will never get the uniform I got. You could always tell it was winter in the army, because they gave you summer underwear. They gave me a 6 1/2 hat and I walked down the battery street looking like an ice cream cone with ears. They gave me No. 16 shoes. I found out later the reason they gave me these No. 16 shoes was, suspecting something of my real nature, they figured I could retreat seven or eight sizes without deserting my post. They never gave me a musket. They figured the war was not dangerous enough for that.

The first night I walked post a man came along and I said: "Halt! Who goes there?" He said: "A friend." And I allowed him to pass. A few minutes later another person came along and I said: "Halt! Who goes there?" "A friend." And I allowed him to go along. I guess I stopped about 40 people that night in the space of two hours. I would holler, "Halt! Who goes there?" and they would call out "A friend." Finally General Pershing stuck his head out of the window and said, "Baer, can't you meet your friends some other place?"

As to citations, I was made a mounted K. P. for originating the "Bugs" Baer salute. I was the first soldier to salute an officer with both hands in my pockets. Gentlemen, has anybody got a better war record than that?

I want to say that I am very grateful, even though they have "panned" me, because I have done my share in knocking others at these dinners, and I really don't think this is a dinner given to one individual, but really it gives the boys a chance to get together. I have no false impressions about the dinner. That is, I really don't think the boys meant it when they said nice things about me, and I hope they didn't mean it when they said the other things.

Letter From Hearst

You know, I am in a game where really I have got to knock to live. I have probably insulted everybody in the United States at least three times and am on my fourth lap now, and it gets rather monotonous once in a while. But I find the more work a man does, the more he can do. I tried a little vacation.

Well, I have a letter here from the boss—I think I have. I will (Continued on page 44)

Censorship Hearings

Washington, April 13.

Hearings are to open here tomorrow (Wednesday) before the House Committee on Education on the two bills proposing to set up Federal censorship of the motion pictures.

One of these is sponsored by William D. Upshaw (D.) of Georgia, who introduced a like bill during the last session of Congress, while the other was presented by William I. Swope (R.) of Pennsylvania.

Another Copyright Bill

Washington, April 13.

Congressman Clarence MacGregor (R.) (N. Y.) has added his copyright amendment bill to the others. It's to repeal the performance for profit clause.

Daylight Saving April 24

Daylight Saving Time for New York City comes into effect at midnight, Saturday, April 24 and will remain operative until next September. The "daylight saving" observance in New York comes from previous municipal ordinance.

In the state of New York last year it was observed by these cities: Albany, Amsterdam, Beacon, Buffalo, Cohoes, Fulton, Glen Cove, Glens Falls, Gloversville, Hudson, Johnstown, Kingston, Lackawanna, Little Falls, Lockport, Long Beach, Mechanicville, Middletown, Mount Vernon, Newburg, New Rochelle, New York, North Tonawanda, Oneida, Port Jarvis, Poughkeepsie, Rensselaer, Rome, Saratoga Springs, Schenectady, Syracuse, Tonawanda, Troy, Utica, Watervliet, White Plains and Yonkers and 95 incorporated villages (21 cities retaining standard time).

In New Jersey by municipal ordinance it was observed in 83 cities and towns.

In Illinois it was observed in Chicago and its suburbs.

In Massachusetts and Rhode Island it was observed from April 26 to Sept. 27 by State law.

Two towns in Maine, Bar Harbor and Portland, observed daylight savings time.

In Pennsylvania it was observed in Philadelphia, Pittsburgh, Bristol, Corry and McKeesport.

Cincinnati, Dayton, Hamilton and Springfield were the only Ohio places using it.

In several other states only a few towns observe the saving law.

PICTURE MEN'S BILL AGAINST AM. SOCIETY

Wash. Attorney Prepared It—Aims to Destroy Music Organization

Washington, April 13.

Having been expected for several months, the views of the members of the Motion Picture Theatre Owners in the form of a bill on the proper method of handling the "public performance for profit" phase of the Copyright Act, has finally reached Congress.

The theatre owners' organization is quoted as believing this proposal to be the real solution of the so-called "music tax."

Drafted by A. Fulton Brylawski, local attorney engaged several months ago to prepare the measure, Congressman Albert H. Vestal (R.) of Indiana, chairman of the House Patents Committee, introduced it at the request of the organization.

The new bill provides that the author or composer "set the price" himself and not Congress as is the intent of the Dill bill. However, as in the Dill bill, this latest legislative measure intends to do away with the American Society of Composers, Authors and Publishers.

Amending Section One E of the present law it is proposed that when permission is granted for the use of a melody in the picture theatres, or any "public performance for profit" including radio broadcasting, that "he (the composer or copyright owner) shall affix in some accessible place on such music and upon the phonograph disk, cylinder, roll, or other contrivance for the mechanical reproduction thereof, a notice of the amount of royalty prescribed for any use of such music for public performance for profit, and thereafter any other person may make similar use of the copyrighted work."

Bloom, Authority

As in the Dill bill the new proposal makes a clearing house out of the Copyright office for it is provided that when it is intended to use a number that notice must be sent to that office as well as to the copyright owner as per the address printed on the sheet of music.

Congressman Sol Bloom (D.) of New York, who has been characterized as the "greatest authority on copyright now in Congress," stated to a Variety reporter that the bill's big weakness from the picture theatre owners' standpoint is that no provision had been made for the handling of a medley of numbers. This, stated the congressman, might run into hundreds of dollars for one picture score should the individual copyright owners set a high fee on each number.

NO COPYRIGHT BILL WILL PASS

Majority Leader Tilson Says Remote Chance

Variety Bureau,

Washington, April 13.

Questioned by a Variety reporter today Representative John Q. Tilson (R.) of Connecticut, the majority leader, made the following statement:

"The possibility of the passage of any copyright legislation by the House this session is exceedingly remote, particularly in view of the fact that the Patents Committee has not as yet reported out a single bill."

That the same condition exists as to the Senate is generally conceded here.

This will mean the "death" of the following bills all aiming to revise the present law from various angles:

House

H. R. 5841 Randolph Perkins (R.) New Jersey.

H. R. 5245 J. Will Taylor (R.) of Tennessee.

H. R. 8121 Andrews J. Montague (D.) of Virginia.

H. R. 8464 M. C. Garber (R.) Oklahoma.

H. R. 10434 Albert H. Vestal (R.) of Indiana.

H. R. 10499 Mr. Garber.

H. R. 10774 Mr. Vestal.

H. R. 10353 Mr. Vestal.

H. R. 10987 Mr. Vestal.

Senate

S. 2811 Sam G. Bratton (D.) of New Mexico.

S. 2328 C. C. Dill (D.) of Washington.

S. 2728 Walter F. George (D.) of Georgia.

It is also generally believed here that the White bill regulating the radio industry will fail to pass the Senate this session although favorable action has been taken upon it in the House.

The various features embodied in the above measures have been previously reported in Variety.

Trying to Shut Off 'Sunday' Bill Hearings

Washington, April 13.

With Representative Ralph Gilbert (D.) of Kentucky still strenuously endeavoring to shut off the hearings and force a vote by the sub-committee on the proposal to shut up the District of Columbia on Sunday, the confidence of the five advocates of the measure, out of the membership of seven, can best be attested to by Mr. Gilbert's own statement.

"I do not want to hear from anybody else on this bill. They are endeavoring to talk it to death, which I do not propose to let them do. As for the members of Congress who desire to appear before us we can and will hear them when the bill gets on the floor of the House."

Under normal proceedings bills do not get "on the floor of the House" unless reported out by the committee considering same. In this instance theatre men observed that it appeared that not only was Congressman Gilbert confident of the action of the sub-committee but also the main committee, who are yet to consider the proposal.

The hearing yesterday was marked by many unusual statements and happenings with the greater majority of these swinging in favor of the opposition.

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TWO OUT OF SIX NEW PLAYS MAY HANG ON IN WEST END

"Wildflower," Recast, Has Good Chance—"Cat's Cradle" Depends Upon Marie Tempest—"Conflict" Doesn't Look So Good in Regular Theatre

London, April 13.
Of six new ones to bid for West End patronage only two appear likely to draw well enough to stay a bit. This particular couplet of plays is "Wildflower" and "The Cat's Cradle." The remaining three is a haphazard conglomeration, one of which hasn't a chance.
The newly cast "Wildflower" at the Adelphi, with Maisie Gay and Eddie Morris heading, had an auspicious premiere and enjoyed a warm reception.
"The Cat's Cradle" at the Criterion, is a trivial comedy possessing one strong scene for Marie Tempest and Louise Hampton. The latter piece, similar to "Hay Fever," would be worthless without Miss Tempest, for whom the leading role was rewritten. Indications are that it will achieve success here but it's a doubtful prospect for the States unless a Tempest type is selected to head the cast.

"Conflict"
"Conflict" at the Queens, was originally played at the Q (little) theatre, where Sir Alfred Butt acquired it after enthusiastic press reviews. It's a capital-labor and comedy-drama proposition that as a major attraction rates as being not sufficiently interesting, despite its splendid cast. The players include Isabel Jeans, Fred Kerr, Basil Foster, Cecily Byrne and Tom Nesbitt. Miles Maleson is the author.
At the Kingsway "The Marvelous History of Saint Bernard" is a reminder of "Everywoman," although inferior and lacking the dignity of the latter piece. Put on by the Birmingham Repertory Players, this one seems doomed to fail. The reading of Edith Wynne Mathison was but mildly praised by the press.
"Byways"
The dailies "went after" the Globe's newest inhabitant, "Byways." It was derisively received by those present. Margaret Bannerman tops but there seems to be no future for it.
Madame Karen Bramson's "Enchantress" was nicely received at the Garrick but is lacking that quality to make it hang on. This is a dream play in which a woman reviews her youth. Incidentally, Mme. Bramson is the authoress of "Tiger Cats."

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INJUNCTION ON ORGAN PLAYING IN LONDON

**Property Owner Alleges F. P.'s
Plaza Vibration Damaging
—Temporary Order**

London, April 13.
A temporary injunction has been granted against the Plaza (Famous Players' cinema) restraining that house from using its 16-foot pipes connecting with the mammoth organ.
The injunction was granted the adjoining property owner, who claimed the vibration was damaging his property.
Until the hearing Albert Malotte, organist, is playing fortissimo at the console, much to the delight of impressionable matinee girls.

LYONS REPORT CORRECT

London, April 13.
Report here that the Lyons catering concern will purchase the Oxford Theatre and convert it into another corner house restaurant is denied by the Lyons people, but nevertheless it's reported to be true.
A. E. Abrahams, who bought all the stock held by C. B. Cochran's renting company and the syndicate halls which owned the property, is temporarily subletting to a small repertory troupe until the Lyons group complete their plans for converting the structure into a restaurant.

London Knocks 'Em Off; 6 in Row in Month

London, April 13.
"Byways" is closing Saturday, giving it a 10 days' run.
This makes the sixth new play within a month failing to attain more than a fortnight's stay.

"7 Days Leave" Held Up

London, April 13.
The repertory company scheduled to open at the Oxford next week with "Seven Days' Leave," discovered it couldn't get permission for the piece.
They assembled today for rehearsal not knowing what play would be selected.
It may be "Temptation."

U's "Miserables" Shown

London, April 13.
Universal gave a trade showing of its French feature, "Les Miserables," at the Hippodrome Friday. It is a splendid picture.
The European Motion Picture Company is the producer. It is to be released in two parts.
It was 13 months in the making.

GEORGIE WOOD'S RETURN

London, April 13.
Georgie Wood is to play an Orpheum Circuit tour opening at the Palace, Chicago, April 25.
Wood will sail from this side on the "Mauretania," April 17.

TIVOLI PROGRAM APPROVED

London, April 13.
The Rosenkavalier film, with Strauss conducting has been heartily approved at the Tivoli (pictures).

Public on "Collections"

What the average audience thinks of the "collections" taken up in K-A houses last week for the N. V. A. was aptly illustrated at the Palace, New York, one night last week.
A conversation between two patrons in a stage box ran something like this: "I should think those actors would die of shame, especially in a house like this where any of them must be getting \$300 weekly. Imagine taking up a collection from an audience composed of working people who are probably making less money than the poorest paid act on the bill. Why don't the Keith Circuit pay them enough without expecting the public to do it?"

WHITEMAN JAMS 10,000 IN HALL

**Even Highbrow Critics
Admit Success**

London, April 13.
Around 10,000 people jammed Albert Hall Sunday afternoon for the Paul Whiteman concert. Reserves were called to keep the crowds unable to gain admittance in order.
The success of the concert is best attested to by the highbrow critics admitting Whiteman has a good orchestra.
Friday (April 9) the press luncheon to the leader at the Kit Cat Club, followed by a concert at His Majesty's, was highly praised by the newspaper boys.
The trouble between the Home Office and Whiteman, regarding the refusal of a permit for the musician to double the Kit Cat (cabaret) and the Tivoli (theatre), has been adjusted by the theatre management agreeing to retain its regular house orchestra during the Whiteman engagement.

NEW PARIS PLAYS

Paris, April 13.
L. Volterra has presented Sacha Guitry's revue "Vive la Republique" at the Marigny and it seems an assured success. It is particularly delectable to French audiences because of its political skits.

The lyrics are credited to A. Willemetz while Alerte is excellent in various roles which run throughout the performance. Others in the cast are Raimu, Boucot, Robert Casa, Kerly, Andre Bauge, Pizani, Felix Bellet, Mitty and Thillo, Jane Veniat and Genevieve Vix.

A comedy titled "Une Petite sans Importance" (A Little of No Importance) succeeds the operetta "Mannequins" at the Capucines, Armond and Gerblond are the authors.

Fairly greeted it tells of an unimportant girl who causes her lover numerous worries. Maud Loty plays the inconsistent heroine with Jean Perler, Charles Dechamps and Christine d'Or also in the cast.

"Un Rayon de Soleil" (A Ray of Sunshine) at the Potiniere will probably be the last program of Jean Charlot at this fashionable but tiny theatre. The piece is in three acts and has been charmingly written by Philippe Maquet, a young author who debuted some years ago with Deux Vestales at the Gymnase but has not been particularly prominent since that time.

Despite the charm of the writing it's a trifling and sentimental story of an aged professor who is engaged to marry a widow but loves her daughter. However, he marries the mother and the girl gets her betrother but estranged British youth.

Felix Huguenet gave a top notch performance as the professor with other players in the cast being Asselin, Suzanne Hechely and Andree Fernand.

"Cargo" Stops—2 Years

London, April 13.
"White Cargo," ending its two years' run, will be followed at the Prince's by a season of Gerald Lawrence in costume repertoire.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, April 2.
A few hours before he sailed to America, Charles Schwartz, the Wall Street man who won our Grand National—1 mean, he bought one of our horses for \$20,000 a few weeks before the race—saw the film of the race at the Tivoli Kinema. The Grand National is more carefully photographed than any other race in England, every jump being done.

Schwartz had taken a little party—Steve Donoghue, the jockey; Lady Torrington, Leach, the jockey; the trainer of the winning horse—and they all sat there, Schwartz wide-eyed and staring.

The Film Encored at Midnight

"Would you like to see it again?" said T. F. Dawe who runs the Tivoli.

"I would like to see it a thousand times," said Schwartz. "I could spend my life seeing it."

"Go inside, directly the theatre is empty," said Dawe, "and they will show it to you."

When, at midnight, Dawe had been talking to Steve Donoghue in the corner for half an hour, he suddenly realized that he had not told the operator to start the picture. The Schwartz party had been sitting inside all that time, patient, uncomplaining.

"I am so sorry, Mr. Schwartz," said Dawe. "I would sit here all night to see it again," said Schwartz. "Can I see it again?" So they saw it all over again.

"Could I buy a copy of it?" said Schwartz. "Yes, and there are a thousand feet more that they have cut out of this," said Dawe. "Get it all for me," said Schwartz. "I love every blade of grass."

Americans Love to Win

Sporting characters of this sort are not unusual. Americans love English sports—when they win.

It will be remembered that Laddie Sanford won one of our Grand Nationals, the other year, with an Irish horse, bred by somebody else, ridden by somebody else, trained by somebody else, and bought with his father's money. Then at the end, however, Laddie Sanford found that he was not rich enough to make the Muscians' Union let Baul Whiteman's band play for the Prince of Wales on his Grand National party night.

Mr. Schwartz's party will not be held in London. He has gone home. His last words were, "Mr. Dawe, what can I do for you for letting me see that film?"

"You'll be giving a party, won't you?" said Dawe.

"Sure," replied Schwartz. "Then will you give it at Sophie Tucker's Playground in New York, to please me?" "Sure, if it'll please you."

So Sophie gets another free advertisement, you see, even out of our Grand National.

The Play With Two Endings

If you play "Prince Puzli" in New York, I expect you will have the happy ending, to make up for the absence of a bedroom scene. They don't have bedrooms in harems. That is why in a harem, even the garden becomes a bedroom, I believe.

In a few nights here, they have tried two endings. Originally, the naughty sheik followed his escaping French wife to Biarritz, and they died in each other's arms. Then Lady Wyndham, on her way back from Monte Carlo, heard about the French ending, how the naughty sheik poisoned the lady and then walked off the stage. The French ending really belongs to the French infidelity, now cut out.

But, anyway, suddenly, the other night, some surprised playgoers realized it was not quite what they expected. Ainley, as the sheik, killed the lady and walked out into the moonlight!

Most of the audience did not seem to know. But it is quite as good as it was before. Indeed, I think this play would stand any sort of ending.

Then—And How

I don't quite appreciate the way in which certain newspapers are (Continued on page 9)

Cochran's Next Revue

London, April 13.
C. B. Cochran was negotiating with Ruggero Ruggeri, Italian comedian, and his troupe to open at the Pavilion here for a short season. While the contract was unsigned William Gaunt stepped in and took the temporary rental of the house for the "Blue Kittens" until the Adelphi is available.
Cochran's new revue comes into the Pavilion April 30. The show is now in Manchester breaking records, but Elizabeth Hines is withdrawing from the cast and will probably be replaced by Annie Croft.

The Gaunt musical, "Blue Kittens," is now at the Pavilion for a fortnight, with Fay Marbe replacing Ethel Levey and Joan Lockton going in for Dorothy Brown.

JOSEPHINE TRIX, OVER

London, April 13.
Josephine Trix, now doing a single turn, was splendidly received upon opening her new act at the Holborn Empire.
Miss Trix is a recent bride, one of the Trix sisters with Helen now in New York.

SAILINGS

April 30 (New York to London), Mr. and Mrs. Marcus Loew (Leviathan).
April 17 (London to New York), Georgie Wood (Mauretania).
April 19 (New York to London), Harry Archer, Edgar F. Bither, Harlan Thompson (Paris).
April 14 (New York to London), Paul Specht and band (Aquitania).
April 14 (London to New York), Oscar Bradley (Majestic).
April 14 (New York to London), A. J. Clarke (Aquitania).
April 10 (London to New York), Alec Fraser, Morris Harvey (Beren-garia).

A. A. DWINDLING

London, April 13.
The entire council of the Actors' Association, including Secretary Alfred Lug, has resigned from that organization, due to its rapidly declining membership. This dwindling in numbers is principally due to this body's affiliation with the labor unions.
Meanwhile the Stage Guild (affiliated with Equity in America) is apparently flourishing, former members of the A. A. deserting to this newer group.

Layton and Johnson Walk

London, April 13.
Despite a long contract, Layton and Johnson abruptly terminated their engagement at the Cafe de Paris yesterday (Monday) following an acrimonious discussion with the management.
It is very likely litigation will result.

Can't Get Prima

London, April 13.
Negotiations by the Shuberts to secure Lillian Davies for the prima donna role of "Katja," which she created here, have fallen through.

COSTUMES
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SCHNEIDER-ANDERSON
229 W 36 ST. NEW YORK

N. V. A. WEEK BENEFITTED HOUSES MORE THAN "CLUB"

**Added Free Acts Drew Added Business—Public
Couldn't See Solicited Hat-Passing—Laymen's
Idea Expressed**

According to reports from all over, N. V. A. Week, with its added attractions gratis, proved a business booster for the houses, although the "collections" were small. "The club" shared in the collections only.

The managers are given credit with seeing the possibilities in the added free acts on advice from headquarters and for playing up this feature to the exclusion of all else. As a result the last week's grosses jumped.

By the same token the public is said to have failed to see any necessity for contributing liberally toward the collections.

One of the reasons for the jump in business is said to have been the presence on the bills of many surprise acts that had left vaudeville for outside bookings, but returned for the free appearance.

Managers now are said to be worrying about the usual booking dilemma of "what will we follow that bill with?" Ordinary bills booked within the appropriations allowed for each house are not expected to hold the waning interest of the large number of patrons who paid to see last week's programs.

Noticed Capacity
One collection billed and boomed through a "surprise" star turn amounted to \$29, disgusting the star who had gone out of his way to make the matinee (his own show not giving a mat that day). He could not fail to notice, however, that the theatre held capacity, the first capacity matinee the house had had in years other than on a Sunday or holiday.

At another theatre, a twice daily house, the solicitor of the beg collections shouted "Hoorah!" each time he saw a greenback. He had seen a \$1 bill twice, he stated, that far for the week.

Collections as a rule ran to small silver change, nickels, dimes and quarters, with even a half dollar a rarity.

Laymen Talk

At a big time vaudeville house in Greater New York a Variety reporter occupied a seat in a box. In the adjoining box there were three men (all laymen) and this conversation followed:

"What's the idea of this, collections for the actors on the stage?"

"No, it's for their organization."

"But I hear there's no actor in vaudeville who gets less than \$300 a week."

"I hadn't heard that, but it sounds exaggerated."

"Well, anyway, I bet they get more than most of us."

"That may be. Everyone has the same idea here, I guess. What must the fellow think getting \$40 or \$50 a week and asked to give something to actors getting \$300?"

"But supposing he's with his girl and doesn't give up, what does she think?"

"It's a sort of a small thing to do anyway."

And they drifted into another subject.

Wilton Places Fagan

Raymond Fagan and his band have been placed by Alf T. Wilton for the picture houses, playing Fox's, Philadelphia, April 26-week. The turn will open next week at the Rivoli, Paterson, N. J.

Ritz Bros. in Show

The Three Ritz Brothers, vaudeville, have been engaged for a Shubert production through Arthur Klein.

Fay Templeton

Appearing in

"H. M. S. Pinafore"

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Jolson's Long Act

Though Al Jolson had been informed by the Shuberts and had agreed not to do over 15 minutes as a turn in the Shubert show, "Artists and Models" at the Winter Garden, the singing star has been falling into his usual habit of giving a whole show by himself as an act.

The other evening Jolson remained upon the stage until 11:45, when the performance had to close with the final scene of the show omitted.

JOHN P. O'HARA VICTIM OF SPEAKEASY BRAWL

Albany, N. Y., April 13.

Andrew Lodewick of this city was indicted on a charge of manslaughter, first degree, as the result of the death of James P. O'Hara, 70, old time minstrel of Hudson, Mass. The defendant, held in jail, is accused of punching O'Hara in the face during an argument in a speakeasy in Bleecker street. The force of the blow hurled O'Hara down a flight of stairs and through a door.

O'Hara later was carried by two men into a hallway of a rooming house about a block away and was found dead an hour later.

John T. Delaney, assistant district attorney, said that Lodewick in a confession to him stated he struck O'Hara, as the result of which he tumbled down the stairs and suffered a concussion of the brain.

Howards Leave Shuberts

After an association of several years with the Shuberts, Willie and Eugene Howard (Howard Brothers) secured a cancellation of their Shubert contract (production) yesterday (Tuesday).

The Howards may appear in the picture theatres, under the direction of Arthur Klein.

Jack Rose Has Cancer

Jack Rose, the comedian, is suffering with cancer of the stomach and will be operated on this week by Dr. John R. Erdman.

Rose was in the hospital for diagnosis, several surgeons agreeing on Rose's condition. He was permitted out of the hospital last week under strict diet.

Rose has been the Sunday night master of ceremonies at the Winter Garden.

A benefit will be given next Sunday night (April 18) at the Winter Garden. Prices for the night will be advanced from \$3 top to \$5 top. Rose will receive a percentage of the gross with a guarantee of \$2,000 added.

It is understood that Al Jolson has pledged the guarantee.

Dan Downing's Buy

Los Angeles, April 13.

Dan Downing, vaudeville actor playing Pantages Circuit, has purchased the Arcadia, vaudeville and picture house in Arcadia, Cal., and will operate it when concluding his tour.

The house will play vaudeville three days a week in addition to pictures.

HELEN MacKELLAR'S 2D

Helen MacKellar will shortly be projected in vaudeville under the direction of Charles and Evelyn Blanchard in a condensed version of "The Mud Turtle," in which the star appeared last season at the Bijou, New York. A cast of four will comprise the support.

It will be the star's second attempt at vaudeville.

KENNETH BURTON TIRES OF STALLING VAUDE

**Leaves It and Marie Ilka—
To Stage New Show
in Philly**

Marie Ilka and Kenneth Burton dissolved when Burton notified Miss Ilka that too infrequent bookings of their act had cured him of vaudeville for all time. Burton, drafted from the legit, left Monday to write and stage "Whispers of 1926," the annual revue of the Mae Desmond Players at the Desmond, Philadelphia.

Miss Ilka claims to have forgone a last half date last week through inability to locate her partner. Burton qualified his sudden disappearance by stating he had a mother and a wife dependent upon him for support and that he had to work rather than sticking around waiting for spotty bookings.

Ruth Etting on Film And Record Routes

Ruth Etting, "Chicago's Sweetheart," was in New York the forepart of this week, making records for Columbia.

From New York Miss Etting will leave for St. Louis to open next week as an attraction at Loew's State (pictures) in that city.

It is not believed Miss Etting will remain on picture time, through the demand for her in her home town. Columbia's contract with the single singing turn is for one year.

Press Agent-Sailor; Shipping on Frutter

San Francisco, April 13.

Edward Fitzgerald, for a year or more publicity director for the Pantages theatre here, has resigned to take an extended rest. Fitzgerald leaves May 5 and is to sail on the United Fruit boat "Carrillo" for China and other far ports.

Fitzgerald has signed as a regular member of the crew and says he intends to follow the sea as long as it interests him. He figures the change of occupation plus the sea voyage will be as good as a vacation.

Evans and Ryan Reunite. Years After Dissolution

Roy Evers and Ruth Ryan are reuniting after several years after dissolution. They will be shortly featured in a 12-people musical flash being readied by newcomers to the vaude producing field.

Evers and Ryan had rotated as a two-act until five years ago when Evers was stricken with illness. Shortly after the team disbanded with Miss Ryan appearing since with divers partners and recently with Jamie Kelly. Evers went to Denver and regained his health in two years, but remained in a mercantile business capacity until several months ago when he returned to New York.

Prima Takes to Film Houses in Northwest

Portland, Ore., April 13.

Victoria Andrews, principal singer with the Brandon Opera company, has decided to play the picture houses. She opened here at Universal's Columbia and was held over.

To All Staff Men, Attaches and Employees of Straight Vaudeville

Through the present differences between straight vaudeville and Variety, this paper recognizes and appreciates the kindly expressions, also good will of staff men, attaches and employees in straight vaudeville.

Variety, however, does not want to be the medium to involve anyone connected with straight vaudeville in questioning or queries. It says to all of the staff men, attaches and employees of straight vaudeville mentioned herein to follow your instructions in loyalty to your employers, do as you are bid, and nothing else to remain neutral in mind and spirit if not in action. If the necessary action is or has been an instructed one.

Variety is affected by the display of good feeling toward it and it has an everlasting memory that works two ways.

Hart-K-A. Appeal Arguments; Judge Hughes Vs. Littleton

The Max Hart versus Keith-Albee-Orpheum legal imbroglio, involving a \$5,250,000 damage claim, resolved itself into a battle of legal wits Thursday morning in the Circuit Court of Appeals between Martin W. Littleton, trial counsel on behalf of Hart, and Justice Charles Evan Hughes, appearing for the vaudeville interests to argue their cause. The former Chief Justice of the Supreme Court, and erstwhile Secretary of State handled the defendant's argument in the masterful style as anticipated from this famous international jurist, presenting the Keith-Albee-Orpheum's version on interstate commerce and its application to vaudeville, in a clear, precise, simple and straight-from-the-shoulder exposition, eschewing flowery phraseology.

Judge Manton (presiding), Charles M. Hough and Learned Hand reserved decision on the appeal from Judge Augustus N. Hand's dismissal of the Hart complaint from the bench when the lower court judge held that as vaudeville is not interstate commerce, it did not come within the jurisdiction of the federal courts.

The argument was limited to one hour each for respective counsel. The court's attendance was comparatively meagre in view of noted counsel present.

Mr. Littleton after briefly summarizing the facts in introducing his points, outlined the components that contribute toward the organization of a vaudeville act, from author through producer who engages scenic artist, costumers, etc.

Trained Animals

His argument was concerned with an effort to prove that vaudeville is interstate commerce and thus refute Judge Hand's finding to the contrary which was the cause of the dismissal of the Hart complaint. Seemingly he got somewhere with that stand, Judge Learned Hand (a brother of the jurist who dismissed the suit) asking from the bench whether a trained troupe of elephants or monkeys would not fall within that category. Littleton agreed with him, pointing out that the animals constituted the prime attraction of the act and that without the physical transportation of these living props from state to state, there would be no act.

But Littleton added, to the same extent, although possibly to a lesser degree, properties of other talent were essential, stating that from 65 per cent to 80 per cent of the acts needed the use of props to properly present their talents. In other words (here again the Bench wanted to know) it was merely a question of relativity of properties.

Judge Learned Hand reminded himself that he had previously reviewed the Marinelli case (Clifford C. Fisher was the plaintiff), and wanted to know whether the same basic principle is involved in this complaint.

Littleton acquiesced and then stated he would attempt to prove the illegality of a secret organization "fixing the price in secret conclave of every act booked on that sixth floor of the Palace theatre building"; that because of this central source that controlled the flow of talent from state to state throughout the big time vaudeville houses, it was illegal to deprive a man of his source of income by refusing to permit him to book his list of 70 acts which fetched an annual income of \$70,000 as it did to Hart.

Question's From Bench

Judge Hand here again queried whether the contracting for acts by Keith's and Orpheum were by individual contracts or by blanket contract, Littleton replying at first a blanket form, later reduced to individual contracts. Judge Manton then wanted to know whether the "paymasters" were individual in each house or from a common source, and he was also straightened out on this.

Littleton hastily sketched over the principle of making an agent give up 2½ per cent of his 5 per cent commission to the Excelsior Collection Agency. Chief Justice Holmes of the U. S. Supreme Court was quoted here relative to his interpretation of the lower court's previous finding that interstate commerce involved in vaudeville booking is only incidental to the entertainment contracted for.

Littleton sought to tear apart the stumbling block of that Federal League baseball decision which is Keith's legal ace-in-the-hole by citing that Hart, unlike the Federal Baseball Club, is not actually concerned in the giving of entertainment, just as the defendants are not similarly engaged. Both litigants' business is the contracting for the giving of entertainment by other people, the performers. And so, Littleton pointed out, if Hart were paralleled with the baseball club-plaintiff in that previous test case, a variance will be noted.

35 Minutes for Hughes

The impressive looking and more impressive speaking Mr. Hughes then came on and did his stuff in 35 minutes of his allotted 60; Littleton meantime having stopped at 45 to save the remaining quarter of an hour for rebuttal. Hughes had plenty of time to spare for refutation but did not take advantage of it, nor did Charles H. Studin for the Orpheum people, leaving it all to Mr. Hughes. The latter, in masterful style, explained his side in simple, clean-cut language.

Hughes paralleled this case as one of a personal representative versus an employment agency, characterizing the Keith Vaudeville Exchange, Inc., as merely an employment agency, with Hart as a broker. The Orpheum Circuit, Inc., was defined as a holding company of theatres and nothing else, as distinguished from the Orpheum circuit, a general term applied to that chain of vaudeville theatres.

Props and Skill

The former Chief Justice went to the heart of the interstate commerce angle. He analyzed the baseball decision by pointing out that in that case it did not matter as to the amount of properties used, citing that despite the 35,000 baseballs shipped from state to state in the course of a baseball season, the props meant nothing compared to the actual exhibition of the ball players skill.

It was at this point that Judge Hand recalled the elephant and monkey acts, waxing jocose in stating he preferred to cite the elephant for an example merely to make the contrast more extreme and thus heighten the effect of the illustration. That part of Judge Hand's query seemed to faze Mr. Hughes who countered that these were extreme

(Continued on page 6)

TED HEALY GOING IN COMEDY FILMS

Los Angeles, April 13.

Hal E. Roach has another vaudeville comic on his list in Ted Healy (Ted and Betty Healy), now playing the Orpheum Circuit.

Healy was found by a Roach scout while playing the Orpheum here, and immediately signed to be featured in a series of two-reel subjects. He will begin his work on the Roach lot at Culver City upon completing three more weeks for the Orpheum people.

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

BOB HALL-N.V.A. 'PATRIOT' FORGOT 'N. V. A. SPIRIT' WITH BELLE BRANDON, ILL

Abused Former Performer Trying to Sell Handkerchiefs Backstage—Told Her to Get Out of Theatre and Had Her "Barred"—"Yessing" Actor Apparently Running Backstage—Miss Brandon Suffering from Tuberculosis, Trying to Earn Living—Poor Girl Wept and Crumpled Up

Los Angeles, April 13.

Bob Hall, the "impromptu" song seller on the stage, the versifier "ad lib," the N. V. A. "Patriot," solicitor and "collector," the boy who gets his name and picture printed for nothing and is called a grand old man for grand old men, etc., didn't mind slipping a little abuse and "the air" to poor Belle Brandon, a former performer who has been making a living around here selling handkerchiefs back stage to friends of other days.

That Miss Brandon broke down and cried for three hours; that she had to be driven home by another artist on the bill; that she was confined to her home for weeks through the uncalled for abuse heaped upon the hard working woman by Hall; that she can now make her business calls but twice weekly as a result, upon her doctor's orders, apparently meant nothing to Hall, who knew there would be another N. V. A. Week and Benefit with more ads, more tickets and more letters—also more "time" for himself.

It is possible through this that Hall may once again be "commended" publicly for his humane consideration.

For a few years now, since Hall found it necessary to do something besides his act to keep working in vaudeville and guessing that yessing wouldn't be a bad side line, he has been active about four weeks prior to every N. V. A. Week or Benefit in soliciting ads, selling tickets and plugging the N. V. A. affairs. At other times he has been writing letters in the hope they would be printed and the double publicity tag usually did hit its bullseye.

Hall's Squawk

Eventually but much later probably than Hall expected and possibly after he had made a squawk for something else besides "recognition," he got a glowing account of himself published.

That happened after Bob Hall had met Belle Brandon, who, suffering from tuberculosis and trying to make an honest living in support of herself, had secured permission and steadily made the back stage rounds of the local theatres to sell handkerchiefs. She asked for no charity, only saying that if handkerchiefs were useful she had them for sale. It was the last date Hall played here.

In the course of her travels she met Mr. Hall outside of his dressing-room at the Orpheum theatre (straight vaudeville) in this city, when Hall said to the invalid saleswoman:

"Go away from me, you little pest and get out of this theatre. You're a nuisance and I will have you barred from all Orpheum theatres here."

For be it known that Mr. Hall is credited with a "pull." He writes letters and gets answers and running the Orpheum theatres back stage is but a detail with him.

Hall did have Miss Brandon barred out of the houses. She went back to her small room with nothing to keep her small body and frame together.

Miss Brandon appeared in a vaudeville act prior to her illness three years ago with her husband, Jimmie Taylor. When taken ill and coming to Los Angeles, she separated from her husband and subsequently got a divorce. He also retired from the show business at the same time.

Miss Brandon had gotten some aid from the N.V.A. It sent her at first to Leeds in the Catskill Mountains, New York. Also provided her with transportation to the Coast. Finding she could not do stage work, she tried making a living selling handkerchiefs back stage to the performers whom she had known in the past. Harry Singer, western head of the Orpheum cir-

cult, gave her permission to visit the artists back stage, and George Sackett, manager of the Orpheum, and J. B. McKown, manager of the Hillstreet, always lent her a helping hand as she made her rounds of the theatres.

How It Happened

For two years Miss Brandon visited back stage and called on the performers who played here. Whether they were headliners or beginners in the profession all seemed interested in her and bought some of her wares.

When the Hall exponent of the managerial "altruistic" theory of "helping the artist" for personal (Continued on page 8)

Dennis, "Fortune Teller," Talks Into Slander Suit

Chicago, April 13.

Eugene Dennis, feminine fortune teller, appearing at a vaudeville theatre in Quincy, Ill., has been made defendant in a \$10,000 slander suit filed in the Circuit Court here by T. A. Thompson, Quincy business man.

At an entertainment given at the theatre Friday morning, a woman asked Miss Dennis who robbed the cash drawer of her husband's establishment. Miss Dennis, in turn, asked if the husband had a partner. Upon being so advised, she completed the demonstration by accusing the partner of taking the money.

Eugene Dennis is a young girl hailing from around Kansas City. She has appeared but once in New York, and then privately, becoming involved with the authorities. In the middle west she has been appearing as the usual "medium," answering questions from the stage.

Foster Girls Out of Hip; Big House Chops Expense

Saturday next after a stay of three years, the Alan Foster Girls (16) will leave Keith's New York Hippodrome to accommodate the straight vaudeville house in its economical moves of late.

Alan Foster, formerly stager for the Shubert musical productions, suggested the plan of a girly ensemble to build up acts on the Hip stage before the Hip opened under the Keith-Albee management. His suggestions were accepted with Foster providing his troupe of trained chorus girls, who have since been the background for the majority of eight acts at the Hip.

Another of the Foster girl acts goes into the new Shubert Winter Garden show.

Deserted J. H. Connors Month After Marriage

Cambridge, Mass., April 13.

John H. Connors, actor, was granted a divorce in Middlesex probate court here from Mary I. Connors on the charge of desertion.

Connors testified they were married Oct. 16, 1920, and that a month later his wife left him, saying she was going to visit her father in Indiana.

While playing in Indiana eight months later, Connors said, he tried to locate her without success.

LEW CAMERON'S SHOW JOB

Lew Cameron (Four Camerons), a straight vaudeville feature turn, has been engaged through Rufus Lemaire for a production to be presented by the Shuberts. He will shortly open with it.

Akron's New House Ready

Akron, O., April 13.

April 19 is the tentative opening date of Akron's new vaudeville theatre, Keith-Albee Palace.



GEORGIE WOOD

VAUDEVILLE'S PETER PAN

Address: 44, Ingils Road, Ealing Common, London, W. 5, Eng.

Love to Nellie Revell. I still remember that ride in her car when I was even less than I am now!

FOREIGNER IN SHOOTING AFFRAY IN BUFFALO

Cortello of "Spanish Follies" Act Wounded—Companion Arrested but Discharged

Buffalo, April 13.

Vincent Cortello, 30, giving his residence as 109 Bender street, New York city, and appearing with the "Spanish Follies," song and dance act, at Loew's State, was wounded by a bullet in the left breast in a shooting affray at the Central Hispano-American Club at 4 o'clock Friday morning.

Antonio Trujillo, 41, also of New York and of the same act, was held on an open charge pending the outcome of the injuries. After police investigation it was found that the shooting was done by an outsider who escaped from the club, and Trujillo was later discharged from custody.

Cortello and Trujillo are said to have become boisterous while drinking at the club. A free-for-all argument ensued. According to the management of the club Trujillo is supposed to have snatched a revolver from his pocket and shot his partner, who staggered from the place. Cortello was later picked up unconscious in the Buffalo-Erie traction station and was taken to the Emergency Hospital in an ambulance.

Trujillo was arrested in the dressing room of the theatre at the matinee the following day. Neither of the men speak English and it was necessary to employ an interpreter. The two men, together with a younger brother of Trujillo and three young women comprise the act which consists of a program of Spanish songs and dances.

According to advices from the hospital, Cortello will be back in the act within a fortnight.

Rose Beaumont Not to Wed

Newport, N. H., April 13.

Rose Beaumont-Van, former wife of Billy B. Van, will not become the wife of Eben S. Phillips, wealthy sportsman of Swampscott, Mass., his attorney stated in court here when Phillips was granted a divorce from Gertrude Mae Phillips.

The wife Phillips has just lost is the former wife of his stepson.

Phillips won his separation on the charge of abandonment. There was no alimony decree. It was the second divorce for Phillips.

Lew Preston Managing

Lew Preston, formerly associated with Consolidated Theatre Corporation, has been appointed house manager of the Republic, Brooklyn, N. Y., playing independent vaude and pictures.

Big-Hearted Soph!

Several around and one said: "Did you hear that Sophie Tucker is donating her Palace salary this week to the N. V. A.?"

"Who's spreading that propaganda?" asked another. "Have you got to kick in now with everything you earn?"

"Just a gag," said some one else.

"I hear it's so," stated the first speaker, and turning to another, said:

"What do you think about it?"

"I wouldn't believe it," said the last fellow, "if Sophie told me herself."

Laurence Mack in Ward, Near Small Pox Patient

Los Angeles, April 13.

Lawrence Mack, vaudeville actor, was sent to the Pacific Hospital by the N. V. A. recently to undergo an operation for ulcers of the stomach. Because he was placed in a ward and not a private room, Mack was left in proximity to a small pox patient brought in by the hospital authorities, and was forced to remain in quarantine for two weeks after he was able to leave the hospital.

BENNY DAVIS RESUMING

Benny Davis, songwriter, with his wife, Dorothy Gompert, and Jesse Greer, his collaborator-composer-accompanist, resume a picture house tour for Louis K. Sidney's Loew theatre division.

Davis has been in a Florida cafe, just returning.

FORCING ADS

Methods Used to Make Artists Give Money to N. V. A.

Managers in all the Keith-Albee houses are now being advised by the New York office that it will be their duty to make a personal solicitation of all acts who have failed to "come through" for advertising in the soon-to-be-published N. V. A. benefit programs.

Word went out this week, in the form of a circular letter signed by J. J. Murdock (not personally signed; name typewritten) and letting the managers know who they were to go after.

The office listed the acts on each bill who had so far failed to remit for N. V. A. advertising, and in the letter was written the name of the act and the space for which they were expected to subscribe.

Immediately after the acts and the space required from them was written the following:

"Please interview personally and endeavor to close all contracts as soon as possible.

"Do not accept 'no' or an evasive answer. This must be a banner year."

Muriel Patterson, Heiress, Marries Mario Di Polo

It has just come out that another romance of the stage, involving Mario Di Polo, vaudeville and picture actor, and Muriel Patterson, heiress of Bernard L. Patterson, head of the importing company bearing his name, was consummated March 21.

The bride is only 18 and was in the chorus of "Blossom Time," before joining Emil Koro's act where she met Di Polo, who is a member of the same act.

K-A MANAGER ADMITS BUT 7 BIG TIME HOUSES ARE LEFT

New Youngstown Theatre Playing Three Daily—Jack Elliott Tells Local Newspaper All About It—"Big Time," but Not from Cleveland

Paid Golf Dues

A vaudevillian receiving 100 tickets at \$1 each for the N. V. A. benefit performance in May, returned the tickets to the vaudeville agency sending them with this note:

"Enclosed tickets arrived too late.

"Had just spent my last \$100 for golf club's dues."

In Chicago "Tribune" "Decline of Vaudeville"

In the Chicago "Tribune" the following letter has appeared:

The Decline of Vaudeville

Aurora, Ill., April 6.—I am beginning to feel like the American Indian, who is slowly but surely being deprived of the privileges and pastimes he so dearly loved in days gone by. I am an old time vaudeville fan; there are only a few left. Gradually the type of entertainment I enjoy is being pushed into the background. When, Ruth Chatterton, Beverly Bayne and Nazimova need coffee and sippers, some one with a pull gets them a few weeks' booking on the vaudeville circuit, and we low-brows have to sit and sweat for about thirty poisonous moments before the entertainment can proceed.

You know, there is a place for everything, and everything should be in its place. Let opera singers, if they are any good, get a job in the opera; concert singers do concert work; if anybody wants them; ladies and gents of the drama do dramas. But no. When they are hungry and out of a job, they are inflicted on us. Theatre men, beware! The patron men hang themselves, and you will do the same. Horace Entz.

Youngstown, O., April 13.

According to Jack Elliott, local manager for Keith-Albee's new vaudeville theatre, there are but seven twice daily theatres left in this country. Mr. Elliott told it to a Youngstown daily along with other information about vaudeville that may surprise the trade.

Keith's here opened three weeks ago as a two-a-day theatre playing a pop vaudeville program. The second week it changed to three-a-day with a similar grade of bill. Now it is understood the house will shortly become a split week stand.

Mr. Elliott's claim of his house playing big time bills is a local laugh. Big time bills were expected by Youngstown and it was thought they would come from Keith's Palace at Cleveland. A big time bill at Keith's here could not cost less than \$6,000 a week in salary if really big time. The present shows in the house are costing between \$2,500 and \$3,000 weekly.

Among the comment by Mr. Elliott in the newspaper was the following:

Big Time Contracts

"All big-time acts sign a contract that provides for two or three shows a day, at the discretion of the management. The big and little will play three shows a day if it is desired.

"We are getting big time features and only big time features. The continuous policy, under which we operate, is the standard now.

"Only seven cities in the entire country have theatres which still cling to the two-a-day policy. All the others, some of the largest in the land, follow the plan we have adopted. That is because it is what the people want, vaudeville and photoplays of the best.

"If anybody can furnish me the name of a single headliner that refused to play three shows a day I will promise to have that act of the Keith-Albee stage, doing three-a-day within a week, if the jump is not too long to make in that time."

Hart K-A Appeal Argument; Judge Hughes vs. Littleton

(Continued from page 4)

cases and rather an exception to the rule (with which the Bench seemed to agree). Hughes pointed out that of the 6,000 acts, from among 15,000 available for the big time, the majority require nothing but their clothes, or a dress suit or a formal gown in order to entertain. The pianos, the parlor sets and other standard theatre property were at their disposal at the various houses they came into.

Hughes then attacked the testimony of various flash act producers by showing that their flash turns were also exceptions. As for the relative percentages quoted by other witnesses who held that the majority of acts finding properties essential for their performance ranged from 65 to 80 per cent., Mr. Hughes discounted these by pointing out that the deponents were not qualified to testify.

The local performance is the essential thing, was Hughes' salient argument. Vaudeville is not the buying and selling of commodities, he held. It is a business in talent by humans. There was no restraint of trade, contending that today all of Hart's acts are employed.

Mr. Hughes then went into the rights of an employer to discharge anybody for disloyalty, unpopularity, etc. He summed it up that Hart's was an effort to build a case out of exceptional acts like flash and animal turns.

The Binderup vs. Pathe case dealt with a physical commodity like films; the billposters' case dealt with a physical commodity of billposters but the Hooper, Hopkins, baseball and Blumenstock decisions (among the legal authorities quoted by the learned jurist) paralleled the Keith-Orpheum instance where interstate commerce is only incidental to the local performance by the actor.

And for a final wallop, Hughes wound up that otherwise every business dealing with contracts would have to come under Congressional jurisdiction.

Rebuttal More Convincing

Littleton's rebuttal was more convincing that his previous session. He quoted the law in stating that his understanding of the Interstate Commerce Act concerned itself also with the transportation of people as well as properties.

Judge Hough also came to assistance by stating that in Rankin case, it was held that making a contract was in interstate commerce; similarly the Butler precedents.

This disconcerted Hughes from his seat who waved as if in denial and was anxious to argue that point then and there but never did so when given the opportunity.

Littleton went into the illegality of a business organization like Keith's, with an unctuous air objecting to someone because of his actions and stating "we don't like you and refuse to do business with you." He contended that acts are restrained from playing elsewhere unless they went to the "sixth floor." He branded the defendants in a conspiracy and a combination in restraint of trade. Littleton stated he boiled every time that this conspiracy angle presented itself because it was the "greatest conspiracy organization ever conceived." As he spoke oratorically, his face grew florid in indignation to stress his point.

Extorted Fine

He pointed out that Keith's fined Hart \$500 to permit him to continue doing business following his thrashing of another agent at Broadway and 47th street, near the Palace theatre building, because of an aspersion of a friend's honor. Hart then had to pay \$500 as a penalty and an extortive bribe.

Littleton took a department store for an example. He wanted to know if the Bench would not agree with him that should this store tie up all the other stores in New York city in a circuit, and then ship goods only to certain other stores out of town and thus restrain trade, would not this come under the Clayton and Sherman acts? He coupled this with the statement that for 25 years Keith's and Orpheum had been building up a gigantic monopoly by buying out or stifling opposition.

Because of the lengthy records of the case, the briefs on appeal, etc., a decision may be deferred until the fall although there is a possibility of a ruling before the summer's adjournment of the court.

If Hart is successful, the reversal of the decision would mean a new trial. If Littleton's argument is without avail, the Hart faction has the last court of redress, the U. S. Supreme Court, still in the offing. Similarly with the Keith's defendants if they should care to appeal from a reversal of their previous victory.

FORUM

Venice, Cal., April 1.

Editor Variety:

In Variety, March 24, you corrected a notice from the American roof of Anger and Packer, stating it was not "Anger and Packer," but "Angel and Fuller," that Anger and Packer had split ten years ago.

Anger and Packer split last Fourth of July at Minneapolis. They had been a team for seven years to that day.

I came to California to live with my husband and have been away from the show business for 10 months. I am going into rehearsal with a new musical comedy hero on the coast, so change that 10-year statement to 10 months.

Netta Packer.

Chicago, April 12.

Editor Variety:

In your issue of April 7 and in the review of the Wisconsin theatre, Milwaukee, you refer to Elray and Hallock as "The Two Dixie Girls with banjos" and the Dexter Sisters as "the two dandy singers with poor stage appearance."

We, the Dexter Sisters, are the "Two Victory Banjo Girls" and not Elray and Hallock.

Dexter Sisters.

Cleveland, April 5.

Editor Variety:

I note an article in your issue of March 31 whereby I am supposed to be the vaudeville partner of a "Mrs. Huebner," or Marea Du Frane.

Please publish I am not her partner, but the partner of a man, Jack West.

Frank Du Frane.

JUDGMENTS

Kendis-Brockman Music Co., Inc., and Jas. Kendis; A. Kuperman et al.; \$211.33.

Coolidge Theatre Corp.; J. Manheimer; \$3,708.91.

Harry L. Sinkoff and Glenwood Photoplays, Inc.; Burns Bros.; \$70.51.

Harry Goulet, known as Harry Walker; same; \$172.84.

C. & C. Producing Corp. and Chas. K. Gordon; P. J. Carey Co.; \$993.63.

Satisfied Judgments: Gertrude Vanderbilt; Val O'Farrell Detective Agency, Inc.; \$422.43; Feb. 7, 1923.

ILL AND INJURED

Nyra Brown, star of Wintz's road show, "Scandals," is recovering from pneumonia at the Auditorium hotel, Los Angeles.

Mae Coe, of Mr. and Mrs. Eddy Coe (vaude), is convalescing in Grace Hospital, Detroit, after a strenuous stretch of complicated illnesses.

C. J. North, motion picture specialist of the Department of Commerce, is to enter a Washington, D. C., hospital, April 20, to have his tonsils removed.

He is to be married here the first week in June.

Lawrence Anhalt has been ill with erysipelas for the last three weeks at his home. He is reported recovering.

NEW ACTS

Al Plantadosi, composer of pop songs, will shortly return to vaudeville after several years' absence, under direction of E. K. Nadel. Paul Gerard Smith's skit, "The Encore," will be the vehicle.

Henry Berman and Max Cooper, 2-act.

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

Smith at the Plaza

Before Paul Gerard Smith left for the Coast to do gagging for comedy pictures, he lived at the N. V. A. Club in New York.

This week Mr. Smith returned to New York en route South on a picture making expedition. In the Metropolis for four days, he stopped at the Hotel Plaza.

BOREO OFF ORPHEUM

Placed by LeMaire With Shubert Production

Though announced by the Orpheum Circuit as its stager and producer of unit shows and afterpieces it would appear the announcement was premature in view of the fact that yesterday (Tuesday) Emil Boreo engaged through Rufus LeMaire with the Shuberts.

Mr. Boreo will be with the English revue featuring (Miss) Jackie Hulbert, to be produced over here shortly by Albert deCourville of London. An English company is leaving the other side to start rehearsals. The production will open in a Shubert house on Broadway.

New K-A, Youngstown, "Notice" to Employees

Youngstown, O., April 13.

A notice has been given to the employees of the local Keith's that opened March 15 with pop vaudeville.

This leaves the theatre on a week to week basis.

Business has been reported off from the start.

PLIMMER NOT MOVING

Reports that Walter J. Plimmer was to sublet part of Fally Markus' suite of offices have been denied.

Plimmer will not retire from his present suite in the Strand building, but will increase the scope of his office through incorporating a dramatic casting agency, in charge of Ed H. O'Connor.

HOUSES OPENING

B. S. Moss' Strand, Far Rockaway, L. I., will open for the summer May 1, playing vaudeville and pictures. The Castle, Long Beach, L. I., another Moss house, reopens Decoration Day with policy as yet undetermined.

The Playhouse, Dover, N. J., is adding vaudeville for spring and summer, playing five acts the last half booked by the Arthur Fisher Agency.

Irving Lessor has taken over the Strand, Rockville Center, L. I., and the Memorial, Beacon, N. Y. Both are playing five acts on the last end booked through Jack Linder.

The United Triangle Corporation has broken ground for a new 2,400-seater at Jamaica, L. I. The policy will be pictures and vaudeville, the latter booked independently.

The Cameo, Highland, N. Y., and Cameo, Marlboro, N. Y., have been added to Jack Linder's books. Both play five acts on the last half, with a possibility of going to split-week policies if business warrants.

Byron Watson, proprietor of the Grand Knoxville, Ia., has let the contract for an 800-seater.

The Supreme, Brooklyn, N. Y., dark for the greater part of the season, will reopen April 26 with a combination of white and colored vaudeville playing three acts of each and booked by Hal Hemmings.

The Bunney, seating 600, at Park and Prospect avenues, Mt. Vernon, N. Y., one of a chain of six operated by George G. Marrow and Harry A. Harris, opened April 8.

BIRTHS

Mr. and Mrs. Albert Ray, daughter, in Los Angeles, April 8. The mother was formerly Roxana McGowan, pictures. The father is a Fox director.

Mr. and Mrs. Clive Brook, son, at their home in Hollywood, April 11. Mr. Brook, the father, is the well known picture leading man.

Mr. and Mrs. Louis Lotito, daughter, April 7. The mother was Nina Valerio and the father is the treasurer at the Globe theatre, N. Y.

THEATRES IN CONSTRUCTION

Aberdeen, S. D.—\$150,000. 1st. West and 2d avenues. Owners, Finkelshtein & Ruben, Minneapolis. Architect, L. J. Johnson, St. Paul. Policy not given.

Baltimore.—\$70,000. 909-11 W. 36th street. Owner, Chas. A. Hicks, on premises. Architect, Geo. Schmidt, Pictures.

Chicago.—(also apartments, stores, offices), \$1,250,000. S. E. Irving Park boulevard and Central avenue. Owner withheld, care of architect, Z. Erol Smith. Policy not given.

Detroit.—(3,000 seats). Owner withheld, care of architect, J. L. Popkin. Location withheld; value and policy not given.

Detroit.—(also hotel) (1,500 seats) \$275,000. Shaffer road and Osborne avenue. Owner withheld. Architects, Kohner & Payne. Policy not given.

Ft. Wayne, Ind.—(also stores, offices) \$800,000. Corner Harrison and Jefferson streets. Owners, C. M. Neizer and the Fox Estate, 604 W. Wayne street. Architect, A. M. Strauss. Vaudeville and pictures.

Frederick, Md.—(2,000 seats) \$250,000. W. Patrick street. Owner, Stanley-Crandall Co. of Washington. Architect, J. J. Zink. Policy not given.

High Bridge, N. J.—(also Masonic temple, stores) \$50,000. Owner, A. Snyder, care of architect, R. A. Schuman, Trenton, N. J. Policy not given.

Independence, Kans.—\$35,000. Owner, Josephson Amusement Co., Kansas City, Mo. Architects, Boller Bros., Kansas City, Mo. Site withheld; policy not given.

Indianapolis.—\$1,000,000. Washington street and Capitol avenue. Owner, Circle Theatre Corp. Architects, Rubush & Hunter. Pictures.

Minneapolis.—(also stores) \$30,000. Main street and Broadway, N. E. Owner, O. K. Freeman. Architect, Erwin F. Wilwerding. Pictures.

New York City.—(also hotel) \$2,500,000. 235-41 W. 46th St. Owners, Isadore Zimmer, S. Resnick, 299 Broadway. Architect not selected; policy not given.

New York City.—(also office building) \$750,000. 151-53 W. 46th street. Owners, M. H. Lazarus, 510 Madison avenue, and S. L. Wallerstein, 229 Broadway. Policy not given.

Philadelphia.—(also stores) (1,500 seats). Exact site and owner withheld. Architect, Eugene A. Stopper, 10 S. 18th street. Pictures.

Philadelphia.—(also apartments, stores, garage) (2,000 seats) \$800,000. 47th, Baltimore and Warrington avenues. Owners, Brown & Son, 145 Fairmount avenue. Architect, I. W. Levin, 1011 Chestnut street. Pictures.

Pittsburg, Kans.—\$75,000. Broadway. Owner, Josephson Amusement Co., Kansas City, Mo. Architects, Boller Bros., Kansas City, Mo. Policy not given.

Royal Oak, Mich.—(also stores). Owner withheld, care of architect, F. D. Madison. Value and policy not given.

St. Joseph, Mo.—\$100,000. 712 Edmund street. Owner, St. Joseph Electric Amusement Co. Architects, Boller Bros., Kansas City, Mo. Pictures.

Shorewood, Wis.—(also stores, offices, recreation building) (1,200 seats) \$250,000. 1535-37 Oakland. Owner, O. D. Gellerup, 430 Thomas street, Milwaukee. Architect, H. D. Werwath, 1266 Oakland, Milwaukee. Policy not given.

Syracuse, N. Y.—(also stores, offices) \$4,000,000. Corner Genesee, Warren and Walter streets. Owner, Professional Building Corp., C. E. Abbott, Boston. Architect (for theatre only), Thos. W. Lamb, New York City. Policy not given.

Topoka, Kans.—(Novelty theatre; alterations and additions) \$30,000. 120 E. 8th street. Owner, Kansas City Amusement Co. Architects, Boller Bros., Kansas City, Mo. Vaudeville and pictures.

Vineland, N. J.—\$500,000. Owner, Benj. Lubin. Architect not selected; exact site or policy not given. (Contemplated.)

Westbury, N. Y.—(also stores, apartments) \$250,000. Post road. Owner, Westbury Theatre Corp. Architect, Ellwood Williams, Westbury. Policy not given.

Yonkers, N. Y.—(also stores) \$1,000,000. S. Broadway, between Harriet and Park streets. Owner, John E. Andrus. Architects, McGuire & De Rosa, New York City, and Thos. W. Lamb, New York City. Policy not given.

INCORPORATIONS

NEW YORK

Vitaphone Corp., Manhattan; pictures, photographs; 5,000 shares common, no par; directors, Abel Cary Thomas, Stanleigh P. Friedman, Harold S. Fareford; attorneys, Thomas & Friedman.

Matre-Goebel Organization, Manhattan; pictures; capital, \$1,000; directors, I. C. Flaut, M. A. Goebel; attorney, O. E. Goebel, 1440 Broadway.

Golden Gate Tea Garden, Manhattan; restaurant, amusement; capital, \$20,000; directors, Helen Bernstein, N. E. O'Sullivan, Ethel Cotter; attorneys, Olcott, Olcott & Glase, 170 Broadway.

Castilian Royal, Manhattan; amusement places, cabarets; capital, \$5,000; directors, Albert Jack Goldman, Herman Lapin; attorneys, Kendler & Goldstein, 1540 Broadway.

Playmore Theatres, Brooklyn; capital, \$20,000; directors, Florence Lane, Anne Kessler, Lillian Hotchkiss; attorney, I. J. Ginsberg, 22 Court street.

J. Singer & Son, Brooklyn; construct exhibits at shows and fairs; 100 shares common, no par; directors, Morris L. and Anna N. Singer, Rafael C. Brewster; attorneys, Goodman & Mabel, 1440 Broadway, Manhattan.

Bogue-Laberge Concert Management, Manhattan; 250 shares preferred, \$100 each, 250 common no par; directors, Lucy D. Bogue, Ruth B. Bell; attorneys, Marcus L. Bell, 25 Broad street.

Breaks, Manhattan; theatrical, 100 shares common, no par; directors, A. J. Rubien, Meyer Machlis, Pierre Coleman; attorneys, H. I. Mann & Rubien, 1440 Broadway.

A. S. Friend Companies, Manhattan; theatres; 5,000 shares preferred, \$100 each, 25,000 common, \$10; active capital, \$750,000; directors, Elizabeth Fingerhuth, Thoma M. Kleinman; attorney, Arthur S. Friend, 36 West 44th street.

Carroll Cooney's Orchestra, Manhattan; 100 shares common, no par; directors, Carroll T. Cooney, Thos. M. Russell; attorney, Daniel A. Boyle, 111 Broadway.

Zakrochener American Finance Corp., Manhattan; hotels, amusement places; capital, \$40,000; directors, Joseph Framowitz, Morris Mingold, Julius Meyer; attorney, Lazar Dworkin, 2 Rector street.

Atlantic Beach Kiddieland, Manhattan; amusement enterprises; capital, \$20,000; directors, Jane Fischel, Arthur Fischel, Jesse Kahn; attorney, Herman C. Polack, 1 Madison avenue.

theatrical, pictures; 100 shares common, no par; directors, Frederick M. Davenport, Herbert Peterson, Walter G. McGahan; attorneys, Chadbourn, Stanfield & Levy.

Foto-Komio Films, Manhattan; animated cartoons, pictures; 200 shares common, no par; directors, Max B. Fisher, Allen Rose, M. W. Klein; attorneys, Goldsmith, Goldblatt & Hanover, 1540 Broadway.

Russell Fanning, Manhattan; theatres, pictures; 1,000 shares common, no par; directors, Russell and Edith Totten Fanning; attorney, Frank L. Holt, 94 Broadway.

Maylee Holdings, Manhattan; theatre; capital, \$5,000; directors, Harry and May and A. I. Mackler, Brooklyn; attorneys, Groehl & Ewell, 1550 Broadway.

Baronais Holding Corp., Manhattan; theatre, hotel; capital, \$1,000; directors, Charles B. Komprecht, Mary C. Stewart, K. Y. McCormack; attorneys, Reeves & Todd, 165 Broadway.

Capital Increases

Mallow Hotel Corp., Manhattan; from 4,000 to 13,000 shares preferred stock \$100 each, and from 20,000 to 30,000 common no par.

Exhibitors Review Publishing Corp., Manhattan, from 300 to 1,000 shares preferred stock, \$100 each, and from 1,000 to 3,500 common, no par.

Theatre Arts, Manhattan, \$500 to \$50,500.

Capital Reduction

Beatrice Fairfax Pictures, Manhattan, from \$300,000 to \$10,000.

Dissolution

A certificate of voluntary dissolution was filed last week by the Chester Bescroft Productions of Manhattan.

Chicago

Sidney C. Ansell, candy and theatre concessions; authorized capital stock, \$10,000; subscribers to capital stock, S. C. Ansell, R. F. Ansell, Edna Shonfeld, C. H. Ansell, Rosalind Ansell and S. H. Ansell; 190 N. State St.

Famous Artists Syndicate (business not mentioned); authorized capital stock, \$1,000; subscribers to capital stock and board of directors, A. M. Loewenthal, E. H. Williams, M. C. Potter; 190 N. State St.

Brays Due Back in June

Mr. and Mrs. Charles E. Bray after a tour of almost half the circumference of the world with a prolonged stay in the African jungles, will reach New York in June.

HEARTLESS N. V. A. "CHARITY"

(Continued from page 1)

was drawn and everything against the inmates through lack of proper ventilation.

It was with the greatest difficulty a Variety reporter who visited the house where Kane lives, at 612 S. American street, could gain admittance and then only after he had assured Kane that he was a friend, not an enemy nor a representative of either the law or the N. V. A.

Legit Star Listened

Kane, tubercular, and suffering the added handicap of being uneducated to the extent he cannot write, appealed last week to the star of a legit attraction currently in town with the latter becoming interested enough to take up a collection from another show, as well as his own, and to personally visit the stricken performer in his hovel. The drummer in the pit for the other legit house donated an old suit, also bringing the attention of the Variety reporter who investigated the pitiful case.

Kane's Story

Kane's address at 612 S. American street is no more than a P.O. box in this metropolis. His rooms have one gas jet and no water.

It's not a new condition for Kane. His statement is that he has been unable to work for almost a year and "if it wasn't for the wife and kids I'd be in a hospital."

Kane says he was waved away from the N. V. A. with the excuse of "we are looking after four other cases." The threat was that an investigation of his plight would deprive him of his youngsters, two girls and a boy, with the oldest seven.

It is doubtful if this man has ever been inside a "big time" theatre or the better grade "small time" houses, let alone having played them. Such programs and contracts as he has to show will attest to that. But he has performed. One of his contracts carries the date of 1916 with the stipulation that he play three days for seven dollars (\$7) while one program upon which he is billed as a "musical imitator," is as recently dated as the winter of 1925. If that three-day agreement for seven dollars sounds impossible, Joe Laurie, Jr., star of "A Great Little Guy," at the Adelphi and who interested himself in Kane holds one of his contracts of more recent date that reads Kane boosted his salary one dollar, or \$8 for three days at another house.

Kane states that he never heard of the N. V. A. until advised there was such an organization by a "strong man" who played with him on a bill. When told that there was such a body and he could join for \$10 and that he and his family would receive assistance (he was then working when he should have been in bed) his reply was that three days' work for \$7 shut off any chance of such help because of the membership fee. He was assured by the other acts that if he applied he would be looked after, the actors pointing out that taking care of cases such as his was one of the reasons for the N. V. A.

It was then that he fruitlessly visited the local Keith building in quest of help for the first time.

His second appeal which in point of time was just before last Christmas brought \$1 from one of the N. V. A. men and a couple of days later a basket of groceries from the same man, which Kane said he estimated at the time cost \$5.

Kane stated that he traced the other N. V. A. man to his home when he became desperate to be greeted with, "What right have you to come here?" and was chased away. Upon learning that there was a Catholic Actors' Guild, Kane, who is a Catholic, was queried as to whether he had applied there for aid. His reply was that he didn't think he could do so, as he had "married out of the Church."

Unbelievable Living Conditions

Living conditions at the Kane "home" are almost beyond belief. Foul air, the dampness of the building seeping through the walls, a disheveled crib, double bed upon which the sheets are so black that they couldn't possibly have been changed for a month or months, a window with shutters drawn that apparently is never opened and a picture of Kane in his costume of a full dress suit upon a shelf alongside of a photograph of his first child, who would now be 13 had

she lived. And he pays \$14 a month rent for this.

Kane is not without ambition despite his illness. To hear him cough but once is enough. He has already suffered hemorrhages. His objective now is to pay off the back rent (he showed a notice under a real estate letterhead that spelled eviction) and get enough money together to open a small shop where he can either make or repair awnings, the only trade he knows other than the stage.

It would be a physical impossibility for him to stand the strain of three or four shows a day. Kane knows it, and is resigned to it. His wife can do little, for she also is not well—and there are three children, the youngest a mere tot.

The entire family is undernourished. The smallest act of charity is a Godsend here—a bottle of milk, eggs, food and bedclothes—any kind of bedclothes so long as they're clean.

But not a thing had been done until Kane called upon the legits who became interested enough to follow it up, delve into their own pockets and enlist the aid of others.

Mr. Laurie will forward any donations sent in his care to the Adelphi theatre, Philadelphia.

No Creed or Trade

Four of the Kanes in two rooms, and what the story is back of that must be left to the imagination, as Variety's reporter hesitated to presume the liberty, for Kane is still not without a certain spark of pride.

To see Kane and his family is to waive all thought of creed or trade.

At least one young woman who didn't even know the location of the street, and who sees her picture on the society pages of the local dailies pretty regularly, became interested enough to personally deliver groceries upon learning of the family. Besides which she has interested her mother, and neither is a "charity worker."

Outsiders Must Help

So there you have the picture of women outside the stage profession taking up a cause which an organization that has banners all over its theatres and is running film reels to prune itself with praise, besides a surplus of two million dollars, utterly ignores.

The N. V. A. with its hat passing for dimes and nickels while "guest" acts and midnight performances draw full houses for the biggest week of the year at the vaudeville boxoffice; the N. V. A. soliciting appearances from the legit casts in town, yet two of those legit casts had to go to the aid of a stricken family of a vaudevillian the N. V. A. would not even investigate.

The N. V. A.
Ask Kane—he knows.

Harry Romm Given K-A Franchise as Agent

Harry Romm has received a "franchise" as a booking agent in the Keith-Albee and Orpheum agencies in New York. The grant shortly followed the desertion by Arthur Klein from the K-A floor to become an independent booking agent. Romm was Klein's assistant and went with him.

For years Keith-Albee officials have rejected applications for "franchise" from many people, including the younger and progressive booking agents associated with K-A. K-A heads have said that they would never grant another "franchise"—that their booking floor has been too over-crowded with agents and they preferred to reduce the number rather than increase.

Klein was the second franchised K-A agent to desert—the first was Al T. Wilton. In place of the two leaving, the K-A agency immediately restored one to its depleted number.

Loew's C. I. Pop

Loew's Coney Island may install pop vaudeville to supplement the present tri-weekly change of pictures.

The new Tillyou and its start is said to have inspired an intention on the part of Loew's to book pop vaudeville in their Coney Island house.

MIDWAY, BKLYN., CLOSES 'EM TWICE WEEKLY

Solomon, Mgr., Also Booker Without Office—Coffee and Carfare Salary

They're still closing acts after the matinee and handing back the pictures. Several acts playing the Midway, Brooklyn, N. Y., have been treated thusly. Frequent cancellations which amount to each act trying out at the Monday or Thursday session and being taken out after the matinee has fixed it so that no regular booker will handle the house.

Max Solomon, without an office, is trying it. Solomon's cancellation methods do not include play or pay contracts. He is also the manager of the Midway, a picture house in the East New York section of Brooklyn. It recently built a small stage.

Vaudeville was installed to bolster up the cheap film programs, and with acts playing it claiming it better the "coffee and cake circuit" gag, in that the remuneration is sufficient only for coffee and carfare.

No regular acts have played the house, but ambitious amateurs have tried it. A few layoffs played the house recently, and were panicked when the pictures came back after the matinee.

BOOKING FEE ASKED BY INDPT. BOOKERS

Houses Charged \$10 Weekly —5 Per Cent. Commission Not Enough

Independent bookers called upon spasmodically to book in acts at some of the smaller picture theatres are demanding a weekly booking fee from the houses.

Bookers say the regulation five per cent is not worth the bother since sometimes their checks seldom amount to over \$5. Under the new arrangement they are asking a \$10 weekly fee in lieu of commission.

Several of the houses at first refusing, to meet the new demands and who have since been shopping elsewhere have been gradually swung around to the idea of paying the service charge.

The booking service fee while new to independents has previously obtained in organized circuits when booking outside houses.

HIP'S CREW NOTICE

One week's notice has been posted for the stage crew of the Keith's Hippodrome, New York (straight vaudeville). This is the forerunner of a belief that the Hip may close any week.

An opinion prevails that if the Hip reopens with vaudeville next season, it will be pop vaudeville playing three or more shows daily. If not that, it is said straight pictures will occupy the theatre—that it will not reopen with straight vaudeville (twice daily performances).

Mat Scale Cutting

The Halsey and De Kalb, operated by independent interests and booked by John Robbins have reduced the matinee scale from 25c. to 15c. They are the lone two independently booked houses in the upper Eastern District section of the borough, sandwiched between Loew's Gates, Keith's Bushwick, with Loew's Park and Fox's Folly at the other end.

Turns to Pictures

The new Roosevelt, Flushing, L. I., operated by Hy Gainsborough, will hereafter play straight pictures, having given up its vaudeville as unprofitable.

New Vancouver Orpheum

Vancouver, April 13.
A local capitalist, Jos. F. Langer announces he is going to build a theatre here which the Orpheum Circuit will lease for vaudeville.

ORPHEUM'S ECONOMICAL PLAN

Agents booking with the Orpheum circuit express themselves as gravely concerned about the report that Max Gordon, newly appointed general manager, is to cut down on salaries of acts and to influence the Orpheum against being any more liberal than its associated circuit, Keith-Albee.

Several instances have been reported of acts offered the K-A salary to play the Orpheum circuit next season. This is unheard of due to the jumps and added expenses of an act forced to travel and live away from home all season.

Agents are outspoken in their belief the offers were inspired by the new K. A. and that more drastic economy along similar lines is to follow. According to them the Orpheum directors were first "sold" on Gordon when Marcus Heman, president of the circuit, pointed out that Gordon as an ex-agent was cognizant of the side of the booking situation, knew all the tricks and salaries and could save the circuit a lot of money by applying the knowledge.

The Orpheum circuit as a result would stand to lose the good will of the agents, a good will which has expressed itself in a manner which made it possible for the Orpheum to secure better acts during the past three seasons than the eastern big time houses.

As soon as the agents were assured of Orpheum co-operation they sold the circuit to acts that had never considered playing west of Chicago. The stiff-necked attitude of the K-A circuit made this more or less easy and enabled the knights of the black book to deliver acts to the Orpheum before the K-A bookers had ceased trying to get the act to play "just one week more" of cut salaries bookings.

Another report troubling the representatives is that the K-A circuit is going to work out a booking arrangement with the Orpheum whereby the remaining eastern big time will be offered with the Orpheum two-a-day houses to "names." As the Orpheum salaries are always somewhat higher than the eastern big time figures, this is construed as another possible salary reduction angle for the Orpheum circuit.

Ensemble Vaude Acts For Picture Houses

"Milestones," played in vaudeville for some time, is to be revived and recast with George Patton, musical comedy juvenile.

It will be toured over the picture houses.

"May to December," which Harry Archer and Harlan Thompson wrote for the stage, is also to be given a picture presentation with a cast now being assembled. A chorus will be engaged.

JEFFERY, OUT OF ASS'N, TAKEN OVER BY COONEYS

Chicago, April 13.
The Jeffery theatre, which quit the W. V. M. A. offices when that circuit started to play marbles with it because of the new Tower theatre, has been taken over by Cooney Brothers, who own the Capitol and Stratford theatres.

The Jeffery recently learned that the Lubliner and Trinx new Tower theatre, classed as strong opposition for the Jeffery, would be booked and managed by the Orpheum Circuit and that the new theatre would get first choice of all acts to play the neighborhood. Lining up with Cooney brothers will eliminate the second choice hazard.

Cooney Brothers are putting full week bills into the Jeffery, and will play a combination policy of vaudeville, presentations and pictures, the same as the Stratford and Capitol. Likewise it is being booked by Lew West, who handles the other two houses. So far West has three weeks on his books, but starting in May he adds two more weeks with the opening of Cooney Brothers' Avalon and Paradise theatres. These will both be full week stands, making a total of five full weeks for West.

Orpheum's Low Salary Plan

Chicago, April 13.
The Orpheum Circuit is offering acts about six weeks around Chicago, including Milwaukee, St. Louis, Kansas City, etc., to be played not at the act's regular Orpheum salary, but at their eastern and cheaper figure.

It is understood the Orpheum higher-ups have figured that acts accepting the six weeks at their eastern salary could be induced to take the whole circuit at the low money with summer coming on and theatres closing.

So far there have not been many acts falling for the idea.

INDE. MIDGET HEADLINE

"Alice in Toyland," flash act employing a cast of midgets which had been showing around independent houses for some weeks, has been booked for a complete headlining tour of the Amalgamated Circuit by Harry Fielden.

'BLACKLISTED' FOR NOT BREAKING CONTRACT

Sam Kahl's "Whip" Failed to Intimidate Jules Stein—Chi—"Modern" Tactics

Chicago, April 13.
The condition on which Sam Kahl, head booker for the W. V. M. A. and Orpheum Junior (Orpheum circuit), will play the Coon-Sanders Original Nighthawks, one of the best known bands in the country, is that the band cancel two contracts it has signed with the Wisconsin theatre, Milwaukee, and the World theatre, Omaha.

Jules Stein of the Music Corporation of America, refused to do business with Kahl if a condition of such business is violating his contracted obligations. Kahl thereupon is said to have put the Coon-Sanders band on the "blacklist."

Both the houses Kahl objected to are presentation movie theatres, independently owned and operated.

ALLEN LEAVES LINDER; GOES WITH MARKUS

Jack Allen has left his post as booking manager of the Jack Linder agency to accept a similar assignment with Fally Markus. Allen, who is a brother of Edgar Allen, general booker of vaudeville for the William Fox Circuit, entered upon his new duties this week. In the new berth Allen succeeds Arthur Fisher, who left the Markus office some months ago to enter the independent booking field on his own.

Allen had been with Linder for the past year, having succeeded Harry Carlin as booking manager when the latter returned to the K-A Family Department.

KEITH'S CUTS SCALE

Washington, April 13.
Keith's, the local straight vaudeville house, has cut its admission prices.

The cut, in Sunday, reduces the \$2 top to \$1.50. This reduction is carried through proportionately all down the scale.

Two-for-ones have prevailed at this house Sunday and Monday for several months.

Loew's, Canton, O., Started

Canton, O., April 13.
Contract for the new Loew's theatre, to be erected at Fifth and Market streets, has been awarded to the Thomas W. Lomb Company of New York. Workmen have commenced razing structures. It is expected the new theatre will open in June.

INSIDE STUFF

ON VAUDEVILLE

Stories around for a couple of weeks about a "bawling out" given a booking man in a large agency by the head of the office simmered down from the first startling reports that the booker intended resigning to merely a whisper. Meanwhile two independent agents and others made offers to the booking man, one suggesting a large guarantee to join his agency. The booking man from reports did not particularly mind the "bawling," as that would have been thought a bit of business if the office's head had said it in his own office, but the head official picked the spot to rave and roar before an associated head of another large circuit. The vehement tirade embarrassed both the booker and the other circuit's head.

Nan Halperin has received offers for picture house engagements. They are said to have resulted in Miss Halperin sending a request to the straight vaudeville offices to give her an immediate answer upon her time and salary for next season. Miss Halperin can secure \$2,500 weekly in the picture field.

Another single also wanted by pictures is Rae Samuels. Miss Samuels would be an extraordinary draw anywhere from the middle west to the coast. Picture men of those sections appear to know that. It's not known how Miss Samuels stands on the picture proposition.

Much trouble seems to be the lot of those most assiduously soliciting for the N. V. A. ad "alug." From accounts many nifty letters in reply have been the outcome. One act was informed by its agent that the booking the act is playing was made possible through the N. V. A. In answering the act stated since it did not intend to advertise nor buy tickets it would hereafter send the commission to the N. V. A. through the agent stating that the N. V. A. did the booking. Of course, that was different.

Another act wrote a letter that must have made the man receiving it boil. The letter dwelt altogether upon the phrasing of the final paragraph of a soliciting letter, which said that this would give the opportunity to discover who "the weaklings are in the N. V. A." The letter stated the writer could be considered a weakling and then went on to tell the person addressed how, where and what he meant as to what he evidently presumed for himself.

Some oppression has cropped out. The smaller acts appear to be the targets, meaning by the smaller acts those booked out of the fifth floor. A couple of those penny and nickel bookers up there should exercise a little more judgment. Some more bad jumps and threats in letters such as have occurred and Variety will print a story about a couple of fellows that will cost them more than the price of an N. V. A. ad. This making a four-flushing showing at the expense of acts that can't stand it and meantime grabbing the nickels and dimes is not only bad but dangerous stuff.

Sigh acts, such as acrobatic, dancing and animal troupes are finding a new outlet for their services in the foreign language theatres, playing vaudeville in and near New York.

Variety's first story of the Ethel Shutta-George Olsen romance won quick attention from the dailies. They spread it on heavy for the couple, but overlooking a check-up on their marriage. The "Louie the 14th" comedienne and the "Sunny" bandman were married April 5 in New Haven, within a week following Miss Shutta's divorce decree in Chicago from Walter Batchelor, picture house booker. Miss Shutta is pleading illness and a physical breakdown in her cause with Equity who have stepped in because she jumped the "Louie" show in Chicago. Ziegfeld has filed charges because of an alleged run-of-the-play contract.

The silliness of the Palace, New York, rule about acts from cabarets not only cropped up with the Sophie Tucker engagement at the Palace, but during the week the entire floor show from the Anatole (Friedland) night club was a "guest" N. V. A. attraction at the Palace. Besides the Tucker date, Soph made the Palace stick the name of her Playground (cabaret) on the board outside in lobby announcing her engagement.

In the Los Angeles "Herald" was a letter written to Guy Price, the newspaper's dramatic editor, with the writer railing against the Orpheum theatre of that town for not announcing that a headliner would not appear. The letter stated that no notice was posted of the non-appearance of the headline attraction and that the only way the audience found it out was as the time approached for star turn with the house seated, an announcement was made from the stage.

A suggestion in the letter was that Orpheum theatres give out rain checks to patrons when buying tickets.

A vaudeville producer with a standing in the K-A executive offices is currently finding himself in a similar position to the proverbial youth who chanted "Wolf!" once too often. His method of handling and gypping actors has earned him a notorious reputation along the street. Despite the unemployment situation he has been unable to cast three vaudeville productions because of the performers refusing to have anything to do with him or his acts.

Then to cap it he had an opening date for one act this week, but his east walked out on him Saturday after some outsider had tipped them to his business methods. The only way the gent could have squared it was to grant advances equivalent to the first week's salary as requested by the players to make them stick, but he didn't.

Now he's talent chasing again, but will probably have to canvass for his own cast, since even the agencies are on to him and his methods and refuse to fill any of his orders. Prior to his present jam the act-producer had been in the habit of lining up a cast and working them five or six weeks on half salary even after the break-in dates. Any protests brought dismissal with the new ones coming in under the same arrangement and for awhile seemingly enough of "boobs" to keep his acts working and bringing him in plenty.

A straight vaudeville house booked in a local band that previously had appeared in the same town's pop vaudeville theatre. In between the dates the band had travelled besides building up its local rep. When the straight vaudeville theatre sent out its paper and billing for the program containing the band, the name of the band was inconspicuous. This was drawn to the attention of the local management (theatre on a circuit). The house manager replied they did not want to make the band prominent on the billing as it had previously appeared in a pop vaudeville theatre in town. Then why did they book it? The manager was asked. He didn't know. Didn't they want the band's popularity to help the box office? He didn't know. Would they increase the band's billing or feature it? No. Did the house want the band to appear as a secret engagement? No answer.

Performers and acts carrying excessive baggage to the extent of calling for an individual baggage car will be affected by a new order of the N. Y. Central Railroad.

Heretofore acts making long jumps on independent dates had been able to buy a number of tickets to balance baggage requirements and then turning the extras back to the bookers who redeemed them at full price, reselling to acts playing later dates.

Someone evidently tipped off the passenger agent on this practice and a new order went in whereby block instead of individual tickets are now issued. The block ticket is not so easy to dispose of as the in-

dividual tickets if at all. The change will work additional hardship on acts able to play these independent dates at the money offered only through the ability to resell tickets and cut down the transportation charges.

The first act to be hit under the new rule was a trained seal turn which carries several thousand pounds of excess including tanks and other paraphernalia. This act shipped out as instructed previously but was fooled by being handed the first block ticket instead of individuals.

At Munich (Germany), the Deutches theatre this month (April), has substituted for its vaudeville a revue called "Confetty." It has a troupe of Jackson girls, Stanley Sisters, Karinsky and Dollnoff along with the principals of the show. Business is reported better than with straight vaudeville at the house.

The new Keith's theatre at Akron, O., built by local capital, is to open this month it is announced. Keith-Albee is said to have a lease on the house calling for a fixed rental of \$31,000 annually and 50 per cent of the profit. It will cost the owners of the theatre \$100,000 yearly to maintain it and secure the return on the investment. Accordingly the theatre must show a profit of at least \$140,000 for the owners to be certain of their full amount. One half of the \$140,000 would be \$70,000, added to the \$31,000 set rental.

Opposed to the new Akron house to play Keith's pop vaudeville is the Feibel & Shea vaudeville and picture theatre, which has been playing the Keith brand of vaudeville for years. No one understands what Keith's can show Akron in a vaudeville show it has not seen. It is well known that Feibel & Shea have the first runs of all the leading picture services for the city.

A somewhat similar situation prevails at Youngstown, where Keith's recently opened a new vaudeville and picture house, in opposition to the Hippodrome, also booked by Keith-Albee and managed by C. W. Miller. It is said that Miller believes Keith-Albee will eventually purchase the Hippodrome and for that reason remained silent while Keith's opened as a twice daily theatre with a pop program, changing into three-a-day the second week. Miller's franchise for the Hip is reported to contain a clause preventing Keith's from opening three-a-day vaudeville without Miller's consent. That Keith's opened twice daily for one week appeared to escape Miller's attention in connection with his franchise rights, if any.

"The Song Mediate" is the title of a story by Charles J. McQuirk which has been accepted by "Everybody's Magazine." It is based on the career of Blanche Merrill and her "writing to order" methods of turning out material for so many of the single stars of vaudeville. The story runs about 3,000 words. Miss Merrill is at present at the Hotel Dupont, Hollywood, Cal., engaged in screen writing and is now working on an original film story for Constance Talmadge.

Nanette Gullford, the 23-year-old opera singer who made her debut in "The Jest" at the Metropolitan Opera House, is a niece of L. Lawrence Weber, and a cousin of Edmund Joseph, theatrical attorney, and Manny Joseph, theatre man.

Miss Gullford, incidentally, is the first New York girl to be given an opportunity at the Met.

A couple of vaudeville agents will have to adjust themselves and commission to the forthcoming return engagement of Nasimova in vaudeville. One is Jenie Jacobs who propelled this trio for the emotional actress. Harry Weber who still recalls Nas' last route that abruptly ended at the Palace is the other. When the K-A office kayoted the Nasimova sketch at that time through its subject matter and dialog. Mr. Weber was forced to come across with \$5,000 as his agency mishap share of the settlement of her contract. That's not unusual among agents who err. It must have been known that that season Weber had had a good commission period, as denoted by the looks of the Collection Agency that tells all or at least 50 percent.

Not wishing to pull another bloomer with Nasimova Miss Jacobs is said to have submitted her sketch, "That Sort" in script form and it was approved. A booking followed of April 19 at the Palace, Cleveland, and the following week at the Palace, New York.

About that time Miss Jacobs heard that when Weber was set back \$5,000 in the bankroll by the decision of "the office," he was rewarded with a promise that if Nasimova returns to vaudeville, she would be his as an agent. Upon Weber learning of the good work the girl-agent had done to induce one name to come back to the fold, he said he wouldn't grab all of the commission, from reports, but might agree to a split. That split of the commission comes after the booking office first splits the Jacobs' five, leaving the remaining two and one-half to go two ways, one and one-quarter for each agent. On a Nasimova salary of \$3,500 weekly, this will net Miss Jacobs and Mr. Weber, \$31.35 each.

Joe White, known on the air as "The Silver Masked Tenor," knocked around trying to get somewhere in vaudeville, when he landed some dates singing from Station WRNY, and got around \$35 weekly. When the Silvertown Cord hour was arranged for WEAH White was taken in tow and billed as the "Silver Masked Tenor." His salary is now in the three figures with White also singing at clubs and benefits.

Van and Schenck are to double week April 19, from New York to Philadelphia and back. They will play Fox's (pictures) in Philly four times daily, returning to the Parody Club (night) New York each night.

Reports from the Riviera have it that Jessie Louise Heiman, American dancer and daughter of Dr. Jesse S. Heiman, has had little difficulty in dancing her way into the hearts of her audiences over here. The dancer is accompanied by her mother, formerly Louise Henry, in vaudeville before marrying the doctor.

Some weeks ago at Monte Carlo, Jessie Louise's clever eccentric and Charleston won over Lady Gleanart, who invited the dancer to perform at a party which she was giving in honor of the Duke of Connaught.

Before proceeding to Monte Carlo the dancer stopped off in Paris long enough to win five prizes for her Charlestoning at the Piroquet.

Frank Tinney has finally settled the claim of Garrie Sneed, Imogene Wilson's maid, for \$200. Agreeing to settle for that amount, Tinney had failed to do so. Not until the colored plaintiff moved to restore the case to the calendar for trial did Tinney come across.

Horlick and Sarampa Sisters have dissolved partnership. Horlick will sail for France to collect costumes for a new dancing revue.

Horlick brands as false the story emanating from Jackson, Mich., to the effect he assaulted the Sarampa Sisters and was intoxicated. Horlick alleges they are his own sisters and that he has never taken a drink in his life. He admits cancelling after one show and quarrelling with the girls verbally because they addressed the musicians while playing the opening matinee.

Managerial courtesy so seldom extended does happen now and then. Marcus Loew opened the Melba, Dallas. When announcing the opening with Loew's vaudeville and pictures, the statement said the scale would be 40c top. Karl Hobbeltzelle, of the Interstate circuit, with a house in Dallas (Majestic), wired to New York, saying he did not believe his scale of 50c top at the Majestic should be lowered by Loew's new house.

Mr. Loew commented that the Interstate claims to give "big time" bills with pictures, therefore the Melba was correct in making the scale 40c. But thereafter Mr. Loew wired to Dallas and the Melba opened to a 50c top.

HALL N. V. A. "PATRIOT"

(Continued from page 5)
publicity at both ends came here it seemed another matter. Miss Brandon visited Hall the second day of his engagement at the Orpheum and inquired whether he would like to buy some handkerchiefs. "Certainly," was the reply of the big-hearted N. V. A. plugger. "But you will have to wait until my trunk comes, as at present I am living in a suitcase." She went away and returned the next day, inquiring in a courteous manner whether he wanted to see her. He stalled again and did so for several more days. Finally one afternoon after waiting to talk to him for three hours, Miss Brandon rapped at Hall's dressing-room door. He bade her come in. She again inquired whether he would like to buy some kerchiefs, as she had several other places to go and would like to get away as soon as possible.

Hall's chubby face turned red. He began to bellow. Everyone back stage heard what he said. "Now, you little pest, get out of here. You are a nuisance and I am going to have you put out and kept out of these theatres for good. You have no right to annoy artists who are doing their work with your affairs. Clear out!"

"Pull"

Miss Brandon did not leave fast enough for Hall. He went out front and got in touch with one of the house executives, who knew of the alleged "pull" Hall seems to have with "Mr. Albee" and naturally did not want to say no to his request. Word was sent back stage to keep Miss Brandon out of the theatre in the future.

When Hall returned a member of the Leviathan band who was on the bill is reported to have said: "You pretend to be a big-hearted Samaritan. You always brag about what you are doing for the actor and the N. V. A., and if this is a sample of the way you do things I am ashamed to admit the fact that I am a member of the same profession and organization. You had better go easy on this poor girl," the man is said to have continued, "and if you do not let her alone I'll knock you higher than any kite you ever saw."

Hall is reported to have wired to both Henry Chesterfield of the N. V. A. in New York and Orpheum officials in Chicago about "the pest of a girl" who had annoyed him.

The Orpheum officials, it is said, paid little attention to his complaints, as a few weeks later Miss Brandon was again permitted to visit the Orpheum and Hillstreet houses and sell kerchiefs to the players. The N. V. A. also did not think so well of the Hall plan, for it is reported to have wired him that Miss Brandon's case was familiar to them, and as she had been working to pay back a small amount of money due the N. V. A., they saw no harm in her trying to make it in the way she was doing.

Big Hearted Bob

"Big Hearted" Bob, however, did not seek any publicity for the manner in which he acted toward this little sister artist. He may have recalled how Miss Brandon, not very strong physically, broke down and cried when he abused her. Then a kindly actor drove her home in his car. There she suffered a relapse and was very ill for several weeks. When she recovered and again was given permission to solicit in the theatres it was conditional that she only do it two days a week. That cut down her chance of making anything near what she needed for her support.

Lee Parvin, who manages Egan's Little theatre, and who does not crave his name or picture in public prints, personally canvassed friends in and out of the profession to buy the wares of Miss Brandon. There is hardly a week Parvin does not add this money to the earnings of Miss Brandon. Another good friend she has here is Sid Grauman. Every time Mr. Grauman sees her he buys some kerchiefs and reimburses her liberally.

Hope Hall Gets "Time"

Around here with the show people the name of Bob Hall is "poison," as much so as the "blacklist" of the straight vaudeville circuits. They chuckle when they hear that Bob Hall is the leader of the names on the N. V. A. "Hall of Fame" among those who want to keep working by doing what everyone else doesn't do, to get "time." They have no objections to this, but not all of the "time" that can be made, but they don't want Hall worst again.

GUS HILL TIRES OF DODGING SHERIFFS

Offers Dealy \$10,000 to Settle \$35,000 Claim—In N. Y. Only on Sundays

Gus Hill must be getting tired of playing hide and seek with the sheriff. He has offered \$10,000 to settle the judgment which now totals \$35,000, including interest and costs which James J. Dealy holds against him, with an order for his arrest for failure to pay also awaiting proper service.

Hill has been beating the law by coming into his Columbia theatre building office, New York, on Sundays and remaining on his Monday mouth County (N. J.) estate the rest of the week to sidestep giving up the \$5 g's. Hill is rated a millionaire. He is immune here from civil arrest on the Sabbath.

Dealy, now an artist's representative lost the sight of one eye because of a faulty prop pistol in one of Hill's "Mutt and Jeff" troupes which was the cause of the accident and enforced his professional retirement. He was given a verdict for damages but can't collect.

BURLESQUE ROUTES

COLUMBIA CIRCUIT (April 19)

Bathing Beauties—Empire, Newark.
Bringing Up Father—Orpheum, Paterson.
Fashion Parade—19, Geneva; 20, Auburn; 21, Oswego; 22-24, Colonial, Utica.
Flappers of 1925—Star and Garter, Chicago.
Follies of Day—Palace, Baltimore.
Golden Crook—19-21, Van Culer, Schenectady; 22-24, Capitol, Albany.
Happy Hooligan—Gayety, Buffalo.
Let's Go—Olympic, Cincinnati.
Lucky Sambo—Gayety, Detroit.
Models and Thrills—Empire, Brooklyn.
Powder Puff Revue—Gayety, Boston.
Rarin' to Go—Gayety, Pittsburgh.
Reynolds', Abe, Rounders—Casino, Seven-Eleven—Casino, Boston.
Step On It—Hurtig & Seamon's, New York.
Talk of the Town—Empire, Providence.
White and Black Revue—Columbia, New York.
Wine, Women and Song—Empire, Toledo.

MUTUAL CIRCUIT

Band Box Revue—19-21, Grand O. H., Hamilton; 22-24, Grand O. H., London.
Bashful Babies—Broadway, Indianapolis.
Cunningham, E., and Girls—Gayety, Baltimore.
French Models—Empress, Cincinnati.
Happy Hours—Lyric, Dayton.
Hey Ho—Howard, Boston.
Hollywood Scandals—Playhouse, Passaic.
Hoty Totsy—Corinthian, Rochester.
Kandy Kids—Garrick, St. Louis.
Kuddlin' Kuties—Trocadero, Philadelphia.
Laffin' Thru—L. O.
La Magt, Jack—L. O.
Moonlight Maids—Garden, Buffalo.
Moulin Rouge Girls—Gayety, Brooklyn.
Naughty Nifties—Academy, Pittsburgh.
Red Hot—Empress, St. Paul.
Smiles and Kisses—Mutual, Washington.
Speed Girls—Gayety, Milwaukee.
Spry Steppers—19, Allentown; 20, Columbia; 21, Williamsport; 22, Sunbury; 23-24, Reading, Pa.
Step Along—State, Pawtucket.
Step Lively Girls—Star, Brooklyn.
Stein Sweets—Gayety, Louisville.
Tempters—Olympic, New York.
Whiz Bang Revue—Cadillac, Detroit.
Whirl of Girls—State, Springfield.

Sadie Banks With Skit

Sadie Banks, comedienne with "Giggles" (Mutual) will return to vaudeville at Loew's Ave. B, New York, in "Russian Love," a skit from the burlesque show opening April 26. Three in support.

Akron Theatre Fight Goes to Higher Courts

Akron, O., April 13. Judge Scott D. Kenfield last week dismissed the temporary injunction against the city forbidding the carrying out of the closing order recently issued by Safety Director Carter against the Miles Royal theatre, playing Mutual burlesque. The petition for a permanent injunction was also dismissed.

Indecent shows was the basis of the closing order, the theatre management getting a restraining order until the case could be argued before Judge Kenfield.

Mayor Rybolt announced that although the season closed Saturday no more performances would be permitted for that week.

Police stood guard at the theatre Wednesday to prevent the house from opening.

The case will be carried to the Court of Appeals theatre attorneys aver.

BRINGING UP FATHER (COLUMBIA)

Jiggs Mahoney.....Pete Curley
Dinty Moore.....Beatrice Harlowe
Eugenia Mendoza.....Jimmie Connors
Kitty Mahoney.....Florence Naomi
Patsy Moore.....Buster Perry
Sandy McTherson.....William Pollard
Captain.....Tom Barrett
Steve McKenna.....James Rooney
John Sweeney

This is the Gus Hill contribution to the amusement world that had a "forced" run of two weeks at the Lyric, New York, last season. It's just as much of a turk now as it was then despite it has been doing business on the Columbia Circuit and is reported as among the first 10 money-getters.

Any drawing ability must be credited to the title and George McManus' cartoon strip, which has been running for years. The patrons at this house, who turned out in healthy numbers, lured, no doubt, by visions of a comedy on a par with his comic strip genesis, failed to laugh at the mass of ancient wheezes and medicines and mud show bits that were plastered all over the two acts.

The trio carrying the principal burden are Pete Curley (Jiggs), Beatrice Harlowe (Maggie) and Jimmie Connors (Dinty). All three are capable players but laboring hopelessly under a blanket of antiquity that includes such bon mots as "He can't be shot at sunrise; he don't get up that early"; "Which is correct, I am a fool?" and such bits as tearing the linen to indicate the tearing of Jiggs' pants while he is impersonating Pan in a grotesque costume.

The constant "quarrels" of Jiggs and his consort are funny only in spots, and then are due to the intelligent playing of the two and not to the material, which is consistently old, unfunny and reminiscent.

Very few standard bits of hokum have been overlooked in assembling the book, which is credited to Nat Leroy, which sounds like a phoney. The old seasickness gag is overworked by Maggie in one scene, and another old-timer is the "wise pills" bit, abandoned by stock burlesque shows as too far fetched to be funny.

Specialties were a monolog by Beatrice Harlowe on "marriage," that included about all of the released gags ever heard on the subject; an old-fashioned song-and-dance routine by Sweeney and Rooney, and one or two others so colorless they failed to register on memory.

The show is costumed in the most economical manner of the Gus Hill period, although it was taken off for a week to be jazzed up in this department early in the season, and includes an average chorus that is about the only average thing in it.

"Bringing Up Father" won't help the Columbia circuit very much, regardless of the business it does this season. On repeat bookings it wouldn't draw flies, judging by the number of walkouts during the two acts and in a house where the audience isn't any too hard to please. It's a tough spot for the shows behind the Hill atrocity. Com.

A. C.'S SUMMER STOCK

Atlantic City, April 13. Summer burlesque stock will be installed at the Savoy here at the close of the Mutual season next week. Manager Howard will assemble his company from Mutual organizations.

The new policy gets under way April 25.

Another Summer Stock

Minneapolis, April 13. Harry Hirsch, house manager, announces burlesque stock will be installed at the Gayety following the regular Mutual wheel season late in April.

Howe's Pleasure Beach

Sam Howe, burlesque comedian and producer has purchased a tract of land at Edgemere, L. I., which he will convert into an amusement resort for the coming summer. The property is on the water front, will have a private bathing beach and accommodations for 150 bathers.

A dance pavillion, rides, funmaking devices will be among its other features.

The new resort will be captioned Sam Howe's Pleasure Beach

Jimmie Cooper Certain

Among those to be awarded Columbia burlesque franchises next season, Jimmie Cooper is the only producer decided upon to date, it was stated at Columbia headquarters.

Cooper will operate two shows, a new black and white which he will head personally, and take over the "Powder Puff Revue," produced by the late Arthur Pearson.

JEAN VERNON WINS \$2,200

George W. Rife must pay Jean Vernon the \$2,200 judgment awarded the actress on a breach of contract claim, plus interest and costs, according to a decision in St. Louis denying the burlesque manager's motion to set aside the verdict and order a new trial.

Miss Vernon was in Rife's "Take a Look" show (Columbia wheel) and was willing to settle at one time for \$1,000.

COMIC IN HUFF QUIT

George Broadhurst, featured comic, "Powder Puff Frolic" (Columbia), quit the show in Washington last week after reported differences with Jimmy Cooper, who is taking over operation of the former Pearson unit next season.

Walter (Boob) McManus was rushed on from New York and will fill Broadhurst's shoes for the remainder of the season.

Join Minsky Stock

Leon De Voe and Tillie Ward were added last week to Minsky's burlesque stock at the National Winter Garden, New York.

LAW AND 'CHARLESTON'

(Continued from page 1)

New York Supreme Court. She was not so certain what to do about the libel action against this paper. Rita mentioned that maybe she will discontinue the libel suit if Variety stops "panning" her. The girl would not believe that Variety has been merely reporting about and not "panning" her.

Neither would Miss Rose tell the name of the Brooklyn cabaret where she is at present engaged. Her mother might hear about it, said Rita, as her mother lives in Brooklyn and she doesn't want her to know about the cabaret.

Miss Rose had prepared her argument and briefs in the appeal, ordinarily the work of an admitted attorney. She appeared familiar with legal terms and presented her argument to the court for a retrial in perfect phrases.

Some time ago Rita was awarded a verdict of \$5,000 against Montgomery before Justice Benedict in Brooklyn. In Montgomery's subsequent appeal the decision was reversed. Following a new trial was ordered, occurring before Justice Lewis, who held in Montgomery's favor.

Rita contended she is due a new trial on a point of law, charging an act of perjury on the part of Montgomery's counsel in a previous trial. The alleged wrongful statement had to do with the attorney's testimony of having met Rita on a New York Central train on the morning she testified she had not been outside of New York.

Says She's a Mother

Rita contends that she is the mother of a child by Jack Clendon. Rita has sued Clendon a number of times, for breach of promise mostly. It is her plea that when walking on the streets the slurs made against her name by Montgomery made her bow her head in shame. This she told the court.

Among other things, Montgomery is alleged to have called Rita "a very bad girl." Also that "she had been friendly with other men besides Jack" (Clendon). Montgomery is also alleged to have said that Rita, being "altogether no good, disorganized and corrupted every show she has worked in."

Rita, as a chorus girl, has been in several Broadway productions.

Rita's Animals

Miss Rose is now a lover of ani-

LONDON AS IT LOOKS

(Continued from page 3)

saying that Madge Titheradge does not care for acting in plays like this. Perhaps she feels that, after Ibsen and Shakespeare, it's a comedown. Madge, who is a very capable girl, should remember that the actress's job is to act, and that, not many years ago, Irving and old-time actors used to perform in anything, to order, at a few hours' notice.

We had a somewhat similar case, the other week, when Isobel Elsom wrote, in a daily paper, an article saying how she did not like playing in "Ashes," this although the play was actually running at the time. As she was drawing her salary for playing in "Ashes," surely her job was to act, and not to complain about it.

The Man Who Was Through

"I have paid off all my debts now, except £2,000," James Bernard Fagan said to me last week.

Fagan's Shakespearean ventures at the Court theatre cost him a lot of money. The son of a brilliant Dublin doctor, who was knighted for his pains, Fagan is a man of great personal charm, with a real love of the theatre and considerable powers as an author. But all that could not make Shakespeare a paying proposition.

He had such a bad time that he sold most of his household treasures to pay his debts; then he struggled on. Since then, he has run plays at Oxford; now, he has found Sean O'Casey, "Juno and the Paycock" and "The Plough and the Stars," which, altogether, will wipe away all Fagan's troubles.

"Some people were very nice about the money," he said to me, "others were not. The ones who were not, were, generally, the ones who did not want it."

The Tory and the Socialist

Miles Mallowson, who joined up early in the war, came back to England a violent pacifist. He joined the Socialist Party, and now organizes dramatic performances up and down the country. He married a daughter of the Countess Annesley, and spent his odd time writing attacks on society as it is, these in the form of plays.

To show you how liberal-minded England is, I need only say that a brilliant play of his, once called "Conflict," which attacks conditions as they are, is being staged, next week, by Sir Alfred Butt, a Conservative M. P.

In New York, a man like Miles Mallowson would be a sort of outcast, because of his political views. Here, he is just the same as everybody else—the Prince of Wales, Steve Donoghue, Eophie Tucker or Michael Arlen.

By the way, I have not heard Michael Arlen's name mentioned by anyone for weeks. He must write another dirty play like "The Green Hat," or we shall forget him.

I do hope he has not gone back to Armenia.

Sunday Prohibition Bunk

If the present Home Secretary, Sir William Joynson-Hicks, were not an Evangelical churchman, they would not be able to "put over him" the things they do.

He told the House of Commons, last night, that the Lord Chamberlain was going to regulate Sunday performances! The trouble, of course, is all over "Wet Paint," which was played on Sunday night privately, with the result that the "Daily Mail" said it should be called "Mud."

If it had been passed by the Censor, as, normally it might have been, the "Daily Mail," which is very cowardly over stage productions—Rothermere himself financed "Polly," so he cannot very well slate rival shows—would probably have applauded it.

Then Commander Kenworthy, an M. P. who likes his name in the papers, asked the Home Secretary a question. The result is the threatened regulation.

A Few Blunt Questions

Now, as the Censor once banned "Mrs. Warren's Profession," which is now publicly performed, I must ask what harm was done, when it was privately produced. As the Censor has now passed "Waste," I must ask what harm its performance did, one Sunday night, after the Censor had stupidly banned it. As "Ghosts" and "Damaged Goods" are now licensed—in fact they were staged during the war to stop disease—I must ask what harm their private performances did, when the Censor did not like them.

You could go on with these cases indefinitely.

The Second Earl

The first Earl Cromer was a great empire builder. The second Earl Cromer, now Lord Chamberlain, passed a dirty American play called "White Cargo," which made fun of our administration of the West Coast, insulted it, lied about it, was anti-English, contemptible. He should therefore be removed from office. His conduct is always contradicting itself.

Why should he want to stop "Wet Paint" on Sunday, when he has passed "Scotch Mist" and "Rain" for Monday, Tuesday and Wednesday? He couldn't answer that—if you asked him.

Archie Selwyn Dares Them All

Archie Selwyn was really so angry with those naughty 181 dramatists, American and English, who said they wanted to keep their hold over the moving picture rights of their plays and so formed a Guild.

"There is not one of those fellows who writes a success," Archie said to me.

Channing Pollock, who wrote "The Fool," will be surprised to hear this. Avery Hopwood, who is another signatory, Somerset Maugham, Hartley Manners, Eugene O'Neill—all these will wonder what Archie means.

"Business is so bad, owing to the high cost of actors, theatres, royalties and stage hands that not one play in 40 makes a dollar on Broadway," said Archie. "Unless you can make a deal with a movie man, and get Heaven help me anyway."

males. Upon receiving the \$5,000 verdict against Montgomery and before she got the cash Rita announced, reaching the dailies there-by, that the money would go to the S. P. C. A. Rita, having lost it, wants the five grand just the same, although it is not known whether the dogs and cats will get it. Rita's love for animals is explained by her in the sense that having lost all affection for human beings, she has turned to canines.

"CAPITAL PUNISHMENT"

(Continued from page 1)

wherein a mother administers poison to her son, a convicted murderer, rather than have him endure the hellish mental torture of counting the minutes when his life is to be snuffed out by law. She subsequently flings the theory that

since she had given the boy life none had a better right to take it. The play under its former title ran for three years in Sweden some years ago. Arvid Paulsen, actor, had seen it over there and acquired the American rights and also made the adaptation.

REOPENING \$100,000 ACTION

Fred Irwin's \$100,000 damage suit against the Columbia Amusement Co., pending for some time and permitted to lapse by Irwin, has been ordered restored to the Supreme Court calendar for full trial. This is on condition Irwin serve the bill of particulars he has been ordered to file for the benefit of the Columbia's information.

Irwin alleges he was promised a Columbia wheel booking franchise, and the failure of that company to go through with it cost him \$100,000 in financial loss.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

ESTHER RALSTON

"The Blind Goddess"—Picture

Louise Dresser as Mother

"The Blind Goddess" reveals Louise Dresser in another mother role. It is more convincing than ever that Miss Dresser is among the greatest mothers on the screen. The old story of the mother leaving her husband and child only to reappear in late years has been often told in pictures, but in "The Blind Goddess" it is dished up a wee bit differently.

Miss Dresser has the courage to face the camera looking a veritable hag. As a music hall turn Miss Dresser was laden with clothes that with spangles and sunbursts would have made her a veritable paradise were thrown in. For the most part a black suit and a mangy neckpiece were worn.

Esther Ralston is the daughter in this picture and a prettier miss would be difficult to find. Miss Ralston has brought into it a wardrobe worthy any girl of millions. One evening frock of gold or silver lame had at the sides feathers attached to a diamond ornament. Another dinner dress was of chiffon with three flounces. One flounce was carried to a shoulder. A double breasted jacket had a white skirt. The moving picture night gown had cascades of lace down the side seams. A black satin street dress carried the new cape. Several small cloche hats were vastly becoming on Miss Ralston's close bob.

Alice Gentle Kidding the Hip

What a problem that Hippodrome must be every week. Take the show this week. Nothing seemed to please Monday afternoon. Herman Timberg, who always clicks, must have been sick when he left the stage after one measly little bow. Alice Gentle turned to her pianist and said soto voce, "There isn't any one here." Louis Mann and Sam Bernard came before the tabs for a speech after faint urgings.

The show ran on its quiet way all afternoon. It left one wondering just what is the matter with the Hip. It is vaudeville what ain't.

The "Clown Revue" was all messed up with the Foster girls as were the Margaret Severn act and the Rosemont Troubadours.

The Ploetz sister worked hard in a dress made long of waist with a narrow skirt sprinkled with diamonds. Gold bloomers were worn for the difficult falling feat. For a bow costume of consisting of short pants pointed at the sides was worn.

Miss Gentle was in the same frock she wore at the Palace several weeks ago. The Hip usually falls for the hifalutin singers of grand opera fame, but Miss Gentle, although in excellent voice, failed to register.

The Benda Mask ballet as done by Miss Severn was amusing in its novelty. Miss Severn was, however, much pleasanter in her own Countenance.

Miss Scanlon (Scanlon, Denno Bros. and Scanlon), after discarding the male attire was in a coral chiffon dress made with a narrow ruffled hem having several rows of brilliants.

Irma Bertrand (with Mann and Bernard) was neat in a georget dress of a raspberry shade. The skirt had a border of gold embroidery with the same trimming edging the long sleeves.

De Carlos and Granada with their Rosemont Troubadours made a colorful picture for the large Hip stage. Spanish dressing is always fascinating with the dyed laces and mantillas.

Bad Show—Big Audience

"Bringing up Father," from George McManus' cartoon, at the Columbia last week, is not burlesque. It is musical comedy done in its cheapest vein.

Pete Curly is a weak Jiggs and his long scenes with Jimmie Connors as Dinty Moore are tiresome. Nevertheless as bad as the show seemed the Columbia housed, more people than there at one performance, value of a title, in a long time.

Beatrice Harlowe, as Mrs. Jiggs, was happily cast. Miss Harlowe is the image of Mr. McManus' Mrs. Jiggs. She is a first rate Irish comedienne and should do well in comedy pictures. Throughout the first act this actress wore a green sequin gown. In the second act she had a red striped sports outfit. Buster Perry, as the daughter, while a nice performer, wasn't the fluffy Nell Brinkley type pictured in the familiar cartoon. Miss Perry's prettiest frock was a wired affair in pale blue with a gold front. Florence Naomi, as a lady of title, was comical in her efforts at the English accent. Miss Naomi displayed a good looking wardrobe. One jumper frock of black and silver was effective. A blue chiffon coat was fur trimmed.

The chorus for the finale of the first act were in velvet gowns. The material was embroidered in brilliants and draped to one side. Grouping them in the mauve the effect was most striking. A Scotch number had the girls in plaid of yellow and white.

At the Audubon theatre no one is allowed in the first row on Mondays or Thursdays, due to the temperament of the orchestra leader. He says the openings are too nerve racking for him to have people in so close proximity.

FOR WOMEN ONLY

By DOROTHY PADDACK

Jetta Goudal's Acting

Jetta Goudal, in "Three Faces East," the drama of war time British espionage, faces a number of difficult situations in acting. She meets them all with half-closed eyes and tightly drawn lips. Espionage yarns are always interesting. But it is difficult for an audience to envision a shrewd woman like Frances Hawtree falling in love with a German spy. Miss Goudal makes a very charming "Liebchen," and the film's bitter ending is consistent, if not exactly wholesome.

2nd Cousin to the Original

The amusing pranks of a press agent in his efforts to popularize an unknown motion picture star are the high spots of the film, "The Beautiful Cheat."

Laura LaPlante in this role is wistful, energetic, droll and, occasionally, she lends a breath of farce to her scenes. Kate Price is also in the cast. She is the Celtic mother of the little tenement girl who becomes a famous star. Helen Dunbar is there as the haughty, gilded,

grand dame of Long Island's exclusive set, and Miss Dunbar is always so grand and gilded in these roles. The yarn has been taken from a Satevepost story by Nina Wilcox Putnam, published about a year ago. It is, perhaps, a second cousin to the original.

Life-Like Moran

Kathryn Perry and Carolynne Snowden have the leading feminine roles in "The First Year." Miss Perry plays the young Mrs. Newlywed and Miss Snowden is the colored maid drafted into service for the one company-dinner. Virginia Madison is the bride's mother and Margaret Livingston has the part of a woman guest at the fateful dinner.

The moron maid, Hattie, utterly complicates the situation with her repeated insistence that she "washes better'n anything else." Of course, the place where the wife tells her husband's business secrets to the guests is highly amusing, and Miss Perry is quite realistically the gabby bride.

Although it is comedy, there is no time when she seems to have her tongue in her cheek as so many actresses do in similar situations. The moron maid is almost too life-like for safety.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Earl Carroll Hogging

Who would think that Earl Carroll is so hogfish for publicity for himself or shows that he would take means to prevent any of the little chorus girls being mentioned in such an insignificant theatrical weekly as Variety? Yet that has happened. Variety's reporter has been barred from the Carroll theatre stage, with the doorman stating his instructions were that she not be permitted to see the chorus girls, as any publicity for anyone in "Vanities" would be handled by the Carroll press department.

It's a shame that a Broadway producer can be so small as to attempt to hold out names of his chorus girls in such a department as this, which is not commercial in any sense, either for the box office, this paper or for the girls. Just a little weekly chat for chorus girls in a way they never have been noticed before. It doesn't mean a thing to anyone but the girls and possibly their friends.

Marion Dowling finally succeeded in persuading her mother to move to New York from Philadelphia. She is so happy. No more restaurant food.

Starr Woodman received a gorgeous pair of pajamas from the Philippine Islands. The sender is a mystery, but Starr doesn't seem to care, as long as she has the pajamas.

Ripples Covert, Flo Ward, Gwen Tremble, Ruth Royce, Margaret De Fest, Madelyn Eutanks and Hannah Dunner are new to "Vanities."

Woody Lee Wilson is now with "Rainbow Rose." Jean Unger and Jean Alden are also in the show.

Dorothy Brown, "The Girl Friend," has been posing for lots of pictures lately. Her last were to demonstrate Spanish shawls.

Marion Dale has been out of "Vanities." Ill. Anita Banton is also very ill with scarlet fever.

Rose Wenzel has left "Vanities" for New Orleans.

Polly Luce has some alligators. Her sister brought them from Florida. Wasn't that thoughtful?

Flo Ward has allowed her hair to grow and had the first thrill of putting it up this week. It's pretty long now, though Flo had a manish bob a short time ago.

Ripples Covert, "Vanities," gave a delightful birthday party for her fiancé. All the girls in the show were guests.

Mary and Gertie Young are never on time, so they invested in an alarm clock on a 50-50 proposition. Mary isn't used to one, so she played with it until it broke. Gertie refuses to pay her half. She also claims to have an autographed photograph of Rin Tin Tin.

Doreen Glover has been doing Rose Wenzel's part in "Vanities."

Isn't this a funny world? People in Philadelphia spend their weekends in New York, but not Edith Martin. She spends hers in Philadelphia.

Betty Wright, Jr., gave a dinner party at her home Saturday. Betty claims her mother makes the best oyster patties. If you don't believe it, stop in some time. She has an adorable new riding habit. (Who—Betty, mother or the patties?)

Peggy Hart has been ill and out of "Tip Toes."

Ann Hardman has been helping all the girls in "Tip Toes" make new undies. She can cut and design them all by herself, and probably wear them—if necessary.

Eva Marie Gray, in "The Girl Friend," has had her hair cut real short. She got the idea from a wig worn by her in the show. The rest of the girls have decided on summer makeups.

Evelyn Ruh is getting along after having scalded her leg with cosmetic.

Helen Shepherd is a fudge fanatic. She's no fat pessimist.

THE DRESSY SIDE

By SALLIE

Always Lively Kiki

Norma Talmadge takes a fling at comedy and scores in "Kiki," but is rather naive on kisses. The screen version of this play is laughter, a good entertainment and relaxation. The cast entire give a sparkling performance.

In dressing, Gertrude Astor takes the cookie. Her clothes are real gowns and she wears them most becomingly. A silver frock with crystal tabs flowing from waist line has an embroidered bodice and is cut decollete. Over is a luxurious wrap-around wrap of white with huge feather collar and cuffs. Miss Talmadge's admiration for this wrap makes her want to wear it and she does, going to a cafe and one see beautifully dressed women here.

Miss Astor has a white velvet with embroidered silver medallions made quite simply one-piece and extremely decollete. Her wrap is a shawl effect of white velvet, draped at the shoulder. Her hair is blonde, wavy, and banded in a jeweled small coronet. In the final apartment scene, well done in attractive lamps, drapes, etc., she wears a smart embroidered tan coat with fur of same color for collar and cuffs. The popular flare bottom to the coat gives it a touch of richness. Miss Astor's small turban to match is most becoming but nothing unusual as hats go today.

Miss Talmadge as Kiki can't dress. She wears the atrocious checked affair worn by Miss Ullric. In pajamas she is screamingly funny, and her hair is wild.

The scene back stage with the chorus rehearsing on the opening night had the girls in costumes cut of velvet, long waist, round neck and no back, with a tiny skirt of many ruffles. Miss Talmadge looks great in this outfit. Her performance gives the show punch.

Winifred Byrd at Aeolian

Straying from the beaten track of concert programs, Winifred Byrd's piano recital at Aeolian on Tuesday was one of the week's different musical events. Miss Byrd is at her best with the music of McDowell and Chopin. She expresses in these rare musicianship. Miss Byrd looked dainty in a lace full flared skirt with long waist, silver pumps and nude hose and a youthful bob. The hall was filled with many of her devotees who responded generously to each group as well as her encores.

Jobyna Ralston Along With Lloyd

Harold Lloyd's "For Heaven's Sake" has one woman who counts in the picture, in role most sympathetic, Jobyna Ralston. She is pretty with lovely dark wavy long hair and a slender form with a sweet and convincing manner.

Miss Ralston wears a pretty dark one-piece dress with a turn-over white collar and reversers. Later, on her wedding day, where the mission is being decorated with artificial flowers and net hangings she is in a very pretty but simply made white lace, cut full skirt and round neck. A charming bride.

"Baby" Amusing But Thin

"That's My Baby" at the Rivoli is bright, amusing but with lots of silly comedy thrown in and in spots thin and draggy. The "some baby" comes into the picture too late. Margaret Morris is lovely in the charity bazaar where the plot thickens.

Miss Morris affects one good style coat, black velvet with shawl collar and deep high cuffs of Chinchilla fur worn with a small turned up turban. It's nifty. The tan made same fashion with leopard collar and cuffs is equally good. Her hair is well bobbed.

The bazaar scene is dreary. Women wearing daytime frocks of the present day fashion with small and large hats carrying huge bags and feet dressed in pumps with and without straps. The one thrill this picture sends is the aeroplane stunt.

Burlesque Show Girls

No Columbia Sensation

The chorus of "Bringing Up Father" at the Columbia had their dances arranged by William Koud. The opening is a short song by the chorines in cute green costumes with orchid ruffles. "When It Gets Dark" is the following number. Eight girls appear in pajamas. They do a brief but lively routine. The balance of the girls finish the number in their opening costumes.

"Play Me a Bagpipe Tune" has the girls in Scotch outfits that look rather faded; but this is the end of a road season. They march a little and finish with a highland fling.

An old-fashioned clock is used for "When Dad Was 21."

The Misses Lemon and Dugan do a dainty minuet in white classical costumes with white wigs. Miss Hathaway does a polka in an unlively costume with flagrant coloring. Miss Clayton wears a yellow bouffant dress with blue trimming for a waltz.

The next is a terribly drawn out number led by Buster Perry. The choristers are in black and white strut costumes. Nine of the girls step out for specialties. The first sings fairly. The second tries to do comedy that fails to register. The third, a pretty blonde, recites—for no reason. The fourth sings, and not so well. Fifth did a good tap dance, and sixth a splendid Charleston. The seventh just dances, and the eighth exhibits some good front and back kicks. The ninth sings a ballad that might be good with the omission of a few flat notes. In "The Merry-Go-Round" they do a bit of an Irish reel, and a singing finale concludes the first act.

The second act opens with a boat scene, and the girls stand around in short corse costumes, gold trimmed, while William Pollard sings "Moonlight." "Louisville" is a concise but peppy routine. "Poppy" follows with the girls in

Hotel Holds Trunk;

Helen Dean in Court

Helen Dean, formerly of the road company of "My Girl" and who had stopped at the Hotel Coolidge, procured a summons in West Side Court from Magistrate Norman J. Marsh for the appearance of Mr. Gerard, said to be manager of the hotel, charging the latter with retaining her wardrobe.

Miss Dean said she had been living at the hotel for a short while. She declared that she agreed to pay \$10 for several nights' lodging.

Flash Act Minus Voice

Tom Cowan and five girls make up the Variety Sextet. Four of the girls open with a song that tells no money has been spent on vocal training. They wear white satin gowns and a tiny white ribbon around their shorn locks. Some peppy dancing. A pretty miss in a boy's black velvet suit plays a violin solo well. Mr. Cowan, assisted by one of the girls, does a good buck dance. Two girls in orange costumes with black spangled trimming sing harmony fairly.

All the girls join in at the finish for a tap dance. They work well in unison. One girl in pink satin rompers with a dolly bow on her hair sings a pickaninny song. The other four are cute, made up as pickaninnyes to do a military buck, discarding their removable masks and wigs at the finish. Mr. Cowan does his share of dancing and acrobatic stunts. A lively Charleston done by the sextet is the finale.

Chinese costumes. A few kicks complete this number.

The girls come on for the wedding scene that concludes the show in simple ruffled gowns. They make several effective pictures with feather fans that they carry. The finale is brisk.

Several numbers could be improved with clean exits. Numerous times the girls are left on stage after the cessation of the music.

The girls are fairly good dancers and the majority good dancers.

"BUGS" DINNER BY FRIARS BIG LAUGH HIT

"Bugs" Baer's dinner Sunday evening at the Monastery of the Friars with the original Bugs the guest of honor drew to the full capacity of the main hall. Tendered to the world's champion humorist by the Friars, the affair had been set out the week before it occurred. Related in arriving through a vaudeville engagement in Brooklyn, an early "gag" of the evening was to place Jimmy Durante at the speakers' table. There is some resemblance between the two men. Those not knowing Bugs in person easily mistook Jimmy for the main guy.

Upon Bugs' arrival around 9:30, the takers started, with Jack Lait in the take-off place, the toughest spot of the line-up. Other speakers were Mayor James J. Walker, Walter C. Kelly, Walter Hoban, Captain Irving O'Hay and George Jessel, with Willie Collier as master of ceremonies. All are Friars.

Fun for the Mayor

It was probably better than a week's vacation to Mayor Walker. He laughed continuously and heartily at the witty sallies, leaning toward the pun, while his own brilliant talk on Bugs was one of the best enjoyed moments of the night.

After panned to a frazzle from his newspaper work to his war record and the vaudeville interlude which no one appeared to take seriously, Bugs arose to reply.

The humorist acknowledged the justice of some of the comment connecting him with vaudeville, but added:

"At least I can say for vaudeville that I have never seen one grave with so many tombstones on it."

Right Down the Line

Then Bugs took his detractors, one by one, flaying them back, starting with Mr. Hoban, who had been unmerciful in handling Bugs. "As to Mr. Hoban, I'll dismiss him with a few words," said Bugs. "He's on the 'Evening Journal' and I never pay any attention to anonymous criticism."

Mentioning Mr. Lait, Bugs recalled that one of Jack's plays in New York had its longest run when Cain's horses ran away with it.

Bugs said that he would stand upon his war record; also that he had received a couple of citations, one of which was for the "Bugs Baer Salute." He was, said Bugs, the only private who ever saluted an officer with his hands in his pockets.

Bugs mentioned his service as a sentry in France. Said Bugs, 40 soldiers passed him by, merely answering "Friend" when he asked "Who goes there?" Finally, added Bugs, General Pershing stuck his head out of a window and said:

"Baer, can't you make an appointment with your friends any other place?"

Reminded Bugs

Referring to one of the speakers, Bugs said he reminded him of the time Bide Dudley first reached New York. Bide wanted to bust right into the writing racket, said Bugs, so he sent a story to the "Satevepost." It was sent back with regrets, Bugs stated. Dudley sent another and it was returned without comment. The third story sent over by Bide came back unopened, and then to make certain the "Satevepost" had all of Dudley's mail stopped at Trenton.

Most of the time during the speeches the 500 guests in the dining-room were in an uproar of laughter. Old-timers accustomed to the snappy and ad lib wit of the Friars said there had never been an affair of the Friars or in New York to compare with it.

A saddening note, however, was that as Jimmy Durante was led off his seat of honor by a couple of "cops" it was not announced that he is one of the comedian-owners of the Club Dover (address intentionally deleted).

JOHN BARTLETT'S REVOLVER

John Bartlett, lightweight prize-fighter of 54 Moylan place, was sentenced to 30 days in the workhouse by the justices of Special Session Monday, following his plea of guilty to possessing a revolver without a license.

CHEESE CLUB TAKES IT ON THE RUN ONCE MORE

Third Move Coffee and Cakers
—Checks Too Small for
Twin Oaks

The Cheese Club has been dispossessed again. The Cheesers were given notice by the Twin Oaks management that their attendance on all days excepting Friday, which generally gathers an overflow turn-out because of special entertainment enlisted, did not warrant the special assignment of a captain and crew of waiters when only a dozen showed up. And the usual squawk arose about the Cheesers going in for such light repasts as a cup of coffee—with and without—meaning just coffee, or java and cake, with the checks very weak.

The Twin Oaks Club luncheons with rates from 65 cents to \$1.25 were not over-patronized. And to top it, the coat-room gang squawked that the Cheesers flopped their hats and coats in the back-room and evaded the service; also the waiters squawked on general principles despite the Cheese Club saw to it that the help was generously taken care of, following the squawk of the Tavern bunch when the club met at Jimmy LaHiff's place. The Cheesers have returned to the N. V. A., where they are now dining until further notice.

ALBERT LALENDE IS HELD FOR BURGLARY

Bride of Two Months in Apartment—Narcotic Charge, Too

Albert Lalonde, 20, furrier, 738 8th avenue, theatrical rooming house, was arraigned in West Side Court before Magistrate H. Stanley Renaud on the charges of possessing narcotics and burglary. Through his attorney, Edward V. Broderick, 55 Broadway, he got an adjournment until today (Wednesday). Bail of \$5,000 was fixed, which friends sought to get.

Lalonde is said to have many friends in the picture business. He was arrested in his apartment by Detectives Jack Reilly and Morris Sanders of Police Headquarters. His Montreal bride of two months was lying ill in the apartment. She was not questioned by the detectives.

The detectives styled Lalonde as the "Celluloid Raffles." They told newspapermen that he is alleged to have robbed several wealthy houses on Riverside drive and West End avenue recently. When arrested more than \$5,000 in gems, two costly ivory inlaid opium pipes and a can of alleged opium were found in the apartment, the sleuths averred. This paraphernalia was seized and taken to headquarters.

According to the detectives, Lalonde is alleged to have entered the apartments during matinee and supper-time. His mode of entry, they said, was to insert a piece of celluloid into the keyhole and open the lock. Never before, the detectives said, has it been tried in this city.

Lalonde hails from Montreal, the police said. He married his wife only two months ago. Her first name is said to be Alma. Attorney Broderick told newspapermen that he knew her maiden name, but refused to disclose it. A costly woman's fur coat was also seized in the apartment.

Broderick told reporters that the gems found in the apartment were wedding gifts to Lalonde's wife. The police were unable to get any owners for the gems found in the apartment.

Starting on 3 Theatres

The work of demolishing the block on Eighth avenue between 44th and 45th streets, where the Chanin Construction Company will erect a 20-story hotel and three theatres, begins this week.

Immediately the buildings have been cleared away, night and day work will commence on the theatres, as they are figured to be open by Sept. 15.

'SCALPER'S ROW' AROUND CIRCUS; HIGH PRICES

Women, Kids Kept Out
of Garden—Police
Make Arrests

What a business "Scalpers' Row" did for the past week. With the aid of the "steerers" the receipts were tremendously large. "Scalpers' Row" is on 49th and 50th streets, across the way from Madison Square Garden.

The "scalpers" wanted, in some cases, \$2 and \$3 above the face value of the ticket. The legal premium is 50c. Things became so bad that word was sent to police headquarters. Women detectives were pressed into service.

The forces were led by Patrolwoman Genevieve McLaughlin and Catherine Relyea. They were joined by Jack Crehan and John Rogers, detectives of West 47th street. They "bagged" quite a few. Some of those arrested gave their names as John Ferrone, 34, 7141 Kessel street, Brooklyn. Ferrone, indignant, said he owned three agencies and told the "coppers" he knew a lot of big political luminaries. He was charged with excessive charging. John Anderson, 25, salesman, 16 East 111th street; excessive rate; Sam Harris, 150 Allen street, alleged steering, fined \$5, second time arrested last week; John Daly, 218 West 119th street, alleged steerer, fined \$5; George Harris, 556 West 140th street, charge, excessive rate.

Those charged with the business law violations got an adjournment.

Many the mother or sister and children not able to pay the "boot-legging" price of the scalpers went home disappointed. "Steerers" were lustily advising persons where to get "your tickets."

Prosecutor Megee said: "If what I am told by the Patrolwomen that these scalpers are preying upon women and kiddies they should be heavily fined. The charges are deplorable. Women and children seem to be the victims of these men, and we should have more stringent laws to forbid them ever resuming business if found guilty."

Wallon Gangsters Plead In Card Room Holdup

Harry Wallon of the Hotel Markwell, alleged leader of the "Harry Wallon Gang," and four of his companions, pleaded not guilty to indictments charging them with robbery in the first degree before Judge Mancuso in General Sessions Monday. The five were arrested following a holdup of a card game in an apartment on the third floor of 55 West 46th street a week ago. The alleged bandits surprised 17 men in the place and, armed with revolvers, forced all of the inmates to hand over their valuables. They collected only about \$300 and two watches.

It developed that the winner in the game, a wealthy Chinese merchant, had practically cleaned out his fellow players and had left the place before the holdup occurred.

The other prisoners besides Wallon are:

Adolph Abraham, known as "Dutch Adolph," also living at the Markwell; Nicholas Chrisano of 239 Stebbins street, the Bronx; Joseph Regglonini, 238 Mott street, and John O'Brien of 215 Clarkson street, Brooklyn. They were all arrested as they left the apartment. As detectives of the West 47th street station, who had trailed the gang from the Markwell to the 46th street apartment, closed in on them, following the raid, several attempted to throw their revolvers away, according to the police. All but Abraham was indicted as second offenders, and if convicted can be sentenced to terms of 40 years each.

Following their pleas they were remanded to the Tombs for trial.

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

'ROUND THE SQUARE

Regular Hooper for Buck and Wing

Old fashioned buck dancing is cropping up as opposition to the more modern Charleston among the voluntary street urban entertainers that crowd theatre alleys of Times square during intermission time. They gather in the skeletons from the on-lookers in the manner of throw money.

Several of the kids explained the change by stating that the Charleston was too common and too many kids doing it had spoiled the graft. They claimed any kid could Charleston but it took a regular hooper to buck and wing.

Mrs. Kip Rhinelander's New Home and Car

Mrs. Kip Rhinelander, nee Alice Jones, appears to have emerged from her long retirement from public gaze since the famous trial in which Kip was defeated in his action for an annulment of his marriage to the Negress. All the Jones family including Mrs. Kip were very much on display at the ball recently given by the N. A. A. C. P. (colored).

The latest development in the home section of Mrs. Kip is that she has bought a handsome new home not far from her daddy's present home and a new auto.

Newspaperman's Dilemma

A newspaper man at one of the night clubs the other evening ran into the practice of late by many of the cabaret hostesses or girls, of sprinkling or spraying perfume on the hair of the male guests as they walk or prance before them. When the paper fellow detected he had been sprayed, he said that was enough; he couldn't go home; the truth would be worse than remaining out without an explanation. He remained overnight in a Broadway hotel.

New Novelties for Street Sale

Charleston dancing dolls and rubber cigars were among the novelties offered by sidewalk and subway vendors during the past week. The dancing doll racket got little response from the customers but the rubber cigars seemed to have a ready sale.

Baron Von Stackelberg, Suicide

Baron Sacha Von Stackelberg, also known as Col. Alexandre de Halinap, a scion of Russian nobility, well known in the class night clubs around Times square, committed suicide in a spectacular manner early last Wednesday morning. He ended his life as the police arrived to arrest him for an alleged \$41,000 bond fraud.

Von Stackelberg was a perfect host at the cafes, popular with the performers who treated him as of the profession because of his wholehearted interest in their welfare.

Von Stackelberg was a regular patron of the 300 Club among others when Florenz Tamara and Addison Fowler were the dance attraction there, the deceased having taken a particular "shine" to Miss Tamara and officiating as a sort of patron of the dance team.

Colored Woman Wanted "Apache" Routine

Billy Pierce has had stage and screen celebrities come to his west 46th street studios for Charleston routines and buck and wing dancing but had a colored woman pull a nifty on him last week. The Pierce studios specialize in Charleston and the dances characteristic of colored folks, yet this woman said the Charleston was too easy and she wanted an Apache routine.

As the woman was quite corpulent, Mr. Pierce said that to date neither he nor Prof. Buddy Bradley had evolved any "Apaches" that might be considered "original" with Harlem dancers.

Circus Exhilarates Peanut Salts

Street vendors hustling bags of peanuts at the subway exits on Broadway near streets leading to the Madison Square Garden where the circus is the current attraction did a big business last week. Between Broadway and 8th avenue a negro in a grotesque make-up peddled snakes made of paper mache and sectional pieces of wood.

Checking Up on Stolen Cars

The Times Square cops are flat-footing the side streets of the district giving all sorts of motor conveyance the o. o. with a large memo pad of stolen cars reported. The matinee days particularly has a large force out. The coppers go by makes of the cars rather than license numbers and then check up on the rest of the descriptions as to model, condition, serial number, etc.

Joe Pincus on Defensive

The kindly act of Joe Pincus in sending Mose Gumble a bunch of orchids has jammed him up, says Mr. Pincus. No one would ever have known if Variety had not printed it last week, claims Joe, because he didn't want to tell and Mose didn't dare. Mr. Pincus alleges that Mr. Gumble misconstrued the intent of the floral gift. Joe says he had heard Mose stated there was no place to buy orchids in New York and Joe wanted to set him straight.

After Variety printed that Mose was on the receiving end of orchids sent by Pincus, both commenced to receive messages of condolences. Mose was visibly depressed but said he would rest upon his road house rep of 16 years. Joe set up indifference and mentioned his record on two cons, but as his phone numbers commenced to decrease Mr. Pincus thought it might become a serious matter.

Another dispute on between the two boys is who will have to pay for the orchids. Mr. Pincus says Mr. Gumble must as he received them while Mose said he thought Joe should since he sent them. Meanwhile the florist is also in a panic.

MISS COOPER ALL WET TELLS WHY TO POLICE

Water Box in Ladies' Room of
Night Club Fell Upon Her
—Ruined Gown

Gladys Cooper, describing herself as a picture actress, of 74 Riverside drive, entered the West 47th street police station shortly after 7 Friday evening in a taxi to report an accident which had happened to her while a guest at the Princetonian Club, 55 West 46th street. She was hatless and her expensive fur coat covered a few under-garments principally a pair of light blue silk bloomers and very little else. What she did have on aside from her fur coat was considerably damp on her satin pumps and silk stockings.

Miss Cooper was excited. She wanted the accident which had occurred to her to be made a matter

of record. Lieutenant O'Grady questioned her, and when she threw open her fur coat to show some injuries which she said she had suffered, he turned her over to Policeman Ryan to listen to her story.

Miss Cooper was dining at the Princetonian with a Miss Martin, another theatrical woman, and a gentleman, she said. They had finished their dinner and she went to the ladies' room. As she was about to leave the water box fell upon her and she was slightly injured by the weight of the contrivance, but almost drowned by the water which ruined her evening dress.

She screamed and guests helped her out with her drenched clothes. The management, to relieve her indignation, sent to a nearby gown shop for another evening dress.

The substitute did not fit, so gathering up her damp garments and wrapping her fur coat about her, Miss Cooper called a taxi and rode to the station.

There is an English actress named Gladys Cooper, who is at present in London.

JOSEPH SANTLEY and IVY SAWYER and Co. (8)
 "Thus and So" (Revue)
 23 Mins.; One, Two, Three, Four (All Specials)
 Palace (St. Vaude)

This marks Joseph Santley and Ivy Sawyer's fifth annual production, presented by Lewis & Gordon, and staged by Santley. The stars, just out of Charlie's Rendezvous, the West 45th Street night club, were before that the stars of the ill-fated "Mayflowers," a Shubert musical which marked Santley and Sawyer's Broadway debut as full-fledged stars. In their vaudeville try they are supported by Norman Sweetser, a singer, and five specialty girls: Ethel Allis, Theo. Loper, Jola Mendez (sister of Lucille), Georgette Ettinger and Frances Milten.

"Thus and So," which is in seven scenes, is the last word in vaudeville revues, running only 13 minutes and shaping up as a fast, funny, classy and clever flash, with Santley's staging solely responsible and in no small measure accountable for the creative talents involved. Santley is author or co-author of every skit but one, and if he can fashion himself such tip-top vaudeville production, there is no reason why the next Santley and Sawyer legit try, if entrusted to the star's hands for creative purposes, should not shape up more happily than "Mayflowers."

The opening number, "What'll We Do?" is a conversation between Joe and Ivy and the theatre doorman (Norman Sweetser) as to the type of opening number. The doorman suggests they omit an opening idea and "bring on the girls" in regulation fashion. That comprises the second offering with Miss Sawyer, looking modish and fresh, going through a dance routine with the quartet of girls.

"A Sailor's Yarn," by Santley and Silvio Hein, is a clever lyric song, and suggests unlimited possibilities for Santley's lyric talents if this is a sample. The number introduces the girls he met in Spain (Theo. Loper), South Sea (Jola Mendez), Holland (Georgette Ettinger) and China (Frances Milten), with Mr. Sweetser filling in as a serenader. This is a class number and smartly sold, with a massive ball of yarn, designed as a hut from which the girls emerge, serving as an appropriate background for "A Sailor's Yarn."

Al Boasberg's "The Wedding Ring" (the only skit in which Santley had no hand in creating) is a clever matrimonial set-to, with a prop "squared circle" surrounding a breakfast table and the man servant officiating as referee. It was a corking laugh scene.

Santley's "One Word" sketch was not altogether a new idea in a one-word conversation, the idea being carried out in a triangle playlet, with a domestic background, all the five characters never using more than one word in a "speech," making for a brisk routine with considerable comedy entailed. Its unusual development more than offsets the otherwise familiarity of idea.

An 1876 ballet (Miss Ettinger) topped by a 1926 ballet number (by Ethel Allis, making her first appearance in the act) developed into a show-stopper with Miss Allis' toe Charleston.

"Book Lovers," credited to Santley, John Steel and Frank E. Tours for authorship, was a quaint creation, artistically mounted and fetchingly done. "So Near and Yet So Far" was the theme, with Santley and Sawyer as book-end characters in Colonial costume, with four volumes separating them. From the respectively titled volumes then emerge Peter Pan, Alice in Wonderland, Cinderella and Little Red Riding Hood, the first giving life to the "book lovers" for a few moments, with the waving of a magic wand, and then again restored to their inanimate poses as book-ends.

Santley and Sawyer have an ultra production and merit most important attention on the best bills. The Lewis & Gordon connection should insure an elimination of "stalling," but should any of this arise, the act can look to the film houses for ready welcome. *Abcl.*

NEW ACTS

Nine people musical flash produced by Arthur Hellinger. Grady and O'Rourke, 2-act. Ruert and Adair, 2-act. 5 people musical flash, produced by Bert Levin. Hennings and Carraway, 2-act. Morton and Le Roy, 2-act. 5 people musical flash featuring Dorothy Collins.

BUD SNYDER and Co. (2)
 Cycle Tricks and Comedy
 14 Mins.; Full (Special)
 Broadway (Vaude-Pct.)

Bud Snyder formerly worked with Joe Melino, a funny little panto clown comic now in Jack Reid's burlesque show. Since 1907 he has been doing his cycle work with a drop from a high platform to a spring mattress as the big thrill. At various times he has worked with various partners, but the present turn, which nobody around the vaudeville world seems to know anything about, employs two comics and Snyder, doing his bicycle stuff.

It's a whole of an act, smooth-running and packed with both comedy and a kick. The two comics both dress in loose clothes, wear wigs with high tufts of hair sticking up, and use a dirty beard makeup. For the greater part of the time they clown around with expert pantomime comedy, all of which is done while Snyder is doing his wheel stuff. But it never interferes with his work, everything blending to make the act as a whole, instead of an integral part, stand out. Toward the finish, after Snyder has slowly worked his machine up a long flight of steps, the comics clown incessantly and successfully. And after he makes the leap from the platform to the mattress, one of the comics begins monkeying with a piano, while the other breaks out into song, selecting (of all things in this turn) the "Fors e lui" from "Traviata." Instead the comic begins singing those coloratura notes, it is evident that a woman has been doing this man's sized job all the time.

The audience liked it and spotted third here, it scored next in applause to Will Mahoney, who led the bill. But this act, almost a dumb turn, was getting the benefit of loud palm pounding long after the lights were down. The setting used for it is special, consisting of a staircase placed sideways to the audience, with the poles and supports masked by painted scenery.

Embellished a bit scenically, this is a big time turn for the same spot in the best of houses. Not only is it a novelty in this day when vaudeville is crying for novelties, but it is the kind of a novelty any audience will take to its heart. *Sisk.*

KEN MURRAY and CHARLOTTE COMEDY
 17 Mins.; One
 Broadway (Vaude-Pct.)

Ken Murray, a young man, is one of those swift talking nut comics who runs from one gag into another with lightning-like rapidity. The Charlotte is a girl who sings at odd times, but aside from that, means nothing to the turn.

Murray is a promising monologist. If he throws out some of his old gags, he'll step right along. His working outfit consists of a business suit plus an opera hat, a clarinet coming into action later in the turn.

Some of his jokes are in questionable taste, especially when anyone considers the million and one proclamations from the Head of the House concerning cleanliness in vaudeville. And one or two that aren't in bad taste are so old that to use them around New York, not to speak of the well known stone's throw of Times Square, is silly. But most of the time Murray clicked and clicked heavily, his delivery being confident but not fresh. He has a good sense of pacing the act and when he comes to the end, he gives a climax and gets off—commendable.

New material he needs more than anything else. Right now he has the natural ability of a first rate single turn. *Sisk.*

DALLAS TRIO
 Comedy Acrobats
 12 Mins.; Three (Exterior)
 State (Vaude-Pct.)

Three men. Have gone in for the "something different" thing by having a new street drop, showing a Third Avenue neighborhood. Two are newswires while the third man is the cop. The boys are shooting craps when interrupted by the policeman. Then follows a series of acrobatics, with a little comedy by-play worked in between tricks.

Routine effective in the main. One of the men is a corking acrobat, and his midair Arabics and half-twisters were flashily done. The cop does the understating; the other two the topmounting. Not the best acrobatic act in the business, but a good one and will fit in nicely in the pop house bills. *Mark.*

THE ROYAL GUARD
 Head Balancer
 One (Sentry Box)
 5th Ave. (Vaude-Pct.)

Alberta Lee presents The Royal Guard, who is about the most expert head balancer seen about. Miss Lee is his assistant. The guard standing motionless before a sentry box in "one," a girl comes through a drop, gives him a sly glance and exits. The guard about faces, salutes, removes his coat and helmet, climbing to the top of the box where he does some remarkable head balancing.

The guard is a well set up fellow, a bit stocky. After doing a tremendous quantity of balancing he appeared to take his bows without a whit of perspiration, denoting his fine physical condition.

While balancing with his feet head over or straight upright, he does much that a juggler does on his feet. He also plays musical instruments while balancing with the instruments attached near his hands. But his best trick is in the center of the turn. It should be reserved for the final finish through rearrangement of the routine. It is where, also balancing, he twirls hoops on both feet and both hands, with Jap whirling plates held upon points of sticks caught in his mouth. There are three of these.

Very interesting turn inasmuch as the continuous and perfect balancing must attract attention as well as applause.

Opened show here. Could be boomed a bit and given a spot. Suitable nicely for the picture houses as well where medium vaudeville is employed. *Sime.*

NEIL O'BRIEN and CO. (2)
 "Back From the Front"
 15 Mins.; One
 Palace, New Orleans (Vaude-Pict.)

The name of Neil O'Brien is famous in the annals of American minstrels. His slow, shambling, hesitant Negro stands out cameo-like. His is the Negro the South knows and reveres.

In "Back From the Front" O'Brien is a black buddy who has just returned from overseas. His new soldier uniform glistens with medals with which he is prepared to dazzle his dark life companion and the townspeople.

Standing along the main stem of his native village he chances upon two colored companions who are not impressed with his untruthful tales of heroism and later he weeps copiously when his dusky helpmeet, too, falls to "swallow" the weird tales. What tales they are! A quirk and smirk in each line, with every minute or so a huge guffaw to make it unanimous. O'Brien sells all of the stuff like the black-face genius he is, building his points for so many sure-fires.

Mr. O'Brien has been for a quarter of a century an original with a thousand imitators, but the thousands who have adopted his style and stolen his material could not possibly appreciate the art that lies with him alone. Vaudeville is mighty lucky to get Neil O'Brien, a real creative comedian, at a time when most of his type are extinct. *Samuel.*

GIFFORD and HOLMES
 Xylophone and Comedy
 16 Mins.; One
 American (Vaude-Pct.)

Man and woman who worked as though teamed previous to this season and may have come in from other territory.

There is a bold pun used to bring out the xylophone which is Miss Holmes' racket. She singled quite well with it. There followed some comedy matter, first monologued by Gifford and then some cross fire. The gags sounded oldish, but they got laughs.

The latter section of the routine got it across, the girl playing xylophone, while Gifford exhibited various types of soft shoe dances, all with a comedy intent. Opening intermission that bit earned them an encore and proved them quite capable of filling the spot. *Ibce.*

EUGENE WILSON
 Songs
 One
 5th Ave. (Vaude-Pct.)

Eugene Wilson, baritone, sings well enough but not beyond the time he is now on for vaudeville.

Mr. Wilson would be a better attraction for the better picture houses that use a male singer. His present turn is semi-classical in pops and ballads. He could probably adapt it as required.

Angar Dahal is at the piano. *Sime.*

EDNA LEEDOM and DAVE STAMPER
 15 Mins.; Piano and Talk
 Chicago, Chicago (Pict.)

Because Chicago would not be satisfied with the syncopeation show sent from New York by the Publix unit, Edna Leedom and Dave Stamper were brought here to headline.

There is no need to discuss Miss Leedom's ability. She has proven herself topnotch. The thing to do is to consider her from the angles which present themselves in her new environment. Her voice carries perfectly in the massive picture house and her personality manages to exert itself even if her features are indistinguishable from the roost. As a drawing card, she is a clinch, if those who haven't heard of her are informed suitably by paper as to just what she has accomplished.

Her presentation routine is okay, consisting of numbers written especially for her by Stamper, another "name." Dialog strengthens the comedy considerably.

Miss Leedom took like wildfire with the Chicago customers and will do the same anywhere east of the Pacific. A big film house box office bet. *Loop.*

MCCARTHY and DEEDS
 Songs and Comedy
 20 Mins.; One
 American (Vaude-Pct.)

Joe McCarthy and Jack Deeds have been around for some time, though not reviewed in this department.

The men are top-notch vaudevillians, equipped with voices and with a good comedy idea worked into most of their song numbers. McCarthy, a little chap, is tenor and Deeds a bass. They opened with a Dixie duet, lightened with McCarthy's flights into high register warbling. Right there the act is tabbed. On a bench they worked up "Sweet Adeline" cleverly, McCarthy then doing a stew.

McCarthy was a "dame" for the next number, a squawking wife who complained "you went out last night and left me alone with the song pluggers," but the roof crowd did not get that. They won an encore, coming on for a somewhat dramatic version of "Dream of the Big Parade," and it landed with a bang. Deeds is both a good straight for McCarthy and he soloed splendidly.

The turn ran 20 minutes and was the hit of the bill next to closing. It is good enough for any type of house. *Ibce.*

VAN and CARRIE AVERY (1)
 "Pinkerton Jones" (Farce)
 20 Mins.; Full Stage
 American (Vaude-Pct.)

In "Pinkerton Jones," Van and Carrie Avery have a farcical playlet that will carry them along for some time.

Plenty of laugh-making hokuspokus, amid all of which Van Avery scores as a scared ducky supposed to be assistant to a detective who has been called in to find the man who killed her uncle. The plot is thrown out the window. Off stage shots, sounds of struggles, changing lights, all tend to heighten the character of Avery's "Rastus."

Added is a dash of radio with the loud speaker used for a finale, as the three are supposed to have been shot and are lying about. The voice announces that Van and Carrie Avery have completed "Pinkerton Jones on Loew's American Roof," etc.

While the Averys' new turn is running a bit overtime for three a day, it is capably suited for this class of house. On sixth, it counted all the way. *Ibce.*

NAUGHTON and GOLD
 Talk and Dancing
 15 Mins.; One
 Hippodrome (St. Vaude.)

A male duo billed as "London's Funsters" living up to the caption and provoking comedy both in their stepping endeavors and a scaffold bit.

The boys, one straight and the other eccentric comedy, have an assurance that is refreshing and a nonchalant delivery that can't miss. Nothing theatric about their stuff. They sell it to you with the same degree of ease employed by the town clown of Hensfoot Corners and make you like it.

The substance matter of the repartee counts for about 25 per cent. of the returns with showmanship and manipulation counting the remainder. Spotted No. 4 they practiced the first gales of laughter in the first stanza here Monday night and look set as a formidable comedy duo that can click just as heavy on repeats. *Edna.*

ROSEMONT TROUBADOURS (7)
 Singing and Dancing
 18 Mins.; Full (Special)
 Hippodrome (St. Vaude)

This one's a regulation Spanish flash concocted and staged by Walter Rosemont. It is given a production built up at this house through the induction of the Hip girls, although its regulation cast calls for seven, with the dancing team of De Carlos and Granada sounding the dominant note.

The vocalizing, although handled as adequately as could be expected, merely served to bridge the waits of the dance routines. They were the outstanding clickers of the act, the dancers, De Carlos and Granada, could hold their own either as a team or spotted in production. Their tango was superb and their Apache Espanol even better.

Between dance team contributions La Nena contributed an acceptable gypsy dance that got over and Dorl and Cotez held up the vocalizing end with a duet. The combination made for a fast singing and dancing flash with the latter department predominating.

Got over to good returns on this bill in closer. Can stand on its own and without the ensemble build up accorded here for either vaudeville or picture houses and especially with a tie-up on a Spanish theme feature picture. *Edna.*

CHANTAL SISTERS,
 Pianists
 10 Mins.; Full (Special)
 Rivoli, N. Y. (Pct.)

It is quite possible that the novelty in this offering was built up by the Publix people, the chances being that Frank Cambria may be responsible for the dance touches that were added to enhance the value of these two charming and accomplished pianists. The added attractions come as a complete surprise as there is no program hint.

At the opening the two girls, seated before two baby grand placed against each other, run through a classical selection and win. At the conclusion of the first number they begin on a double arrangement of "Tea for Two" whereupon the drapes at the back of the stage part and a pretty picture frame is disclosed with a girl in old fashioned costume standing in the center. She steps down to the stage and runs through a dance routine to the number. As she finishes the stage is darkened, the drapes are again parted and a motion picture of a girl dancing a Charleston is thrown on the frame which has been covered with paper. In the meantime "Tea for Two," at a rag tempo, is being played and as the picture stops the girl in person breaks through the paper which has served as the screen. She comes on the stage and both dancers start their respective styles of stepping to the same melody. One goes through the slow and stately stepping while the other swings to the jazzy rhythm. It makes for a surefire applause finish.

For either vaudeville of the big time calibre or picture houses this arrangement of the classical and the modern is sure to hit with the audiences. *Fred.*

LYDIA HARRIS (2)
 Songs
 12 Mins.; One
 Majestic, Chicago (St. Vaude.)

Lydia Harris is a blues singer who has worked herself into local fame through featured picture house and cafe billing. During her 35 weeks at the Frolics cafe she became such a sensation that Paul Ash secured her and thus made her known to practically the entire population of Chicago.

Miss Harris has taken unto herself a male pianist and launched into vaudeville for the first time this week. A review of her opening engagement leaves no doubt as to the ability she has. Blues are her specialty and blues she does, with some of the most impressive gestures ever witness on these old four-a-day boards. Her voice is just suited for this type of song.

The routine at present is not quite in line with vaudeville requirements, but that requires a little time. She opens in a black evening dress and makes no changes, except to don a hat for a comic number. The tuxedoed pianist at present has no fill-ins, so Miss Harris is not required to leave the stage.

An altered routine with more of the wailing numbers and a more discriminating selection of the others will make a big time act of Lydia Harris. *Hul.*

PALACE

(St. Vaudeville)

A cabaret star, Sophie Tucker, and a class attraction, just out of a class cabaret, Santley and Sawyer, are the big noise at the Palace this week. The latter, closing Saturday at the Renaissance after a limited engagement, seemingly found things to suit in vaudeville, since it was first reported that Joseph Santley and Ivy Sawyer had elected the night club as an alternative follow-

FRED HAMM'S BAND (9)

18 Mins.; Full (Spec)

Palace, Chicago

Fred Hamm is radio-famous due to playing exclusively for that new form of entertainment for a long while. Charley Erbstein, before he sold his station to "Liberty Magazine," employed Hamm at \$1,000 a week, said to be the only example of its kind in radio.

Hamm has a great smile. His personality is of that quiet facile sort that wins without ostentation. He sings and he announces and does both pleasantly. On the rostrum he displays perfect ease and a high order of showmanship. His band is not a wow but a nice act, dispensing enjoyable jazz.

Nine pieces. Each of the musicians is a master of their craft. No innovations, no novelties, no hoofers and no extra talent. Just a band worth something on its radio name and something on its intrinsic worth. Hal.

"MONK" WATSON and Keystone

Serenaders (11)

30 Mins.; Full (Special)

Lincoln Sq., Decatur, Ill.

February 7 marked the opening date of this band at the Lincoln Square and called for two weeks. Due to growing popularity Monk and his gang were held over for another two weeks. To date no notice has been given.

Watson is much like the idol of stock productions. He is full of hoke which seems to take very well here. His weekly change of program including costumes and scenic, leaving small chance of staleness to the act.

Musicians are a bit above the average, as Watson has been successful in keeping the majority of his men intact. Only one or two changes have taken place since the opening.

Watson is an all around musician but confines his activities to directing and furnishes the comedy. He is good with the clogs, and does considerable clowning with the audience. That's surefire.

Band well suited for time now playing. Woodward.

BROOKS and MACE

Songs, Talk and Dance

12 Mins.; One

Majestic, Chicago (Vaude)

A man and woman act with an opening that hits right off. The man enters carrying the girl under his arm in overcoat style. They break into a gag routine and the girl surprises by carrying half of the comedy. A majority of the humor is new.

Singing follows the by-play and is accomplished well enough. Brooks introduces his partner as Indian princess, "full-blood except for two quarts which she lost in a childhood accident." The girl becomes serious in an Indian dance executed in a nifty white costume. They close in a semi-comic dance containing quite a few tricky steps.

A worth-while comedy act with plenty of pep to make 'em up towards the early part of the evening. Loop.

SILVER STRING SERENADERS

(4)

Instrumental, Dancing

12 Mins.; One (Spec.)

American, Chicago (Vaude. Pct.)

Three men and a woman. Hawaiian. The male portion's proficiency on string instruments speaks years of practice, fingers of steel and the patience of Job. They make the strings burn.

They are attired in nondescript fashion. Hip-boots of black leather with a vest-jacket of the same over pure white trousers and blouses. A special drape in one with a backing for the opening in the center provides the background.

They lack showmanship and personality to go with their ability to make the instruments sing. The girl at the wind-up does a listless Hula-Hula in which she never actually gets started.

Opened the show at the American and can serve in a similar capacity in most of the split week houses.

ing a difference with K-A on a vaudeville arrangement.

Madame Soph is a holdover, this being her second week, jumping in following Nora Baves' walkout. rounding out the first week on her own as the headliner, although starting Monday aft as an N. V. A. added starter, which was what started the row. And so, where there might have been a question of an emergency measure, the Keith-Albee apoplexy anent bawling all "doubling" attractions (i. e., acts from night clubs and hotels, as has been an alibi up till now, as a convenience), the fact they are holding over the ragtime songstress for a second week, and as the unquestionable topliner, even with the class Santley-Sawyer production on the same bill, leaves little doubt that the "no doubling" thing is just a gag to terrorize the smaller acts. Soph only did 20 minutes, all her rags being zippy and with a seasonally tang that bespeaks of the night clubs at their zippiest, some of the punchlines being a bit "hot," but ever delectable. To counteract this, "Yiddish Momme," sung in English and Yiddish, was a midsection entry and, judging by the returns, will become a standard.

In between Miss Tucker and Santley and Sawyer (New Acts), who reopened the second half, were Joe Morris and Winnie Baldwin, the latter doing Miss Campbell's stuff, with Morris clowning and wise-cracking as heretofore from a stage box. It's a corking comedy act, the audience stuff being great for anybody's theatre (and here, once again, one is reminded about a supposed ban on audience acts), with the shapely Miss Baldwin on the rostrum doing corking straight for Morris' quips.

The show was given a fast start by the Borden and Boyer trampoline comedians, who would merit a "spot" did the nature of their stuff merit such distinction. But it so happens that a trampoline turn is doomed to opening or closing, but in their classifications this two-man combination tops the list.

They seemed to take the edge off Low Murdoch and Mildred Mayo, whose stepping just registered fair, even with the kindly Palacettes. The Wel's Baby Elephants act in the tray picked the tempo right up again, the behemoths being put through their paces in a corking style by Don Darragh. The act is one of the fastest of its kind extant.

Warren and O'Brien have a hoke routine that is a matter of taste. It seemed to please, but the overplus of the same type of entertainment, with little genuine merit in "straight" stepping or performing to counteract it, made this a question on likes and dislikes.

Modena's Fantastic Revue switched spots with Santley and Sawyer, closing the first half. This was also a flash act entry, with the Countess Modena, European violinist, featured. Bishop and Lynn, a dance team, are individual highlights, with the general singing ensembles standing out most favorably. Davis and Pelle, equilibrium standards, closed the show.

Business considerably off, the attempts at dressing the house being of little avail as a camouflage. Abel.

HIPPODROME

(ST. VAUDE.)

The advent of the circus has disturbed the Hippodrome. With a feeble gesture the current week's Hip Bill has attempted to incorporate several circusy features, but it's a cinch the Ringling boys won't declare the Hip "opposition."

Good-sized house Monday night, with Louis J. in and Sam Bernard, and Alice Gentle, operatic soprano, accredited.

Ploetz Brothers and Sister, augmented by the Hip girls, opened with "The Clown Revue," the first essence of circus atmosphere projected and which had the brothers doing their regulation acrobatics, balancing a foolery spaced by some nifty dance by the sister, also aerial leaps landing on hands that sent the turn over for more than the usual returns of a regulation acrobatic trio.

Scanlon, Denno Brothers and Scanlon followed and clicked heavy with harmony singing and dancing, foregoing present-day craze for yesterday stepping, a relief from inevitable Charlestoning, which has held vaudeville in its grip for some time.

Flank's Mules held the tray and lent to additional circus build up through utilizing a circus arena scenically. Three mules are put through paces of high school horses and hold up their end as adequately as the supposedly more intelligent animals. The only rub is that several canines following steal the show and should argue for equal billing at least. A comedy kicking mule is inducted at the tag end of the act with the usual prop entrants attempting to ride it, which usually makes for laughs in smaller houses but which meant little here. Naughton and Gold, dancing comedians, came next and woke up the first laughter of the evening through their eccentric dancing and followup patter (New Acts).

Alice Gentle, operatic soprano, was the real smash of this session with numbers carefully selected as to appeal to vaudeville audiences in

general rather than the chosen few. Miss Gentle has been quick to learn the ways of vaudeville. Her program included "Cottage Small by a Waterfall," "Song of Songs," and "Morning," the latter three taking the major portion of the applause. Frederick Persson, accompanist, also registered with a solo. Miss Gentle has one of the most ingratiating personalities of any operatic star that has yet come to vaudeville. Her poise is as natural as her work. Miss Gentle's reception was tremendous. Also the volleys of applause following her numbers.

Margaret Severn and Co., in the Bonda Mask ballet, "The Vain Princess," closed the first half and provided the class novelty wallop of the bill.

The De Kos Brothers opened the second half flanked by the Hipp ensemble in a "toy soldier number" and contributed likeable of gymnastics, making way for Sam Bernard and Louis Mann in the abbreviated version of "Friendly Enemies," which clicked beyond expectation at this mammoth house. The act is more for the intimates rather than Hipps, but the latter needed the names and that's the answer.

Herman Timberg and brother Sammy kept everybody in delightfully good humor for the next 15 minutes. Herman was in fine fettle at this session and never lost an opportunity to plant his comicalities. The trio version of the former turn, which held a band, is just as entertaining.

The Rosemont Troubadours (New Acts), Spanish dancing flash written and produced by Walter Rosemont, closed and satisfied the customers with a diversified program of vocalizing and dancing, with the latter standing out due to cleverness of De Carlos and Granada, mixed team, whose tango and Apache Espagnol were decided standouts of the turn. Edda.

STATE

(Vaude-Pcts.)

The headliner, Gurlan and Marguerite, corking dancing act from the big time. Teamwork, smoothness and dispatch in routines, separately from the combined dances of Gurlan and Marguerite.

While Gurlan and Marguerite sustained their position, although closing the show in their finished terspichore, it remained for a colored quartet, the Dixie Four, to stop the show.

Barring a ballad which slowed the Negro boys up like sorghum molasses stops an inquisitive fly, the four were in one sense one of the entertainingest that has hit the State in many months.

The Dallas Trio (New Acts) opened with a comedy acrobatic turn that pleased. Birdie Kraemer followed with her musical imitations. The house at first seemed too much for her, but once she hit the violin and steel guitar imitations her returns were certain.

Ann Lemeau and Elsie Young exchanged gags, sang, and Miss Lemeau clowning and danced to applause. Their biggest was registered at the finish when the Russian dancing was burlesqued, with Miss Lemeau swung to and fro by a wire attached to her back.

Not in a long, long time has anything funnier for a vaudeville manly woman combo handling the little sketchy stuff been dialed up than Renard and West's telephonic numbers of the different dames. Renard has in his little red book. From different sections he announces the names, making wise cracks that caught that State crowd amidships. Mark.

5TH AVE.

(Vaude.—Pict.)

"Candy! Fresh Candy! Here's your candy!"

Looks like the panic is on in the Proctor houses.

Whether you split the week or the salary, the finish may be coming round when they must sell candy in the lobby of Proctor's 5th Avenue, the same F. F. Proctor who let the Keith office in for 25 percent of his houses long ago, to now finally reach the candy in the lobby stage at the 5th Avenue. Oh, boy!

Candy stand right next to the box office to the right. On the theory maybe that the girl will stand over there, too, while her fellow is buying the tickets. How can he pass a candy stand with a candy girl without buying candy? Just another racket to take 'em.

It's a concession; you can tell that by the candy seller. If Proctor's were running the candy stand the man would have a nice bright uniform with K-A or A-K on the hat; he would have a wear a whisk broom in his outer and upper coat pocket and say "yes, sir, that's my baby" (or my boss) whenever Bill Quaid showed.

Maybe better though than a candy butcher going down the aisle. It's much better out in the lobby, where everyone passing by can see they are selling candy in the lobby. Might induce them to think it's a museum and perhaps they would rather see a museum nowadays than Proctor's.

floor with no alibi. Perhaps the guests of the Breslin Hotel had taken note of the candy butcher without a make-up standing behind his candy stand. Going to be great back in the woods when the Breslin guests go home to have the neighbors hear:

"What do you suppose we saw in Proctor's 5th Avenue vaudeville theatre?"

"Oh, probably one of those good shows."

With the answer:

"No, a candy stand. Isn't it too bad they had to give up vaudeville?"

Well, blame that on pictures, too! No one had sung the "Prisoner's Song" up to 9:10. Orchestral played the refrain once through. Probably not sung out of regard for the house staff.

No one walked in after 8:30.

No one walked out after 8:30.

No one was dead, either.

Pardon! The candy seller folded up at 8:35. Left the candy stand behind. Probably new on this circuit.

Features were the Tom Brown Band and the Ann Codee turn, both finishing up the bill, with "The Far Cry" the picture ending the performance.

Up above were a couple of new acts, first and second. The Royal Guard opening and Eugene Wilson, baritone, No. 2 (New Acts); then a couple of revivals it seemed, Nick Hufford, again doing a single, and Hartley and Patterson in their skit, "One Night."

Mr. Hufford is going in for monodramatic stuff, of parodies and travestied rhapsodies with some talk and wheezes. Parodies sound so new nowadays and his melody is so good that Mr. Hufford should make that the strong bit throughout the turn. His flower and auto name mixtures also laughs. He's just missing now for the best but should make it. Of appearance in lux and with a pleasant though strong singing voice it's just material for the high spots whatever are left of them, for you can't distinguish vaudeville any more. Probably hereafter it will have to be "all right for the better time" or "may make the candy joints."

That "One Night" skit of Hartley and Patterson's looks and sounds very much like a playlet (of that day) of years ago. It has a front drop of a window cut out, with a woman burglar about to step through as a house enters, sees her leg and as he wants to take a grab, it disappears. In a parlor set next with the woman, masked, holding a revolver, wanting \$100 for children's shoes, with cross-fire, song, and more cross-fire, to the finish. Perhaps the old timers will better recall.

Anyway not bad in this day for the mediums, with the chatter rather smart, the business good and it all depending upon the talents of the performers in it. Story calls for juvenile and ingenious who can sing and dance.

Suggestion for new billing: "Proctor's 5th Ave.—The Candy House of Vaudeville." Sims.

BROADWAY

(Vaude.—Picts)

Good vaudeville, corking picture and great business Monday night. With the exception of a two-reel sporting film, purporting to show the great moments of the recent great athletic events, everything was of good standard. This reel, called "Great Moments From Great Sporting Events," was as spotted as a polka-dot tie.

Opening the vaudeville show were Claymo, the clay modeller, working for a starter with the chorus girls of the California (Orpheum) unit, which has played the Orpheum, and is now working around the east. Two other acts, The Arcadians and the "Toy Town Revue," also belong to the unit, all other acts having been booked separately. Claymo's work was liked by the audience, his separate images being easily recognizable and popular. Following were Rute and O'Brien, two-man singing turn. They opened weakly, but finished strong, doing best with the Irish numbers.

Bud Snyder and Co. (New Acts) were in the tray and proved a hit, rating next to Will Mahoney, next to shut, in popularity. Fourth were Ken Murray and Charlotte (New Acts) in "One" and clicking with a good part of their material. Dick Burke and "The Arcadians," a jazz and from the unit show, followed, doing a routine with several of the girls working in for good effects. This is a seven-piece aggregation, all brass, with the exception of drum and piano, but their arrangements are done well and the strings are hardly missed. The big punch of their act was a tap dance done at the finale by seven chorines, all showing the shoes down with such nice regularity and swiftness that the audience gave them a find send-off.

No. 6 was Will Mahoney, looking lonely after so many people. But he delivered wow after wow with his comedy songs, dancing and gags. Every fall in his dances was a howl, the routine being so worked that on dance, Mahoney worked himself to ultimate disaster, doing such fast and intricate steps that it was certain at the outset he must fall. And so he spent a good part of the turn

on the floor. From a sitting position he told three jokes, pretty good at that, but as they didn't go so well, he would lay down out of respect to their death, then start all over again. Hit of the show, Mahoney did 25 minutes.

"Toy Town Revue" closed, this enlisting all the girls of the unit show. The setting was of a toy village, and in some guise, each girl was given a specialty. The production was heavy, the costumes plentiful and nice looking, while the dance routines were all well handled. The obvious dizzing for specialties was a little tiresome, but at that it was a great flash for a finish and the audience liked it.

Feature was "Red Dice," a De Mille produced film, which this audience liked. Show ran long, being over shortly after 11.

AMERICAN ROOF

(Vaude.—Picts)

Monday night attendance upstairs was big—not far from capacity, and downstairs strong, too. The picture for the first half was Gloria Swanson in "The Untamed Lady," a factor in the draw.

But the vaudeville bill was quite above the average for this stage. Eight acts were given, instead of the customary seven, and the show itself could bring them in. Three legitimate hits were counted, with the others all running better scores than the Roof usually gives.

Honors in the going went to McCarthy and Deeds (New Acts), next to closing. Ahead were Van and Carle Avery, who worked up a flock of laughs via a new farce, "Pinkerton Jones" (New Acts). With Clifford and Holmes (New Acts) doing very well in number five, and the Arleys closing, the second half of the show provided real entertainment. There is novelty in the Arley turn because of the girl top mounter. She is lively in the opening acrobatics, but going aloft on the perches is the punch, because there are few girls in that kind of work.

Closing intermission was the colorful "Cafe Madrid," a Spanish revue with class in clothes and dancing. Even without the special settings used downstairs, the act looked good. It may have been necessary to cut a few minutes on the roof. The feature dance number, an Apache, was dolled up with acting. The girl's drop from a table when shot was out for some reason. Louise Elya and John Du Val are the dancers, according to the billing. John Puerta may be the other dancer who stamps his heels in true Spanish fashion, with Jean Piccoli the prima donna. There is a good five-piece string orchestra, steeped in Spanish melody and in all the act looks good for big time or picture houses or both.

The Great Maurice was a scream on third. His pan and Frenchy dialect expressions got the giggles. That is part of his "act." Idea, but Maurice is no mean card manipulator. The card and hat trick was one of the best in the routine, but he finished strongly, too. Lawrence and Holcombe, a girl team, did nicely on second. Hollaway and Austin opened. Bee.

GREELEY SQ.

(Vaude.—Picts.)

With Alex Gerber's Tip Top Revue headlining, a well balanced bill is presented, a first half.

The Geddalia Trio, two men and a woman, open in an aerial act that moved along in snappy fashion, except when one of the men attempts an old man comedy bit that means nothing.

Francis, Ross and Du Ross, in the two spot, offer a hodge podge of dancing, singing and an instrumental number, winding up with an Irish Charleston that seemed to register.

Calvin and O'Connor, colored boys, together with an unprogrammed high yell, were in the tray opening with a surprise bit for good returns, followed by a comedy routine that may be described as adequate for this type house. O'Connor strums the uke acceptably for several comedy numbers.

Len Carle and Dolly Inez in a comedy skit, "The Evening Post," go over big, the man doing a sap routine while the girl dishes out a load of wise cracks in an attempt to give the all night snifter "air."

Lane and Barry, on next in a nut act called "Listen, Emily," use up a flock of released gags from the big time which, nevertheless, won applause from the good-sized Monday night audience.

The Tip Top Revue easily wins honors. It is well staged, well costumed, having a nice change of pace and a sure bet for any pop price house. Arthur Tyson, Mildred Bart, Adair Twine, Mike Raymond and Arthur Wiley are in the cast. A good opening is followed by a solo dance by Miss Bart, after which the two boys and the twins do a radium dance routine before a Greenwich Village drop. Tyson sells pop salt-lids in a most agreeable manner, and the two boys display some hot footwork. As a finish, following an old fashioned number, the girls slip off the hoop skirts and the act, of course, do a Charleston.

Picture film, Paramount's "D. C. Gold."

PRESENTATIONS—BILLS

THIS WEEK (April 12)
NEXT WEEK (April 19)

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) Bort 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

Seula

Waltz-Orsawa
Dunham Shaw
Eloxy
E. Koff Tr
Gerschwiner Bitter
Willy Will
Capt Winston Co
Lord Alin
Ryan

Wintergarten

Andy & Irving
Baby Rene & P
Rolf Hansen
Claire Feldern

NEW YORK CITY

American (L)

1st half (19-21)
Prevost & Goelet
Holt & Roberts
Calvin & O'Connor
Movio Masque
Iver & Sills

2nd half (22-25)

Ray & Wallin
DeWitt & Fletcher
Dunham & O'M
Primrose Seaman Co
Taylor & Lake
Smith & Barker
McLach & Mott
(One to fill)

Avenue B (L)

1st half (19-21)
Luter Bros
Mabel Drew
Jay Kay Girls
Lander Bros Co
Mile Ivy Co

2nd half (22-25)

Pleier & Scofield
Lorraine & Howard
C & G Morati
Girlier Revels
(One to fill)

Boulevard (L)

1st half (19-21)
Gordon & Gordon
Farrell & Chadwick
Carle & Inez
Chain & Bronson
Paul Jacobson

2nd half (22-25)

Three Blanks
Gifford & Holmes
Morton & Melnotte
McClach & Deeds
Mable Masque

Broadway (K) (12)

Had Snyder Co
Rule & O'Brien

FOR VAUDEVILLE MATERIAL

AND STAGE DIRECTION

FRED HEIDER

JACK JORDAN OFFICE

(Strand Theatre Bldg.), N. Y. C.

Will Mahoney

Orpheum Show

Columbus (K)

2d half (19-18)
Dare & Wah
Arnold & Florence
Hui Skelly
(Three to fill)

Delaney St. (L)

1st half (19-21)
Depford Trio
Francis Ross & D
Kaufman & Lillian
Winchill & Lillian
Broadway Whirl
(One to fill)

Kismet Sisters Co

Hazel Crosby Co
Jack Powell Six
Chain & Bronson
Paul Jacobson
(One to fill)

Sist St. (K) (12)

Mme Herman
Tommy Dugan
Newell & Most
Seymour & Jean'te

Jefferson (K)

2d half (19-18)
Tyler Mason
Deno & Rochelle
Clark & O'Neill
Fisher & Gilmore
(Others to fill)

Lincoln Sq. (L)

1st half (19-21)
Nita Diaz Monkeys
Sheppard & King
McLach & Mott
(Two to fill)

2nd half (22-25)

Prevost & Goelet
Three Orloties
Jack Conway Co
LeMeau & Young
Shelika of Araby

National (L)

1st half (19-21)
Lohrer & Sterling
Richy Craig Jr
One Summer's Day
Angel & Fuller
Café Madrid

2nd half (22-25)

Branninos
Farrell & Chadwick

FAR ROCKAWAY

Columbia (K)

2d half (19-18)
Coogan & Casey
Friscoe Co
5 Juniors
(Three to fill)

BROOKLYN

Albee (K) (12)

Odvia
Morris & Baldwin
Naughton & Gold
Kitty Doner
Wm Morris
Hert Levy
Angell Bros
Stewart & Oliva
Trevor & Hallis

Penny Reed & Boy

Orpheum (L)

1st half (19-21)
France & LaPel
Tomkins & Love
Wm Ebs
Jack Powell Six
(One to fill)

2nd half (22-25)

Depford Trio
Fenwick Girls
Billy Hall Co
LeVan & Bolles
Guinan & Marg Rev
Palace (K) (12)

Weir's Elephants
Sophie Tucker
Santley & Sawyer
Davis & Pello
Bordner & Royer
W & G Ahearn
Bronson & Baldwin
Warren & O'Brien
Countess Modest

Regent (K)

2d half (19-18)
Coscia & Verdi

Fordham (K)

2d half (19-18)
Jimmy Ray
Racine & Ray
Pablo de Sarto
M Montgomery
E4 Janis Rev
(One to fill)

Franklin (K)

2d half (19-18)
McLach & Mott
Devan & Flint
(Others to fill)

Grovelly Sq. (L)

1st half (19-21)
Lady Alice's Co
Morton & Robinson
Jack Conway Co
Mile Ivy Co
(Two to fill)

2nd half (22-25)

Lohse & Sterling
Kaufman & Lillian
Broadway Whirl
Sandy Shaw
(Two to fill)

Hamilton (K)

2d half (19-18)
Walsh & Ellis
Eddie Nelson
(Others to fill)

Hippodrome (K)

(12)
Fink's Mules
Alice Gentle
Bernard & Mann
Rosemont Band
H Timber Co
Vauclon & Gold
Scanlon Dennis & S
Vokoe Bros
Mask Ballet

J Merlin Co

Togo

(Three to fill)

Elvendale (K) (12)

Ruth Chatterton
Bert Fitzgerald
Gygi & Severn
Stanley & Birnes
LaKremolina & D
Jos B Stanley Co
Alleen Stanley
Gardner's Maniacs

Royal (K)

2d half (19-18)
Ryan Rls
Jeff Whalen
Tom Davies S
Harry Holmes Co
(Two to fill)

State (L) (19)

B & L Gillette
Flanders & Butler
Marie Sabbott Co
Geo Morton
Brown M G's Orch
(One to fill)

1st half (19-21)

Wheeler Trio
Billy Hall Co
LeVan & Bolles
Margo Beth Co
(One to fill)

2nd half (22-25)

Amite Diaz Monkeys
Francis Ross & D
One Summer's Day
Winchill & Lillian
Carson & Kane Rev

Greenpoint (K)

2d half (19-18)
O Stamm Girls

Gates (L)

1st half (19-21)
Johnny Clark Co
Hazel Crosby Co
Angus & Evans
McGrath & Deeds
Murphy & Imp Ent
2d half (22-25)
Francis & LaPel
Del Elwood
Carle & Inez
Angus & Fuller
Murphy & Imp Ent

Greenpoint (K)

2d half (19-18)
O Stamm Girls

Rock & Blenson

(Others to fill)

Metropolitan (L)

(12)
Harriet Naurott Co
Jack Houch Co
Nielsen & Wardes
Lane & Barry
Dixie Four
Saranoff C & E N

Orpheum (K)

2d half (19-18)
Anthony & Rogers
Allyn Mann Co
Eugene Wilson
(Three to fill)

Palace (L)

1st half (19-21)
Pleier & Scofield
Lorraine & Howard
Master Gabriel Co
LeMeau & Young
Girlier Revels
2d half (22-25)
Randow Trio
Lawrence & Holch
Lander Bros Co
Kramer & M Orch
(One to fill)

Parthenon (WV)

2d half (19-18)
Leslie & Vandergift
Arlene & Evans
Alexander & Peggy
Broslus & Brown

Riviera (O) (12)
Kellers & Lynch
V & B Stanton
Beverly Bayne Co

Richie Craig Jr

Chocolate Dandies
C Greenwood
Flashback (K) (12)
Rae Samuels
J Norton
Peter Higgins
McLellan & Sarah

Bushwick (K) (12)

Joe Marks
W & G Ahearn
Hector
Rego & Kope
Taylor & Lake

Willard (L)

1st half (19-21)
The Branninos
Fenwick Girls
Renard & West
Sandy Shaw
Guirag & Marg Rev
2d half (22-25)
Johnny Clark Co
Sheppard & King
Arthur Ashley Co
Calvin & O'Connor
Harmonia

WHAT REPUTATION AND BUSINESS WE HAVE ACQUIRED

IN THE PAST 14 YEARS OF OUR EXISTENCE HAS COME TO US

AS THE RESULT OF SERVING OUR CLIENTS SATISFACTORILY

THE FALLY MARKUS VAUDEVILLE AGENCY

1579 Broadway LACKAWANNA 7876 NEW YORK CITY

CHICAGO, ILL.

Ambassador (Pe) (11)

Jack Lavier
Dance Tours
Marjah

American (WV)

2d half (19-18)
Four Forbes
Collins & Trainor
Guy & June Barrick
Stars of Tomorrow

Capital (Pe) (11)

Al Short & Boys
Venus in Greenwich
Fay Lamphair
Devil's Circus

Central Park (WV)

2d half (19-18)
Holly
Chisholm & Brown
Morton Brauer
Carnival of Venice
Arthur & Peggy

Divorce (O) (12)

Frankie Heath
Harry Burns Co
Fitch Minstrels
(Three to fill)

Englewood (WV)

2d half (19-18)
Bingham & Myers
Five Steppchildren
Around the Globe

Harding (Pe) (11)

Spring Tonic
Art Kahn Orch
Ed Lowry
Tim Marks
Frank Judnick
King Sisters
The Eagle

Jeffery (WV) (11)

2d half (19-18)
Regan & Curline
Plate B & Fletcher
La Varre Bros & P
Harry Hayden Co

Kedzie (WV)

2d half (19-18)
Seven Flashes
Gerald Griffin Co
Armand & M Rev
Lincoln (WV)

2d half (19-18)
Mantilla & Flynn
Authors & Camp's
Sweeney & Stewart
Larimer & Hudson

McVicker's (Pe)

(11)
Milton Watson
Peggy English
Sam Kaufmann
Hicks Bros

When

PLAYING

PHILADELPHIA

Tailor

508 Walnut St.

Monday

Finish

Saturday

ALTOONA, PA.

Michler (K)
2d half (19-18)
Webb & Hall
Tower & Darrell
C Schenck & Son
Webb & Hall
(Two to fill)

AMSTERDAM, N.Y.

Blaise (K)
2d half (19-18)
G M M
Market Hogvud
D Bush Band
Cupid Clousaps
Robbitts & Dergan
(One to fill)

ASHBURY P.K. N.J.

Lyon's Park (K)
2d half (19-18)
Burns & Kan
Burto & Wack
(Others to fill)

ASHUTABULA, O.

Palace (K)
2d half (19-18)
Shafer & Murphy
Powers S

BANGOR, ME.

Bljow (K)
2d half (19-18)
Al H Wilson
Buck & Lavelle
Nov Perrottos
Cook & Oatman
(One to fill)

BATON ROUGE, LA.

Columbia (It) (19)

(Same bill plays)

Alexandria 20, Mon-

roe 21, Fine Bufr

22 Texarkana 23,

Shreveport 24)

Gordon & Rica

Rich & Adair

Herbert Williams

Frank Devere

Nathane & Sully

BEAVER FALLS, PA.

Regent (K)

2d half (19-18)

Bain Bains

Brooks P'hla'n & D

(Others to fill)

BIRMINGHAM, ALA.

Bljow (K) (19)

Royal Siders

Burns & Hopkins

Flake & Lloy

Roscoe All Pull'm

Roscoe All B

BLOOMINGTON, ILL.

Harris Gr'd (KW)

2d half (21-24)

None Bills & R

Lea Kendra Co

Smith & Cantor

Andrew's Bears

(One to fill)

BLUEFIELD, W.VA.

Columbia (K)

2d half (19-18)

Just Walte S

Jack Strouse

S Alex

Harry Kessler Co

(Two to fill)

BOSTON, MASS.

Boston (K) (12)

Gordon & Pierce

Brooks & Reed

A & M Hays

Van & Vernon

Harris & Claire R

(One to fill)

Gordon's Olympia

(K) (12)

(Soolay Sq.)

Cardin & Wales

McClach & Mott

Captain Kidds

Wood & Francis

Herb't & Sander's

Billy Kelley Co

(Two to fill)

BALTIMORE, MD.

Century (Pe) (12)

10 English Rockets

Eddie Allen

Mike

Embassy (Pe) (12)

O & P Harrold

Blue Blowers

Behind the Front

Garden (Pe) (12)

Edwards Revue

AUSTIN, TEX.

Majestic (It) (19)

The Bials

Clayton & Lennie

Green & LaPel

John Barry Co

(

ROBERTA, MASS.
Cedema Sq. (K)
2d half (15-18)
Johnny Regay
The Richards
C.R. 4
(One to fill)

LIVERPOOL, O.
Strand (K)
2d half (15-18)
Vivian
Lamb Humanettes
Cunningham & B'n't
(One to fill)

EASTON, PA.
State (K)
2d half (15-18)
Dart & Lehman
Morris & Gran.
Berk & Terry
Chas. Sincos
Charlotte Worth
(One to fill)

ELIZABETH, N.J.
Rite (K)
2d half (15-18)
Will J Ward
Romantic Youth

The Hayes
Frank Rice Co
Goss & Barrows

GREENSBORO, PA.
Strand (K)
2d half (15-18)
Bennett & Lee
G & L Gardner
Chevalier Bros
Kandy Krooks
(One to fill)

HARTFORD, CT.
Capital (K)
2d half (15-18)
Orpheum Show
Dell & Bennett
Wright Dancers
Howard's Ponies
May & Bobby
Watson & Luckie

Palace (K)
2d half (15-18)
1 Summer Day
Burley & Payne
Rev. Vaudette
Outh Carman & G
Ray Shelby

HARRISBURG, PA.
Majestic (K)

MAX WEINSTEIN
although head of the Broadway Clothes
Shop for many years, has NO connection
with the concept now operating under
that name. So guide yourself accordingly.

I AM NOW AT
166 WEST 46th STREET
(Just East of Broadway)

Carmy & Bart
Lettie Altherton
(One to fill)

ELMHURST, N. Y.
Majestic (K)
2d half (15-18)
Sharon Stevens Co
Parlons
Dolly Dimples
The Raynolds
Ray Robbins

EMER, PA.
Colonial (K)
2d half (15-18)
Louise Wright Co
Morgan & Sheldon
Pauline Sigs Co
Dennis & Lester

FL RIVER, MASS.
Empire (K)
2d half (15-18)
Kant & Allen
8 Anders Girls
Minstrel Monarchs
Credon & Davis
Marvel & Lawrence

FITCHBURG, MASS.
Lyrie (K)
2d half (15-18)
J C Mack Co
Rosa Co
McKee & Clegg
(Two to fill)

FD DE LAC, WIS.
Rathor (L) (19)
Paul Nolan Co
Howard & Bennett
McClair Twins & W

2d half (15-18)
Frenting & Zardo
Dallas Walker Co
Gutley & Jeany
Larry Relly
F & T Sabini

HAZELTON, PA.
Foolery (K)
2d half (15-18)
Gilbert & May
Ray's Bohemians
Carpos Bros
Frank Bush
(One to fill)

HOBOKEN, N. J.
Loew's
1st half (15-18)
Rando Trio
Belt Hop Rags
Harry Bolden
Bryant & House Rev
(One to fill)
2d half (22-25)
Vito Layman Co
Mable Drew
E & M Davis
Luster Bros
(One to fill)

HOLYOKE, MASS.
Victory (K)
2d half (15-18)
Rody Jordan
4 Va Girls
Sawyer & Bddy
Will H Ward
McDonald & Rose

HORNELL, N. Y.
Shattuck O. H. (K)
2d half (15-18)
Mack & Lee
Woodland Rev

CALM and GALE
TOURING LOEW CIRCUIT
Direction CHAS. YATES

Casper & Morrissey
Willie Cragger Bd
(One to fill)

FT. DODGE, IA.
Blaise (Pe) (11)
Arthur Turrely

FT. SMITH, ARK.
Majestic (16) (19)
Emmy's Pets
Claudia Coleman
Billy Farrell Co
Earl Hall Co
Kay Hamlin Kay

FT. WAYNE, IND.
Palace (KW)
1st half (15-18)
Moore & Mitchell
Kerm's & Farr's Co
(Two to fill)
2d half (21-24)
Local Act
Little Cottage
Burns & Allen
(One to fill)

FT. WORTH, TEX.
Majestic (16) (19)
Barnett & Sheldon
Lerner Girls
Al's Hone
Summers & Hunt
Goldie Beattie Rev

GLYNSVILLE, N.Y.
Glove (K)
2d half (15-18)
R & D Dean
Evans & Carter

Hayes March & H
Lubin & Lowrie
(One to fill)

HOUSTON, TEX.
Majestic (16) (19)
Winston Holland
Henry & Moore
Marguerite Padula
Lulu McConnell
Arnaud Bros

HUNTINGTON, IND.
Huntington (KW)
2d half (21-24)
Rason Co
Jason & Harrigan

HUNTINGTON, W.VA.
Orpheum (K)
2d half (15-18)
Westerners
Nite Buenos Ayres
Helen's Funks
Dwyer & Orman
Janton Six

INDIANAPOLIS
Circle (Pe) (11)
Magine & Baskette

Keith's (18)
Jerry & Granda
Duponts
Hackett & D'im'r
Yokohama Boys
Roger Williams
Allen & Canfield
Wanser & Palmer

Loew's State (Pe)
(9)
Rube Wolf Bd
Rose Valida
Fanchon & Marco
"The Bat"

Metropolitan (Pe)
(9)
Vernie Buck
Metropolitan Girls
Clyde East Or
Clarence Gannon
"New Klondike"

Million Dollar (Pe)
(Indef)
Thanks for Ride
Mason Dixon S
George Givot
Chin Toy Six
Babe & Boy
"Heaven's Sake"

Orpheum (18)
3 Tordons
Ted Lewis Rd
Bobby Folsom

BILLY GLASON
Keith-Albee Circuit

Lana Travers Rev
Groh & Adonis
Evans & Carter

OD'EPIDUS, MICH.
Bemosa Park (K)
2d half (15-18)
Sailor Boy
Mam Kavanagh
Mary Haynes
Monarchs of Melody
Bayre & Mack
Deagon & Mack

GREENFIELD, MASS.
Victoria (K)
2d half (15-18)
Ernie & Ernie
Artists Model

2d half (15-18)
Edna Torrence Co
Brady & Mahoney
Frank Stafford Co
Marston & Manley
Venet's Manu'ders
McCreas
Carlton & Ballew
Valentine Vox
Edwards & Beasley
(Two to fill)

ITHACA, N. Y.
Strand (K)
2d half (15-18)
Clifford & Marion
Dalmage & Klity

Jackie & Billy
8 Booketts
Barnard & Merritt

JERSEYVILLE, PA.
Palace (K)
2d half (15-18)
Wyoming Two
Barr & LaMar
Kimberly & Page
Dallan
Moris Sisters

JAMESTOWN, N.Y.
Opera House (K)
2d half (15-18)
Adler & Dunbar
J Amoros Co
We 2
Louise Massart Co
Chas Boyden

JERSEY CITY, N.J.
State (K)
Ann Codice Co
Tom Brown Bd
Hartley & Patterson
(Others to fill)

JOHNSTOWN, PA.
Majestic (K)
2d half (15-18)
Anita Pam Co
Australians Walties
Jean Valjean
Antrim & Vale
Oliver & Crangle

JOLIET, ILL.
Orpheum (K)
2d half (15-18)
Hughie Clark Bd
DeWitt Burns & T
(Three to fill)

KANSAS CITY, MO.
Orpheum
Jean Sothra
Trina
Rich Hayes
Charlotte
Roberta Arnold Co
Am Nite in London
Wm Brack

LANCASTER, PA.
Colonial (K)
2d half (15-18)
Sampel & Leonat
Sandy Lang Co
Kennedy & Kramer
Eddie Pardo Co
Carroll & Gorman

LIMA, O.
Pearl O. H.
1st half (15-18)
Rasso Co
Edna Beant
Brooks & Nace
Kafka Stanley Co
2d half (21-24)
Dorcas Sile Co
Prince Wong
Thalero & Gang
(One to fill)

LITTLE ROCK, ARK.
Majestic (16)
1st half (15-18)
Emmy's Pets
Claudia Coleman
Billy Farrell Co
Shore & Squires
Visions of 1926
2d half (22-25)
Gautier's Dogs
Revue Comique
Burt Shepard
(Two to fill)

LOCKPORT, N. Y.
Palace (K)
2d half (15-18)
D'Orsay & Stedman
Wilbur & Gilrie
Ballot Tr
Jo Jo Randall
(One to fill)

LONDON, CAN.
Loew's
1st half (15-18)
Laddie & Garden
Stanley & Quinette
Sherman & R Rev
2d half (22-25)
Dorothy Nielson Co
Lockett & Page Co
(One to fill)

L'G BRANCH, N.J.
Broadway (K)
2d half (15-18)
Blossom Six
Gutrie
Rentell & Gould
May & Kilduff
(One to fill)

L. ANGELES, CAL.
Boulevard (Pe)
1st half (11-13)
Gene Morgan Orch
"Spitfire Road"

2d half (14-17)
Gene Morgan Orch
Fanchon & Marco
"Devils Circus"

Figueras (Pe)
(Indef)
Loading Whaler
"Sea Boat"

III St. (O) (12)
La Fleur & Fortia
Gloria Myra Co
Norton & Knox
Toney & Norman
Mayer & Redford
(One to fill)

Loew's State (Pe)
(9)
Rube Wolf Bd
Rose Valida
Fanchon & Marco
"The Bat"

Metropolitan (Pe)
(9)
Vernie Buck
Metropolitan Girls
Clyde East Or
Clarence Gannon
"New Klondike"

Million Dollar (Pe)
(Indef)
Thanks for Ride
Mason Dixon S
George Givot
Chin Toy Six
Babe & Boy
"Heaven's Sake"

Orpheum (18)
3 Tordons
Ted Lewis Rd
Bobby Folsom

Read & LaVere
Harry J Conley
Malinda & Dade
Alexander & Santos
Billy Hallen

LOUISVILLE, KY.
Keith's National
2d half (15-18)
Cleveland & Dowrey
Boyd Senter Co
Tom Rolly Co
Harv'd Walfrd & B
Hilton & Cheslgh
1st half (15-18)
The McCreas
Carlton & Ballew
Edwards & Beasley
(Two to fill)

MUNCIE, IND.
Wynor Grand (KW)
1st half (15-18)
Miss Du Bois
Edna Bennett
Phillard & Hillard
Edna Torrence Co
2d half (21-24)
Sankus & Silver
Shapire & O'Malley

NEAL NEUMAN
Victoria & Dupree
Mack & Veimar

NIAGARA FALLS, N.Y.
McDevine (K)
2d half (15-18)
Novellette Rev
Bell & Eva
Robby Trio
Swarts & Clifford
Jean & Clara

NORFOLK, VA.
Colonial (K)
2d half (15-18)
Paul Rahn Co
(Others to fill)

MT. VERNON, N.Y.
Proctor's (K)
2d half (15-18)
Ruth Shepley Co
Buckley Calv't & S
Frances Ames
(Two to fill)

LOUISVILLE, KY.
Keith's National
2d half (15-18)
Cleveland & Dowrey
Boyd Senter Co
Tom Rolly Co
Harv'd Walfrd & B
Hilton & Cheslgh
1st half (15-18)
The McCreas
Carlton & Ballew
Edwards & Beasley
(Two to fill)

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NORFOLK, VA.
Colonial (K)
2d half (15-18)
Paul Rahn Co
(Others to fill)

Bobby Heath Co
Bddy & Burt

Marie (K) (12)
Jimmy Lucas
Thma Melvins
Harbor of Seville
Runaway Four
Hawallia Nights
Al White Rev
Burns & Kisses

Fay's (Pe) (12)
Toyland Midgets
Browning & H'ken
Barry & Rollo
Russell & Hayes
Flaming Waters

POTTSVILLE, PA.
Pottsville (K)
2d half (15-18)
Wood & Lawrence
Irons & Wab'rd
Pintation & Watson
Sun Fong Lin Co
(One to fill)

POKESFIRE, N. Y.
Bard Avon (K)
2d half (15-18)
Gonaro Girls
Kennedy & Peters'n
Jacks & Quetta
Mullen & Francis
Scott Lads & L

PROVIDENCE, R.I.
Albee (K)
2d half (15-18)
Lorin Baker Co
The Leons
(Three to fill)

Rose Wyner
Irene Ricardo
Ernest Hiatt
Masked Woman
(One to fill)

Emory (L) (10)
LaTemple Co
Ray Conway & T
Hunting & Francis
Kale White
Kikuta Japs

READING, PA.
Rajah (K)
2d half (15-18)
Charlton Sisters
Prescott
Frank & Towne
(Two to fill)

RED BANK, N. J.
Palace (K)
2d half (15-18)
Frog Man
Ray & Harrison
Grant & Feeley
Africa Movies
(One to fill)

RICHMOND, VA.
Lyrie (K)
2d half (15-18)
Konofan
Bert Kenny
Higher Up
Romas Troupe
Anthony & Marie

ROANOKE, VA.
Roanoke (K)
2d half (15-18)
Dalton & Craig
O'Rourke & Kelly
Florence Gast Co
(Two to fill)

ROCHESTER, N.Y.
Fay's (Pe) (28)
Girard's Cals
Bludal & Bernard
Syrell & Kenny
34 Arleys
Hison City Four
Pleasures of Rich

Temple (K) (12)
R & G Sherwood
Oleott & Faye
Harrington & Gr's
Juliette Dicks
Martine West
Evangeline & K
Murray Thomas
Swift Co

RK ISLAND, ILL.
St. Armstrong (Pe)
(11)
Norval Hackett
"Heaven's Sake"

ROCHESTER, CAL.
Orpheum
2d half (15-18)
H & G Elsworth
Harry Snodgrass
Roth & Drake
Just & Paul
Chamberlain & E
Hohemian Flappers
Miller & Mack

ST. LOUIS, MO.
G. Central (Pe)
(10)
Jack Smith
Gene Kuddelch Or
"Tramp Tramp Tr"

Missouri (Pe) (10)
Garden of Girls
"Let's Get Married"

Orpheum (18)
Murray & Allen
Al Herman
Mack & La Rue
Eddy Brown
Ruth Roy
Langford & Myra
Ethel Harman's Co
(One to fill)

St. Louis (O) (12)
Fred Hamm Co
Gaston Palmer
Willie Mack
Craw & Bergman
Al K Hall
(One to fill)

State (Pe) (10)
Aunt Jimmie
Mitchell Bros
"Harrier"

ST. PAUL
Capitol (Pe) (11)
Barr Twins

ST. PETERSBURG, FLA.
La Plaza (K)
2d half (15-18)
La France & G
Bushman's Nights
(Three to fill)

S. ANTONIO, TEX.
Majestic (16) (19)
Hanson & B'n
Kenton & Elsie
Harry Kahn
Cole & Snyder
Gretta Ardine Co

S. FRANCISCO, CAL.
Golden Gate (O)
(12)
Tabor & Green
Tramp Tramp Tr
The Strangers
Vol. Hones
Greta Ardine Co
Sully & Houghton

Orpheum (18)
Harris & Hoely
Clark & McCullough
Lockford & T Bd
Leon Varvara
Four Valentines
Benny Rubin
Act Beautiful
(One to fill)

SABATOGA, N. Y.
Congress (K)
2d half (15-18)
Bob Fulgore

SAVANNAH, GA.
Hijou (K)
2d half (15-18)
The Parkers
Dennis & Lester
Mullane & Daughter
Willie Kato Co
(Two to fill)
Benson Massano Co

SCHENECTADY, N.Y.
Proctor's (K)
2d half (15-18)
Emmet O'Meara Co
Tullip Troupe
Ernest Hiatt

TOPEKA, KAN.
Novelty (WV)
2d half (15-18)
Swain's Animals
Lydia & Smith
2 Harmony Maids

Orpheum (18)
Harris & Hoely
Clark & McCullough
Lockford & T Bd
Leon Varvara
Four Valentines
Benny Rubin
Act Beautiful
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Lydia & Smith
2 Harmony Maids

REPRODUCTIONS \$10 PER 100
H. TARR
24 hour service—
Mail 8 x 10 photo and money order
Corner 53rd St. and Broadway, N. Y. C

2d half (21-24)
Melva Talma
Frank Stafford Co
(Three to fill)

LOWELL, MASS.
Keith's (18)
Levan & Doris
Cavanagh & Cooper
Adams & T S
Moran & Wiser
Arthur Whitelaw
Bway Bits

LYNCHBURG, W.VA.
Keith's (K)
2d half (15-18)
Wallace Galvin
Emmet Welsh's M
(Three to fill)

MACON, GA.
Grand (K)
2d half (15-18)
Hazel Goss & B
Janet of France
Chaple & Carleton
Farnell & Florence
Bob Fisher

MEMPHIS, TENN.
State (L) (19)
Francis & Wilson
Jada Trio
Edman & Grace
Carson & Willard
50 Miles F'm Bway

McKEESPORT, PA.
Marie (K)
2d half (15-18)
Ideals
Roma Bros
Janet Childs
Rhoda & Brochelle
Brems Pitts & M B

MILWAUKEE, WIS.
Alhambra (Pe) (12)
Themy Georgi
Feltz Cherie
Watch Your Wife
Miller (L) (19)
Vasser Trio
Frank Whitman
Dease Nelson
Tony Gray Co
Great Leon Co
Robert & Mitchell

Palace (O) (12)
Lyman Orch
Marion Harris
York & Lord
Power's Elephants
(Others to fill)

Wisconsin (Pe) (12)
Karenoff & Marie
Eileen Nyregyhal
Devil's Circus

MINNEAPOLIS
Orpheum (18)
Templeton Bros
J E Howard Rev
Zelaya
Doc Baker Rev
Kelso & Demonde
(Three to fill)

MOBILE, ALA.
Lyrie (K)
2d half (15-18)
Dooley & Saks
Barber & Jackson
Ferman & Shelley
W & E Ford
Noel Lester Co

MOJINE, ILL.
LeClair (Pe) (11)
DeLuxe Saks
Hetty Cole

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Hetty Cole

ARTHUR SPITZ
AGENCY, INC.
Booking the Better Picture Theatres
NEW YORK OFFICE
1560 BROADWAY

Waver Bros
Jim McWilliams
Rose & Thorn

State (L) (19)
Winnie & Dolly
Clark Clark Co
Apples
Low Cooper
Let's Dance

N. BRITAIN, CT.
Capitol (K)
2d half (15-18)
Dickson & Howard
Hicksville Foks
Jean Miller Co
Miss Dumbell
(One to fill)

N. BRITAIN, N. J.
Rivoli (K)
2d half (15-18)
Lodie May Co
Dennis Clifford Co
Snow & Narine
(Two to fill)

NEWBURGH, N. Y.
Proctor's (K)
2d half (15-18)
Louise Glaus
Fletcher & C Rev
Ann Suter
Stuts & Hingham
(One to fill)

NEW CASTLE, PA.
Palace (K)
2d half (15-18)
Chong & Moe
(Others to fill)

NEW HAVEN, CT.
Palace (K)
2d half (15-18)
Gaffney & Walton

OAKLAND, CAL.
Orpheum (12)
Trade Two
Aurora Troupe
Siamese Two
Chabot & Tortoni
Moss & Frye
Foster & Peggy
(Two to fill)

OKLAHOMA CITY
Orpheum (11)
1st half (15-18)
Koy Hamilton Kay
Foley & Letour
Earl Hall Co
Four Thespians
Lorraine & Minto

OMAHA, NEB.
Orpheum (12)
Sully & Thomas
Chapman Orch
Mack & Brantley
The Roberts Co
Four Diamonds
Moore & Freed
(Two to fill)

Palate (Pe) (11)
Stafford & Louise

OTTAWA, CAN.
Keith's (12)
Peggy Brooks
12 Jackson Girls
Novellette
3 Australian Boys
Carl McCullough
Jinks & Ann

PANAMA, N. J.
Moussak (K)
2d half (15-18)
Gaffney & Walton

Schofield & Girls
Kern & Green
Barrett Bros
Cortelli & Atkins

PATKERN, N. J.
Megan (K) (12)
Harry Breen
Singer's Midgets
Edmond & Grant
(Others to fill)

PHILADELPHIA, PA.
Allegheny (K)
2d half (15-18)
Dan Coleman Co
Three Nites
Gibbert Avery Rev
Allen Shaw
Fern & Marie

Broadway (K)
2d half (15-18)
Frank Sick
Goly & Brady
Arnold & P Rev
Ed Waver
(One to fill)

Prosskeys (K)
2d half (15-18)
Diedl Sin & M.D
A.C. Correll
Ed Miller Two

NAN ELLIOTT
WANTS ACTS
Booking Exclusively with PANTAGES CIRCUIT
North American Bldg., 24 So. State St., Chicago
Phone Randolph 5145

Herron & Arnsman
"Monte Carlo"

MONTREAL, CAN.
Imperial (K) (12)
Rita Serenaders
Haynes & Beck
Mae Francis
Walter Brower
Hamilton & Hayes
Achilles &

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Mrs. Bradish Johnson Carroll, Jr., the former Gladys Ziellian, show girl, filed suit for divorce, charging her husband with misconduct with a woman in the Hotel Richmond, New York. She seeks alimony, counsel fees and the custody of a three-year-old daughter.

The Carrolls eloped and married May 20, 1922. Young Carroll was immediately disinherited by his parents. A year after the marriage the couple separated and, according to the complaint, Mrs. Carroll has not been supported since then with the exception of \$75 in the summer of 1923. She is said to be employed as a saleswoman, receiving a salary of \$35 a week.

Buffalo police are searching for Anthony Truglio, 40, actor, alleged to have shot Vincent Cortelli, 27, also an actor, in a club in that city. According to Manuel Ruiz, proprietor of the club, the shooting followed a heated argument between the two men. Both were playing at Loew's theatre in Buffalo.

Landay Bros., Inc., dealers in musical instruments, acquired a long lease on the 10-story building at 521-23 West 23d street.

On the stage of the Empire, New York, Raquel Meller was presented a certificate of honorary membership in the Actors' Equity Association by a committee headed by John Drew.

The Nassau county grand jury returned two indictments, both charging murder in the first degree, against Karl Kieferle, waiter, charged with killing Mrs. Nellie Watson, wife of Billy Watson, of burlesque, and Henry Koethe, proprietors of the 300 Club, Freeport, L. I. Kieferle, a waiter in the club, is alleged to have shot the pair after they had discharged him.

Arraigned before County Judge Lewis J. Smith, Kieferle pleaded not guilty. The trial was set for yesterday (Tuesday). Without funds, Kieferle will be defended by counsel appointed by Judge Smith.

The Canadian Senate divorce committee granted Charles R. Riches of Toronto a bill to divorce Violet Halling Riches, who is said to be a film actress.

The bill needs the ratification of both the Senate and the House of Commons before the divorce receives royal consent.

Gloria Gould-Bishop, wife of Henry A. Bishop and daughter of George J. Gould, returned from Paris, where she had gone, it was said, to establish the necessary residence qualifications to procure a divorce. Arriving at Halifax on the liner "Alaunia" Sunday as Mrs. Henry A. Bishop, Gloria's arrival was not learned of by the newspapers until the following Friday.

Mrs. Bishop had charge of the all-women staff of the Embassy theatre, New York, until she left for Europe. Her seeking of a divorce is said to be the result of her husband's disagreement on the choice of her career.

A blaze in the projection room of the G. & K. picture theatre on Webster avenue, Bronx, was quickly extinguished after destroying two reels of film. The audience of 700 remained seated after being quieted by Harry Krelman, manager.

The 21 months' old baby of Mrs. Lillian Copeland, 21, of 812 East 38th street, Brooklyn, who said she is a night club entertainer, was turned over to the care of the Children's Society by order of the Children's Court, where a charge of improper guardianship was lodged.

Mrs. Copeland told Justice Hoyt that her husband, a scenic artist in the south, deserted her four months ago. Mrs. Copeland is unable to pay the child's four weeks' board bill of \$48. She left town, leaving the baby with Mary Doyle of 316 West 46th street, paying her one week's board in advance. Unable to recover the \$48 for following board, Miss Doyle held the child.

Mrs. Copeland appeared before Magistrate Marsh in West Side court to recover the custody of the child, and her request was granted; but, learning of Mrs. Copeland having only \$1 in her possession, the court referred the mother and child to the Children's Court.

Elmer Perdue, acrobat with Sells Bros.' circus, was injured during a performance at the 36th Regiment Armory, New York. Perdue fell 30 feet from his trapeze to the floor. At Harlem Hospital he was in a serious condition with a fractured shoulder and possible fracture of the skull.

Benjamin Arensohn, manager, and

Constantin Cozac and George Chan, waiters, all of the Cave of the Fallen Angels, Russia cabaret at 304 West 46th street, pleaded not guilty to charge of selling liquors, and were held in bail for hearing by U. S. Commissioner O'Neill.

Zip, the 83-year-old circus freak, who was seriously ill of pneumonia at Bellevue Hospital, is better.

The Edwin Franko Goldman orchestra concerts on the campus of New York University will be continued this summer, it is announced. The series of 50 will begin June 14 and continue until Aug. 20.

J. Corbiere, writer, of 764 44th street, Brooklyn, N. Y., has filed suit for \$75,000 against the Film Booking Offices, charging plagiarism. Corbiere charges that he submitted his scenario, "Pawns of the World," to F. B. O., it being returned after the company had produced the picture under the title of "Flaming Waters," he alleges.

Mrs. Theresa Lesser of Newark, N. J., will go to Columbus, O., according to a tabloid, to press charges of trigamy against her husband, Dr. Roy K. Bowman, who recently married Ferne Rogers, musical comedy actress. He is being held in that city on charges of failing to pay a \$400 board bill. Mrs. Lesser said she married Bowman, whose real name is Lesser, 10 years ago. Besides Miss Rogers, she claims, Bowman recently married a widow in Coney Island.

Pointing to heavy expenses, E. Ray Goetz defended himself against purported verbal and written attacks resulting in the high price of tickets for the Raquel Meller concert.

Senorita Meller's arrival was crowded off the front pages by Gerald Chapman Tuesday, but she came back strong later in the week.

CHICAGO

Three hundred persons were thrown into a panic last Friday night in the Criterion Theatre, 1222 Sedgwick street, when Irving Barr, manager of the theatre, H. B. Donnelly, watchman, and Samuel Oliver engaged in a fast and furious gun battle in the theatre. Twenty shots were fired.

The origin of the trouble was a nine-year-old boy who was said to be making noises during the film. The boy, a brother of Samuel Oliver, was given the rush by Barr when he refused to be quiet, and returned with the big brother, who is alleged to have started the shooting. Oliver was wounded in the leg and escaped, while Barr and Donnelly were taken to the Hudson avenue police station. During the melee terrorized spectators sought safety by huddling in the seats or rushing to the exits.

Three gunmen broke loose in Max Wagman's cafe, 1659 West Monroe street, interrupting a cabaret entertainer's song with a volley of shots at Walter Mazurka, clerk of the hotel, in which the cafe is located. More than 25 shots were fired by the trio at Mazurka, who was sitting at a table with two other men and a woman. He received two bullets in his right arm and one in his back. It is believed that one of the gunmen had previously been ejected from the place the previous week by the clerk, and had come to even accounts. Other reports have it that the gunplay was the outgrowth of animosity among West Side cabaret owners.

Police records show Max Wagman as a "fence" for stolen goods. He formerly was proprietor of the Curtis Gardens, Curtis and Madison streets.

Business men, captains of industry, professional men and women, and quite a few others met last week to discuss the proposed world's fair in 1933 or 1937 in celebration of Chicago's centennial. The two proposed years represent the city and village dates.

Mayor Dever, temporary chairman, was directed to appoint a ways and means committee. This unit will begin work immediately.

A special midnight frolic was staged at the Central Park Theatre for the benefit of the organized Jewish workers in Palestine.

LOS ANGELES

R. H. Christie, former owner of the Christie hotel in Hollywood, was kidnapped and taken in his own machine north of Caluenga Pass, where he was slugged and robbed of \$300 worth of valuables. He was halted by two men who held him up and after robbing him pushed the hotel man from the car. Christie made his way to Universal City,

where a nightwatchman summoned police.

Julia Weigand was held on suspicion of grand larceny and Dallas Van Cleave on suspicion of receiving stolen property after Jamie W. Overton, violinist at the Metropolitan, complained that a diamond stick pin and gold watch belonging to him had disappeared at a party he attended with the pair. Both are in city jail.

Caught as he was about to enter the home of Wallace Beery, a man giving his name as Al Charlesworth was arrested on suspicion of burglary.

Lyle Christie, said to be the hand-it who robbed the Beverly Hills, Ambassador and Regent hotels, was arrested here by police when on his way with his fiancée, Elizabeth Orr, to be married.

Federal Court officials here received a mandate from the Federal Court of Appeals dismissing the writ of error filed by the Fox Film Corp. in their appeal against the verdict awarding Fred Kley \$49,089.23 for alleged breach of contract.

The Keith circuit announced that more than 18,000,000 persons attended theatres throughout the country last week, which was "N. V. A. Week." The amount of money raised for the N. V. A., a daily said, was not stated.

Enid Stamp Taylor, 21, London musical star, and Count Bosardi, cousin of the King of Italy, will wed, it is announced.

A daughter, the third child, was born to Mr. and Mrs. Giovanni Martinelli at their home, 235 Central Park West. The father is the Metropolitan tenor.

The Main Street, largest theatre in Asbury Park, was destroyed by fire Sunday. Loss is estimated at \$200,000. The theatre, owned by Walter Reade, played pictures and Keith vaudeville.

Clarisse Coudert Nast, former wife of Conde Nast, the publisher, and J. Victor Onatavia, Jr., a broker, married in New York.

Peggy Joyce left for Florida. And to join Stanley Comstock, whom she may wed, it is said.

Evelyn Farless Bennett, former "Follies" and film actress, again filed suit for divorce against R. O. Bennett, Jr., at Chattanooga, Tenn. It is the sixth divorce petition filed by Mrs. Bennett and the fourth against her present husband.

Raymond Cordle and Clifford L. Heard, both claiming to be picture actors, were booked up on vagrancy and State Poison Act charges when arrested with four others while alleged to be playing poker and smoking marihuana.

Erick Locke, production manager for Warner Brothers, was slugged with a vase by a thug in his home when he returned late and surprised the burglar ransacking the place.

Eddie Hannon, alleged to be a bootlegger and husband of Angie Hannon, dancer at the Burbank, was found dead in bed at his apartment here. Jack O'Brien, pharmacist, and Frank C. Clark were arrested on suspicion.

Joe McBride, boxer, known in private life as Jose Gatica, faces a murder charge growing out of the death of Wum Gow, Chinese fruit vendor, who died after being "ganged" at the Central market in November. Gatica, who is said to have fled Los Angeles after the fight, surrendered himself to the police.

William L. Van Alder, known in pictures as William Peter Du Bois, was ordered by Judge J. W. Surmerfield to pay \$30 weekly alimony to Vivienne Vaughan Van Alder, known as Gipsy Vaughan in pictures. She waived all claim to \$50,000 community property for the alimony.

Eduard Regina, Russian-German actor, signed by Carl Laemmle, has arrived here to play in "Love Me and the World Is Mine" for Universal. Regina will also play in the production of "Danton's Death."

Phalba Morgan, film actress, was granted a divorce from Andrew Wyllie Kelly, Jr., wealthy New Yorker, on mistreatment grounds.

Lou Tellegen paid \$5,256 to Collector of Internal Revenue Galen H. Welch as full settlement of the income tax lien filed against him in a dispute over taxes due the government for 1919 and 1923.

Fred King, picture actor and director, pleaded guilty to having attacked Rose Valencia, 17, film extra, in Culver City, and will be sentenced. According to the girl's story King promised her a part in a production, told her she was to dance an Apache, and was teaching her when the attack was made.

RIGHT OFF THE DESK

By NELLIE REVELL

Among the American cowboys that many years ago went to Australia to join the Wirth circus was one named Cherokee Bill. Cherokee Bill loved horses and children, so when on the day of his arrival he found the combination in trouble he immediately set to work to straighten things out.

Little May had been dressed by her aunt in a nice clean pinafore and told to keep it clean and to stay away from the horses. But May loved them so that this injunction eluded her kind easily and the first chance she had she trotted happily to the corner where the horses were tied. She was too little to know that horses can be startled so she ran up to one of them and patted his leg. Up went the leg and down it came again, in a puddle of mud which went flying all over May's clean frock.

The big hoof had come down perilously near the tiny foot but that was not what caused May to burst into tears. They were because she had suddenly remembered that for some strange reason aunts were cross when you get mud on your new dress. Along came Cherokee Bill. He took the little girl in his arms, found out all about her troubles and comforted her by promising to fix things all right. He took May back to her aunt who tried to be stern. But when Bill told her how glad she ought to be that the horse had not kicked nor hurt May and that anyway little girl's pinafores were made to get dirty the scolding was cancelled.

Years later little May—now grown up and become that famous equestrienne, May Wirth—came to America to appear in vaudeville and she again met Cherokee Bill. They were playing at the same theatre.

"He is just the same old Bill," May told me, "only now his name is Will Rogers and he no longer uses a horse in his act."

Irvin Cobb says Will got jealous of the attention the horse got and put him out of the act. And it was a very pretty horse too. A nice gray one. I don't know whether or not it was gray before it went into vaudeville but the first time Will and his horse played the Olympic in Chicago was when Geo. Castle was the manager. Mr. Castle always sat in the wings Monday afternoon to watch the show. After the performance of the day Will opened there Mr. Castle remarked, "that horse act wouldn't be so bad if that cowboy would quit gabbing."

At that I don't think Will Rogers is doing right by our little New York—making a one-night stand of it. One would imagine he didn't think any more of it than he does of Wilkes-Barre.

My presence at the Stage Women's War Relief Sunday night precluded my being at Carnegie Hall to welcome him back to New York. It was a sacrifice but even Will will forgive me for making it. And it was worth it for the cause. However, it was nice to be remembered by him with the acres of flowers that were passed to him over the footlights and which he passed on to me.

Not content with being a success in entertaining Uncle Sam's veterans who still linger in hospitals, the Stage Women's War Relief turned out Sunday night to be a social success as well. Their night at the Cafe de Paris drew more celebrities than a fire at Palm Beach. Among those seen coming in together were Alice Brady and Grace George, Jeanne Eagels and Lenore Ulric, the Nash Sisters, Frances Starr and her husband, Haskell Coffin—who danced with each other the rest of the evening, and Marilyn Miller and Jack Donohue. And two of the thrills I got were Admiral Plunkett making a speech and McKay Morris and Lydig Hoyt doing the Charleston, double. Nor must I forget Ehou Fernandez with her silver dress to match her silver hair.

Underneath all the gayness ran a sober, thoughtful and a comforting one. There are men who fought for us and can't attend parties, or dance just because they fought. And these people were gathered that the work of sending three shows a week to entertain every one of these men might go on. And it will carry on just as they carried on.

Though our beloved Lillian Russell passed away more than three years ago, only a few have known that the casket bearing the mortal shroud that cased that wonderful soul has not been yet interred. It has been reposing in a vault in a Pittsburgh cemetery, while her husband, Alexander Moore, was having a fitting mausoleum erected for her. It has been built above a plot which he has chosen as the burial place for three, his famous wife, her daughter, Dorothy Russell, and himself. And this spring will see the last sad rites performed.

The Pollock family must be ascended in a direct line from either Demosthenes or William Jennings Bryan. If Channing isn't out making speeches, his brother is. Next Monday night the latter is going to uphold the family reputation by appearing at Columbia University to tell the students in the playwriting course about short dramatic sketches.

It's just a year since Eddie Sullivan, who will always be recalled particularly as the Divine Sarah Bernhardt's favorite American manager, went to the Post Graduate hospital with an illness that promised to be fatal. But it's hard to keep a good man down. Eddie was a Sunday visitor of mine and he arrived without a cane—on his own two legs. His hat is once more in the ring. He is chaffing at the bit, rarin' for another go at the world.

GENE COOPER KILLED IN OWN FARO ROOM

Gambler Playing Solitaire When Attacked—Robbery or Revenge?—No Clues

Amsterdam, N. Y., April 13. Gene Cooper, veteran sportsman, was murdered Saturday night in his faro and poker establishment in East Main street here. He was also robbed of a diamond ring valued at \$500 and all of his money.

Cooper, active in sporting life in this section for over 30 years, was found with both hands tied together with a towel, while another towel was tied tightly around his throat and mouth. He also had a fractured skull. Coroner Charles R. Timmerman gave a verdict of "murder at the hands of persons unknown."

The rooms where Cooper conducted his games showed indications of a struggle. Chairs were upturned and the place was generally disarranged. Police are investigating the slaying from two angles, one that the killing was a reprisal and the second that he had

been killed accidentally in a struggle with bandits.

The revenge theory was borne out by the fact that about a year ago Cooper's place was robbed and \$1,000 was stolen.

An unidentified man, who tried to gain admittance to the gaming house, discovered the murder and robbery. He called the police and when they arrived found Cooper dead on the floor, bound and gagged.

Police suspect two men, described as Amsterdam characters, but beyond a plaster cast of a footprint supposedly that of one of the slayers discovered in the earth outside the gaming house, police have little or now clues.

Cooper was murdered while alone in his gaming room as he sat at a game of solitaire. His death was the climax of a long run of ill fortune, which had reduced him from a position of importance in the gambling world to one of inferiority. His backward glide had been marked by financial reverses and illness.

At one time in his long career, Cooper was a familiar figure at Saratoga Springs when the racing seasons were in their glory. He at one time ran one of the heaviest backed games of faro in the state and often boasted of the game.

Cooper, about 58, had suffered recently from asthma. He had left a hospital a few weeks ago.

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15 YEARS AGO

(From Variety and "Clipper")

"Sumurum," the big German pantomime, had been re-engaged for the Coliseum, London, at \$4,000 weekly for the summer.... Pavlova and her partner, Mikhail Mordkin, were reported as quarrelling in London and being on the verge of a professional separation. They danced separately, though, on the same program and took separate curtain calls.... Mme. Judic, the famous French comedienne, had just died.... Fred C. Whitney, who had taken over the Waldorf in London and renamed it the Whitney, was opening it with "Baron Trenck" as the initial attraction.... Margaret Sylva was engaged by A. H. Woods to star in the Lehar opera, "The Gypsy-Lover."

S. Z. Poll paid the U. B. O. between \$10,000 and \$15,000 in back commissions. The settlement was for commissions owed during the season, and Poll's lateness in paying had caused many of the agents to eat in the beaneries. One agent received a check for \$1,050 as his share of the commission, and right away went over to the Astor for a square meal.

"Merry Mary," a song farce, was produced by Walter O. Lindsey in Chicago, with Sophie Tucker in one of the leading parts.

David Belasco paid \$10,000 to Cecil B. DeMille for the sole rights to "The Return of Peter Grimm."

The "Folies Bergere" had opened at Atlantic City and was described by a correspondent as a purely feminine show. The show ran four hours at the opening performance. The New York opening at what is now the Fulton had been postponed to get the show ready. Seats for the opening were sold at auction to the highest bidders.

Loew's Theatrical Enterprises, which represented the small time (vaudeville), was recapitalized for \$5,000,000, and started to dispose of stock for \$3,000,000 of that amount. The new firm succeeded the earlier Loew enterprise, capitalized for \$1,500,000.

William A. Brady was reviving "The Lights of London" with an all-star cast composed of Holbrook Blinn, William Courtenay, Doris Keane, Marguerite Clark, Thomas A. Wise, Douglas Fairbanks, Charles Richman, Lawrence D'Orsay, Thomas Q. Seabrooke, Leonore Harris, Jeffery Lewis and Frank Hatch.

A benefit for J. Cheever Goodwin, one of the best known of the lyricists and librettists, author of "Wang," etc., was being organized by friends in show business. Goodwin was confined to Bloomingdale Asylum.

Adeline Patti was living in retirement in London, but announced that she would sing during the coronation season.

MARRIAGES

May Colleano (Colleano Family) to Harry Greer (Greer's Horses) April 10 in New York. Both are with Ringling-Barnum Circus.

Barbara Gurney, legit actress, to Tom W. Bally, staff member San Francisco "Chronicle," April 6, in Ontario, Cal.

Agnes O'Malley, former chief publicity department of Mack Sennett studios, and now assistant editor of a fan magazine, to Dr. Rudolph Marx, April 1, in San Francisco.

James Paul, appearing with "Rain," and Kate Proctor, who said she was a movie actress and gave her address as Lawrence, Mass., applied for a marriage license in Boston.

George Olsen, bandmaster, to Ethel Shutta, at the city hall, New Haven, last week by Thomas M. Molloy, Justice of the Peace. Miss Shutta gave her age as 29 and Olsen gave his as 33.

HENRY MILLER—A GREAT STAR

In the death of Henry Miller, the first of the present generation of great stars passes on a larger stage. He was 63 and for 35 of those years a star of magnitude, drawing power and distinction.

In his time he played more roles, 'tis said, than any other modern actor. He played high comedy and dark tragedy and equally well. From the classic Shakespearean parts his repertoire extended to the nice sentimentalities of "Daddy Longlegs" and "The Famous Mrs. Fair."

His own theatre in New York began with ideals and still has them. Managers seeking it for their shows have been heard to complain that Mr. Miller insisted its being run a certain way and wouldn't change.

Players taking stage direction from him have complained he was too meticulous in certain stage details. But invariably, when Mr. Miller directed it was a well-directed play.

In other words, Henry Miller knew the theatre and its business. That he had his own theatre is indicative of a business sense and that he continued, until his death, to be a modern star, shows that he kept up with the times and methods.

If Henry Miller had troubles he kept them to himself. He realized the necessity of a certain dignity in a star. Therefore, he did not endorse every new breakfast food that came along, his manner of gaining publicity being to give a good performance.

Henry Miller, loving the stage and being a great factor in it, had standards.

But probably the nicest thing which anyone can say of him is a reference to the billing of his last vehicle, "The Stranger in the House," which played one week out of town and then failed to open in New York because of his illness. The billing on this did not read "Henry Miller in—" Instead it was "The Henry Miller Company in—"

Henry Miller was a great actor who enriched the stage by walking across it. He will be remembered.

SPEAKING TO OR OF PAT CASEY

Pat Casey doesn't wear a mustache, has gray hair, weighs around 220, is single, good natured, lives well, doesn't drink or smoke, keeps good hours—but still is just a damn fool.

Listen, Pat! No one ever took you for a chump; you know more than the manufacturer of the first gold brick; you have fixed; you have been on the lot; you have been up against it and you have been on velvet; you haven't a care in the world; no one is dependent upon you; you know more about vaudeville than any other man in it—and yet, you poor cluck, you are hanging around that V. A. P. A. dump—and for what?

Come on over, Pat, and let's talk about it. If you want to blow and will, and if there aren't 80 picture houses for acts and attractions on your brooks by next fall, we'll start another phoney managers' association for you, if that's your hobby.

Honest, Pat, are you plumb dumb? Who knows better than you what's going on. "Pat Casey!" Go and turn that name into coin, Pat. All you have to do is to lend your name. Don't tell us anything about that Pat Casey Agency. We know you are getting the full five. What of it? What did you ever do to get the full five? Honest, Pat, you're terrible!

Running a managers' association! Come on, Pat, that's been your racket long enough. Snap out of it. Go after money. You have made it for everyone else of that bunch you're working for—go get some for yourself.

And listen, kid! You're a come-on for them, too. Because, Patsy, if you don't collect the dues for the V. M. P. A., you don't get your salary and your staff won't eat.

Come on over any time, Pat. That picture thing is a pipe. You should go to it. But probably you'll be a damn fool the rest of your life.

But, Pat, in case you don't come over, there's a couple of funny things that have happened of late perhaps you didn't get. There are other things, too, Pat, but this space is limited, and maybe you are using the rubber stamp again for a Fred Stone statement.

Listen, kid, we don't want to put you to the expense of a new rubber stamp. Any time you get a Fred Stone statement send it over; we'll print it for nothing and give the thing some circulation. Because, Pat, you have stood for enough and those rubber-stamped letters signed "Pat Casey" are apt to go into the waste basket, especially if Alexander Panatages gets them. Oh, yes, Pat, Pan is friendly again with us; saw him in New York the last time he was here. He's no boob, either, and don't you know it, Pat!

Well, Pat, the first funny thing in mind was that Sophie Tucker advertisement in last week's Variety. Did you get that, Pat? Bet you did, you wisenheimer. Well, that ad said that Sophie was doubling from her Sophie Tucker night club into the Palace, a Keith-Albee house, and booked in by William Morris—advertised in Variety. Wasn't that perfect, Pat for a tie-up now? Couldn't have been more perfect if we had framed it ourselves, could it, Pat?

The other is about Mike Shea. There's a guy who's a darb, Pat. It took Mike over 20 years to get hunk, but he got hunk-plenty, didn't he, Pat? If Mike ever does an Irish reel in Times Square, don't say he's gone nuts, Pat, because you and a few others will know why he's doing it.

You don't know what Mike had to get hunk about? Oh, Pat, yes you do. Don't you remember? Really? You're stalling, Pat, and you know you have never had a reputation for stalling—much! But you know some great stallers, don't you, Pat?

Well, if you don't recall, Pat, you don't and we'll have to tell it. Around or about or before 20 years ago, Pat, a horse-drawn cart filled with dirt paraded down Main street in Buffalo. On the dirt was a card on a stick and on the card was written:

"This is the first load of dirt removed from the site for the new B. F. Keith theatre in Buffalo."

Well, Pat, around or about after 20 years, Mike Shea became a partner with Famous Players in all of his houses in Buffalo. That was only recently, Pat. You remember that? Of course. Well, Pat, Mike did that without asking anyone but himself. And, Pat, did they burn! Did they! Mike got hunk not only for himself, Pat, but for Jake Wells, Harry Davis and all of the rest.

And, Pat, dear—watch Jake Wells and Harry Davis, too.

Pat, you'd better come over.

CORRECTING FRED STONE

It matters little whether Fred Stone wrote the statement he signed. He signed it. What the statement says matters little, too, because it hardly says anything in answer to Variety's editorial addressed to Mr. Stone, as president of the N. V. A., March 17, last.

Mr. Stone mentions acts of charity performed by the N. V. A. and the assistance given needy members. It has not been set up that the N. V. A. does not do charity. What Variety asked Mr. Stone in that regard was if he knew that the donations to members were made solely upon the responsibility of His Master's Voice in the N. V. A. club, to give what he pleased, without consulting brother or sister performers of the one in distress.

Mr. Stone's statement might leave the impression the N. V. A. is the single charitable organization of theatricals. There are the Guilds, Catholic, Jewish and Episcopalian, each non-sectarian in cases of emergency, besides the Actors' Fund. So the matter of charity does not enter, nor the accuracy of accounts. There is no charge made by us of any diversion of funds in the N. V. A.'s charitable deeds.

Mr. Stone mentions he accepted the presidency upon the understanding he be relieved of actual routine work. That may relieve him from knowledge of many of the smaller things, but Mr. Stone failed to answer the question if he knew when the next election of officers would take place and if all of the active members of the N. V. A. would be permitted the opportunity to vote for their choice for his successor.

In view of Mr. Stone's statement of relief, it must be inferred that he has permitted his name to be nailed to the N. V. A.'s masthead as a drawing card. And for whom?

Doesn't Mr. Stone think, as president of the club, he might be more familiar with the disposition of its large accumulated surplus? Does that come under the heading of routine work? Can Mr. Stone readily say whether any of or all of the one and one-half or two million dollars in surplus of the N. V. A. is invested in Keith-Albee or Orpheum circuit stocks or bonds? Isn't it but right that the members who have created this large surplus might know where and how it is invested?

Mr. Stone stated he has the "greatest confidence and respect for the founder of the N. V. A." Who is the founder of the N. V. A., Mr. Stone? Do you know? Was not Eddie Leonard the first president of the N. V. A.? Did you refer to him when you mentioned "founder"? Or did you mean the Master? If the Master, Mr. Stone, you are in error. He did not found the N. V. A.; he only grabbed it after founded. The founder of the N. V. A., Mr. Stone, is not the present and past Master, but an associate, a very smart associate, Mr. Stone. He's an associate with ideas, Mr. Stone, differentiated from the Master in this wise—the Master broke hearts and spirits and his associate broke only managers and agents. There's quite a difference, as you may see.

Mr. Stone, you accepted the presidency evidently without much thought. Probably this entire thing bores you. No doubt. But when you were "elected" president, Mr. Stone, another actor and a star, as prominent as you are theatrically, was asked to accept the vice-presidency. You may be unaware of this. That actor-star told the people who proffered the office that anything he went into he went into all ways; that if an officer of the N. V. A. he would be an officer in fact, not in name only. And they never came around again to talk about it. You can have that actor's name if you are interested, Mr. Stone.

And here's another thing we are quite certain you don't know. Through you having mentioned in your statement, Mr. Stone, of your regard and respect for the big men of vaudeville, it's required that you be enlightened. Previously we touched on the subject of your "election" as president. That, we believe, was proper according to the course taken, which is not the usual procedure of membership associations, however. Possibly it is provided for in the by-laws. But how about this?

Do you recall, Mr. Stone, while president of the N. V. A. and on the road with your show that you issued a statement in favor of the abatement of Sunday performances in the theatre? Do you know that following that statement by you, which virtually said you were in favor of the banishment of all Sunday shows that in the office of the man you believe to be the Founder of the N. V. A. it was suggested that that same day you be requested by wire to resign as president, and if you did not resign, you were to be removed? None of the members of the N. V. A. nor any of your old companions was interrogated about the advisability or their agreeableness to such an action. They and by they are those you seem to believe most in were going to let you down and out, Mr. Stone, because the Sunday show is a very large part of their business.

Some dissent arose in the office conference. Someone said it was awful for the president of the N. V. A. to agitate against Sunday performances. Another observed that you may only have expressed an opinion to a newspaper man who asked it. They decided to wait a few days to see if you kept it up. You didn't. We don't know if anyone wired you about that time, but you said no more and remained the president of the N. V. A. through the command and the courtesy of the Master, the same one who at first wanted to cast you out from your purely honorary office.

Speaking of money and disbursements, what is your knowledge, Mr. Stone, of the yearly loss of \$65,000 charged up against the N. V. A. club through the publication of its house organ, which is simply and only a press sheet? Do you think that is a legitimate disbursement when funds are being gathered for charitable purposes by an actors' organization? Do you know that the real reason why that house organ is published weekly is to get it to a mailing list of about 500 carefully selected names, not one of whom is in or has any connection with the show business. That's where the personal publicity angle comes in on that, Mr. Stone.

In the opening paragraph of your statement, Mr. Stone, you said: "Our institution has been attacked for reasons too obvious to mention." Why not mention the "obvious reasons"? Maybe the show business would like to know the reasons. Mention them. Send them in to us. We will promise to print them, no matter what they are or what you or anyone else, through you, say are the reasons.

Mr. Stone, there are many young performers in the business now. They have come in under favorable conditions as regards new theatres. They should not be deceived. They should be educated, instead.

The final paragraph of your statement, Mr. Stone, says that you will be in New York next month and will hold a checking up meeting at the N. V. A. club as to the disposal of funds for charity. Entirely unnecessary, Mr. Stone. A waste of time. All of the vouchers are there. The money spent has been spent for its purposes. Instead, call a meeting to decide about the next election for your successor and furnish the members with a financial statement, showing how much the N. V. A. has in reserve and where it is invested. That would be much better, Mr. Stone, and also be some proof if you have any authority as president of the N. V. A.

SHOP TALK

By J. C. NUGENT

And now, amid a busy life of mingled triumph and disaster, comes an invitation to speak at an Easter Breakfast at the Astor.

Just why it is called an Easter Breakfast at this late April date is not clear nor does it matter if it is a good breakfast.

It is in honor, I see, of "representative authors, stars and producers." But for some reason I am invited.

For 30 years I have been accused of a form of oratory, and have spoken upon various occasions apart from my long professional monolog career. It is a distinction which came most accidentally. But it seems to stick.

Oratory is a dying art. Speaking is now a colloquial accomplishment in which the safety of the speaker lies principally in being modest or not having to precede Wilton Lackey.

In regular and organized vaudeville it is an advantage to follow an act which can be artistically kidded but the earlier act can go home without listening to it. At a banquet the fellow who unconsciously furnishes the feeding material has to stay and listen to having his stuff twisted by the following speaker or miss his dinner and go home hungry.

On the "Blacklist"

Some 26 years ago, being young and unskillful, I made some ardent remarks at a White Rats meeting with no thought of making a speech and was immediately hailed as "The Bryan of the White Rats."

Although I was a Republican, and although the crowd present knew that there were both Democrats and Republicans in existence, they had only heard one of them talk and that was Bryan, so I had to be "it."

That speech gave me a reputation as an orator and some 10 years on the "blacklist."

Gee, those were happy days.

Ever since I have had to speak on all occasions and with all due modesty I believe that I am the only one who enjoyed it.

It's a great pleasure to get up after a nice meal and praise some one. To dwell on what they have done for art of charity or the national league. If only you can get the names and data straight before called upon and also manage to finish your coffee. If not, in either case, it's cold.

Mixed Over "Scandals"

I was once called hurriedly to the Plaza hotel to a banquet given in honor of George White. I started by condoning his "Scandals" and ended by praising them. I said that "Scandals" like his were the salvation of the stage. That "no other scandals ever drew business." I enjoyed it.

To discover later that the George White in question was a revered educator and the banquet given by some of his early classmates did not change my opinions but it spoiled my steak.

But, Breakfast!

I don't know what I can say at a breakfast after sleeping all night.

In the sweet days of the Aulic hotel and the old Metropole and Zimmer's restaurant it was no trick to speak at breakfast because one did not retire until after breakfast.

But during the orderly breakfast of later life, the breakfast which follows rather than precedes sleep, the conscious thought is only one-sighth above the ocean of the subconscious.

Like an iceberg.

And while it may rise higher during the day, in the early morning it cuts no ice.

A youthful career of night life makes a bad early morning speaker.

Feeding the Human Face

Besides, breakfast is distinct from any other festivity which has for its function the feeding of the human face.

After lunch the thoughts ebullite and after dinner they conflagrate and after a late supper they evaporate, but after breakfast they merely stagnate.

The early part of the day is for action, not words. And anyhow breakfast suggests nothing to me more eloquent than ham and eggs.

My theatrical career has brought me some recognition in its later years but it runs back to a time when both of those words were distasteful.

As a western boy I entered New York, shy and unfamiliar with the street cars.

I remember waiting for a car in dull apathy one early morning. Later, somehow, I noticed a lady also waiting. Later still as a gathering crowd waited with us, she stood upon my foot. She had some eggs in a basket. It was during the split skirt era. One of her limbs smiled through the slash in the skirt.

A Lonely Man—And Eggs

I was lonely. Also not up in the modern styles. I thought her action in standing on me was caused by a kindred loneliness and I pitied her. Also, from a chance glance, I thought she had only one leg.

My kindly and halting expression of sympathy for her misfortune was misunderstood. She at first handed me an egg and sarcastically suggested that I beat it, and then, in rising anger, borrowed my egg from me and hit me with it.

I hope they have no eggs at this Astor breakfast. I want to keep my mind from reminiscing, so that I can give forth some dignified and beautiful gems of thought which will make the other stars, producers and dramatists proud of me—making the mere guests and bankers realize that ours is a noble calling in spite of the censors, eggs, and The Shanghai Gesture.

Editorial "Angel"

From accounts the best "angel" for Broadway flops at present is an important member of the editorial staff of a New York tabloid.

So far he is reported to have been inveigled into the financing of two failures, losing on one \$6,500.

3 SHOWS QUIT

At least three attractions will leave Broadway at the end of the week. Two are failures, one a success.

"Glory Hallelujah," produced by Guthrie McClintic at the Broadhurst last week, will be withdrawn Saturday. Rated a depressing play, business dropped sharply after the premiere, with little chance of catching popular favor.

GLORY HALLELUJAH

Opened April 7. Dale ("American") didn't like it. Ditte Mantle ("News") and Gabriel ("Sun"). Others praised the acting of June Walker and general critical sense was that as a play, it just missed.

"Schweiger," presented at the Mansfield by an independent producing group, will stop at the end of its fourth week. It is a heavy drama from the German. Business was less than \$3,000 weekly.

SCHWEIGER

Opened March 23. Didn't get one good notice. Variety (Abe) predicted, "Cain will make room for this one soon."

"The Butter and Egg Man," produced at the Longacre by Crosby Gaige, ends its season after a run of 30 weeks. This comedy fooled

BUTTER AND EGG MAN

Opened Sept. 23. Winchell ("Graphic") said, "will fold up within a month," while other critics, although praising play highly, predicted it would not appeal to the general public. Mantle ("News"), Hammond ("Herald Tribune"), Osborn ("Eve. World"), and ("Vreeland") ("Telegram") predicted success. Variety (Ibee) said, "Should be profitable."

the Broadway crowd and rates among the comedy successes. It built to \$14,000 and more weekly, averaging \$11,000 to \$12,000.

ENGAGEMENTS

Mildred McLeod, Edna Hibbard, Frank Morgan, G. P. Huntley, Katharine Brook, Mrs. Jacques Martin, Shirley Gale, Georges Romane, Edwina Prue, Maude Sinclair, Will T. Hays, Ruth Raymond, Vivian Purcell, Arthur S. Ross, Bruce Huntley, Adrian Rosley, Harold Thomas and Daniel Wolf, cast for "Gentlemen Prefer Blondes."

Zelma O'Neill, Wintz's "Scandals," Los Angeles.

Harry Sweeney has withdrawn as understudy in "Allas the Deacon" to join Charles Bryant's Savoy Players, opening at the Savoy, Asbury Park, N. J., April 12.

Arthur Uttrey replaces John Hundley in "The Girl Friend."

Reproducing "Common Sense"

"Common Sense," a comedy by Herbert Hall Winslow, tested two seasons ago as a legit vehicle for Charles (Chick) Sales, is to be revived this spring by a new producing group calling themselves Rite-way Productions.

The company will be organized out of New York and is due for rehearsal in two weeks.

Shows in Rehearsal

(AND WHERE)

"The Dybbuk" (Shuberts) Johnson's.

"Kittie's Kisses" (Beady and Shuberts) Playhouse.

"Great Temptations" (Shuberts) Century Roof.

"Gentlemen Prefer Blondes" (Edgar Selwyn) Times Square.

"Sex" (C. W. Morganstern) Wallacks.

"Abraham Lincoln" (Swarthmore Chautauqua) Bryant Hall.

Picture Sales Agent at \$50,000 Yearly for Dramatists-Managers

Attorneys for the authors and managers after 10 days of labor completed the final revision of the Dramatists' Guild basic minimum contract, Sunday. The document was returned to the printers Monday and is to be formally adopted at a managers' meeting tomorrow (Thursday). Dudley Field Malone and Arthur Garfield Hays acted for the playwrights with Joseph P. Bickerton representing the managers.

The individual selected to dispose of the picture rights for plays is officially designated as the motion picture sales agent. All matters concerning the sales agent including his selection, will be decided by a two-thirds vote. That includes the matter of salary which has been left open.

It is expected 10 per cent of all picture sales will be deducted to pay the salary of the sales agent and the expenses of administering his office. The agent will probably receive \$50,000 a year. He may be summarily removed for cause on the vote of two-thirds of the members of both sides. Arbitration is agreed on as a recourse where the authors and managers fail to settle problems between them.

Duties of Sales Agent

The duties of the sales agent are clearly defined. He must sell to the highest bidder. All bids submitted to him from picture producers must be shown to manager or author. While the rights may be sold and the date of release is in dispute, the picture may be shown when the stock release starts. Pictures must be sold in total, not in part. In just an idea from a play

or its title cannot be sold alone, but the play in entirety.

Talk of a closed shop among the managers is regarded as just that. It has been intimated that the authors would refuse to become parties to such an arrangement. As a matter of fact no new managerial organization has been formed, although so stated in error from a managerial source.

The claim that the authors demanded an organization be formed but for the sole purpose of making terms with the playwrights is declared to be without basis. The new agreement or contract is between the Dramatists' Guild and the individual managers. It is true that the managers formed a committee which guaranteed the support of nearly all the managers and on that basis the authors agreed to remake the basic contract.

It is estimated that picture companies pay \$1,000,000 yearly for the screen rights to plays, some of which never reach Broadway presentation. The usual brokers' commission is 10 per cent, which would provide revenue of \$100,000 with which to pay the picture sales agent's salary and the administrative expenses.

When the picture sales agent assumes duties, all other agents and others who have selling picture rights will be eliminated. Play brokers have been making considerable money from the commissions on such sales, also some managers. The authors declare by centralizing the picture sales in one person's hands, the under cover manipulation between agents, managers and picture producers will be done away with.

"Climax" Revival At Mats for Test

Locke's "The Climax," originally produced here 18 years ago by Joseph Weber, will be revived for a series of special matinees at the Hudson, New York, by Samuel Wallach, beginning April 27. The matinees will be on Tuesdays and Thursdays, with Barton Churchill and other members of "Allas the Deacon" current at that house comprising the cast. Effingham Pinto is added in the role he created in the original production.

The matinee series will be in the nature of tryouts, with Wallach using this as a barometer of the popularity of the piece before recasting it for a road tour next season.

Corrigan's Coast School

Los Angeles, April 13.

Emmett Corrigan, stage and screen actor, has been appointed supervising director of the El Capitán, which Edward D. Smith will open May 3.

Besides supervising the production of all plays to be staged in this house, Corrigan will head a school to be known as the El Capitán Institute of Art. The school will teach the fundamental principles of acting as well as dancing and elocution.

Corrigan will have a number of well known stage players to act as instructors.

SHERMAN'S VEHICLE SWITCH

Lowell Sherman, who intends summering between vaude dates and pictures, returns to the management of A. H. Woods next season in "A Woman Disputed Among Men."

This marks a shift of vehicles for Sherman since he was originally slated for "The Cavalier of the Streets," by Michael Arlen, which has evidently been set back on the Woods' production schedule.

BURTON ALLEGES BREACH

David Burton, who staged "Close Harmony" for Phillip Goodman's production, has filed a summons in a \$5,000 suit against Goodman and the theatrical corporation bearing his name for moneys due on a breach of contract claim.

Ambrose V. McCall, 120 Broadway, states that he will serve the formal complaint later this week.

EQUITY'S FROLIC APRIL 25

The annual frolic of Equity will be staged at the Metropolitan, New York, Sunday, April 25.

FUTURE OPENINGS

"Bad Habits of 1926"

"Bad Habits of 1926," which Irving M. Strouse is producing as a revue with a cast of 22, will open April 27 in a Shubert house.

Eleanor Shaler, formerly of "Garrick Gaieties," will be one of the principals.

5th Ave. Repertoire

The Fifth Avenue Playhouse, which has been closed because of its non-equipment with a ceiling sprinkler system, will have that system installed this summer and reopen next fall.

It is tentatively planned to have a repertoire company installed next season and alternate with bills of revivals. The house, at a \$3.30 top, can gross over \$5,000 weekly and holds over 300 seats.

Collier Staging "Scandals" William Collier will stage "Black and White Scandals," a mixed musical which Jack Goldberg and Rube Bernstein are readying for a summer run in New York. The piece will open "cold" in New York on May 17.

Reading "Small Town Gal"

Clark Ross is assembling his cast for "A Small Town Gal," musical by George Stoddard and Carlos-Sanders.

It goes into rehearsal in two weeks and is destined for a New York summer run after two weeks on the road.

"Alias Madame"

Comedy drama to be produced by Leon Friedman during the spring. Friedman is general press representative for George White's "Scandals" and will continue in that capacity this season.

It is understood that A. L. Erlander will be interested in this attraction.

"Sex"

Comedy anent seagaling "night hawks" gets under way at Stamford, Conn., next Monday (April 19) with Mae West (vaudeville) starred. After two weeks out it comes to a New York house. C. W. Morganstern is producer.

Wiswell on Coast

Lou Wiswell, general manager for Henry W. Savage, left for Los Angeles, Cal., last week where he will spend a month's vacation.

Wiswell made the trip to join his wife, Zella Sears, playwright, who is scenarizing her former musical, "The Clinging Vine." Cecil B. De Mille will produce it with Leatrice Joy starred.

5 INTIMATE REVUES

The small, intimate and highbrow revue idea will have five New York representatives within the next month. The oldest, "The Grand Street Follies," opens shortly at the Neighborhood Playhouse, while "Garrick Gaieties" will begin its second edition at the Garrick about May 1. This is the third year for the "Grand Street Follies."

"Bunk of 1926," which flopped at the Heckscher, has been taken over by Marwaldean Productions, Inc., which recently produced "90 Horse Power," and will reopen at one of the Shubert houses. Another, "Bad Habits of 1926," is also listed for a Shubert house.

To keep the Greenwich Village open this summer, a revue called "Americana," by J. P. McEvoy, will be produced, with rehearsals to start shortly.

Mitzi Closing and Sailing

Mitzi will close in "Ballets" in Atlantic City May 7, sailing May 15.

Shows Slicing Salaries

A number of current Broadway attractions are resorting to salary slicing in order to keep their attractions above water.

The latest to resort to the "nut" shaving process are "The Great Gatsby" and "Rainbow Rose." Players of the former agreed to a 25 percent cut last week. The cast of the latter, a musical, are taking a 15 percent cut this week.

"Rose-Marie" in Chi at \$250

"Rose-Marie," coming back to the Auditorium theatre with the New York company, is advertising a main floor price of \$250 for its limited engagement.

During its first engagement it was drawing \$3.50 and \$4.40.

Starling's "Handful of Silver"

Los Angeles, April 13. "A Handful of Silver" is the new play by Lynn Starling which Michael Corper will produce at the Majestic here.

Last week, in looking for a house, the representative suggested that the theatre might finance the show, a proposition which was refused. Their plan that the show be held in a bazaar until the "Sugar" appears.

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 (204th week). Easter week brought much better business to Broadway, but weaker shows not materially benefited; few in the spring production crop have much chance; "Abie" only a month from completing fourth year, got nearly \$12,500.

"Alias the Deacon," Hudson (21st week). After dipping under \$10,000 this laugh show came back to better than \$11,000 again last week and should hold to paying trade for some time.

"A Night in Paris," Casino de Paris (Century Roof, 15th week). Business has been averaging between \$21,000 and \$22,000 with last week reported better; rates among musical successes.

"Artists and Models," Winter Garden (48rd week). Al Jolson's presence in revue responsible for jumping gross \$15,000 weekly; he will stick one more week; last week up to over \$28,000.

"Beau Gallant," Ritz (2d week). Opening night strong and together with holiday subscriptions, first week approximated \$8,500; figure considered fairly good but improvement questionable.

"Butter and Egg Man," Longacre (30th week). Final week. Laugh show about show business made good run and turned a neat profit; regarded having good chance on road next season; "Pomeroy's Pust" next week.

"By the Way," Central (16th week). Moved here from Galety Monday with new numbers and bits inserted; English revue not exceptional draw but claims to have made some money; last week revue bettered \$14,000.

"Cradle Snatchers," Music Box (32d week). Funniest of the season's laugh plays; has been with the non-musical leaders right along; and last week jumped to \$19,000; looks good all summer.

"Craig's Wife," Morosco (27th week). Will complete its season here; last week naturally improved over the lower level of Holy Week, with the gross around the \$10,000 mark.

"Cyrano de Bergerac," Hampden's (9th week). Got a break Easter week and will probably extend into next month; average takings moderately good.

"Dearest Enemy," Knickerbocker (31st week). Will have a season on Broadway to its credit; always a favorite at holiday time; not a real money maker but turns a consistent profit; operetta jumped \$3,000 last week, going to \$17,000.

"Glory Hallelujah," Broadhurst (2d week). Final week; morbid drama of Bowery down and outers went into a decline right after opening Tuesday last week; house may go dark.

"Great God Brown," Garrick (12th week). Matinee draw so good that three afternoons weekly are played; business beat \$8,000 last week; very good in moderate capacity house.

"Greenwich Village Follies," Shubert (17th week). Ought to run until late in May, possibly longer; business fairly good for revue of this kind though not placed among musical leaders; jumped to over \$24,000 last week.

"Hush Money," 49th Street (5th week). Looks cold; Easter week trade between \$4,000 and \$5,000 and may stop Saturday; no other attraction listed to follow, however.

"Is Zat So?" Chanh's 46th Street (6th week). Sponsors of hold-over comedy hit expectant of running into and through a second summer, with cut rates figuring now; \$11,000.

"Kongo," Biltmore (3d week). Second week's takings around \$8,000 mark, which figure is satisfactory for both house and show; management confident melodrama will land; advance sale indications favorable.

"Laff That Off," Wallack's (24th week). Show does not cost much to operate and house share taken care of itself as both are under same management; last week approximately \$8,500; ok. here.

"Love in a Mist," Sam H. Harris (11th week). Dropped to \$7,000 Holy Week, then came back to \$10,000 or a bit over last week; not a heavyweight but show claims a profit.

"Love in a Mist," Galety (1st week). New Blackmer and Tom Powers featured in new production offered by Charles L. Wagner; opened Monday; played Brooklyn last week and favorably received.

"Lulu Belle," Belasco (10th week). Still rushing to capacity all performances with indications for all summer and probably next season continuance; \$21,500 weekly.

"No, No, Nanette," Globe (31st week). Made biggest business

EASTER SENT UP GROSSES

(Continued from page 19)
nity through the death of Henry Miller. "East Lynne" stopped at the Provincetown last week.

Subway
Two next attractions playing the subway circuit are indicated successes: "Marlita," an operetta, got \$19,000 at the Majestic, Brooklyn, and "Love in a Mist" got \$11,800 at Verba's. Both figures are promising for shows minus a Broadway reputation on outlying stands. "The Grab Bag," playing a repeat at the Shubert, Newark, got about \$14,000; "Applesauce" at the Broad there approximated \$8,000; "Easy Come, Easy Go," \$11,000 at the Riviera and "Ladies of the Evening" a bit over \$10,000 at the Bronx Opera House.

Buyers For Two Revivals
The two revivals, "H. M. S. Pinafore" at the Century and "The Two Orphans" at the Cosmopolitan, both secured buys from the brokers last week, which brought the total attractions in the premium agencies to 12. The current list of buys includes "Lulu Belle" (Belasco); "Pinafore" (Century); "The Two Orphans" (Cosmopolitan); "The Last of Mrs. Cheyney" (Fulton); "No, No, Nanette" (Globe); "Tip-Toes" (Liberty); "The Cocoanuts" (Lyric); "The Shanghai Gesture" (Week); "Cradle Snatchers" (Music Box); "Sunny" (Amsterdam); "The Girl Friend" (Vanderbilt) and "Artists and Models" (Winter Garden).

In the cut rates \$2 shows were listed on Tuesday, including a number of the neighborhood houses and the experimental theatres. The shows offered at bargain prices were "The Great Gatsby" (Ambassador); "Repertoire" (American Laboratory); "Kongo" (Biltmore); "The Patsy" (Booth); "Glory Hallelujah" (Broadhurst); "Vanities" (Carroll); "By the Way" (Central); "The Jazz Singer" (Cort); "White Cargo" (Daly); "Square Crooks" (Elliot); "One of the Family" (Eltinge); "Rainbow Rose" (Forrest); "Puppy Love" (48th St.); "Hush Money" (49th St.); "Is Zat So?" (46th St.); "The Immortal Hour" (Grove St.); "The Chief Thing" (Guild); "Love 'Em and Leave 'Em" (Harris); "The Makropoulos Secret" (Hopkins); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "The Student Prince" (Jolson's); "Not Herbert" (Klaw); "The Butter and Egg Man" (Longacre); "The Croaking Chair" (Lyceum); "Schweiber" (Mansfield); "The Half-Caste" (National); "12 Miles Out" (Playhouse); "Beau Gallant" (Ritz); "Greenwich Village Follies" (Shubert); "Laff That Off" (Wallack's).

takings of about \$26,500 last week, about \$500 over normal goit.
"The Vagabond King," Casino (30th week). Holiday trade figured here distinctly; takings of \$32,000 claimed, and rating among the musical leaders maintained.
"The Wisdom Tooth," Little (9th week). Hitting between \$10,000 and \$11,000 weekly; that means capacity in this theatre.
"Tip Toes," Liberty (16th week). Got \$26,500 last week, which is capacity; pre-Easter slump not particularly felt by this musical, a sure summer entrant.
"Twelve Miles Out," Playhouse (22d week). Reported having gone up \$2,000 or so, which would approximate the gross at \$7,500; continuance much longer not definite.
"Two Orphans," Cosmopolitan (2d week). Real all-star cast giving fine performance of this sob classic; first week the approximate takings \$16,000; about a month here indicated, with show then playing principal stands for a week or two in each.
"Vanities," Earl Carroll (41st week). Carroll's revue still making money; business off before Easter, as natural; last week claimed to have bettered \$23,000.

"What Every Woman Knows," Bijou (1st week). Revival of Barrie's comedy opened Tuesday with Helen Hayes and Kenneth McKenna featured.
"Young Woodley," Belmont (24th week). Drama seems to have been excellently spotted and will run out the season without question; playing nine performances weekly at between \$9,000 and \$10,000; virtually sells out.
Outside Times Sq.—Little Theatres
"Bride of the Lamb" rated outstanding among the new productions offered off Broadway, and may be moved uptown within the next two weeks; "Cherry Pie," revue, opens Wednesday at Cherry Lane; "The Makropoulos Secret," Charles Hopkins; "Juno and the Paycock," Mayfair; "Ballet Moderne" opened this week at Princess; "The Dybbuk" and lyric dramas, Neighborhood; "White Cargo" returned at Daly's; "The Belles" revived at Bayes (Yiddish Art Theatre closed season last Saturday); "East Lynne" closed at Provincetown.

INSIDE STUFF

ON LEGIT

Two weeks ago a little theatrical war was started in Minneapolis between the Palace and the "Journal," rated the leading daily of that city. It started when the McCall-Bridge players offering musical comedy tabloid, announced that Benate Gross, who just joined the company, had been the star of "Irene" throughout its run at the Vanderbilt, New York. Carlton Miles, dramatic editor of the "Journal," called the management in his "Spotlight" column, pointing out that Edith Day, formerly of Minneapolis, created "Irene." Sunday of last week the Palace ran a page adv in the "Tribune," again claiming Miss Gross played the role of "Irene" in New York. The following day the "Journal" threw out the Palace advs, explaining the management was inaccurate in his advertising matter. The house stated the "Journal" was peeved at the extra copy given the "Tribune," adding that display was given to all papers through the season.

Miss Gross is credited with first saying she played "Irene," adding later it was for only part of the Broadway run. In a telegram to New York last week she stated the Palace management had gummed things up by announcing she originated "Irene." As a matter of fact Miss Gross was in the chorus of "Irene" in New York. She was engaged as understudy for the role of "Jane" and played it briefly after "Irene" went to the road. Because of the understudy duties Miss Gross was paid \$115 weekly while in "Irene" and was alluded to as the highest salaried chorister in New York. Miss Day left "Irene" in the midst of its run, being followed by Adele Rowland, who was succeeded by Patti Harrold.

During the rumpus in Minneapolis, Bobby Gore, the dance director for the McCall-Bridges company, suddenly walked out to join Jimmy Hodges in Florida. Miss Gross took over his duties. The McCall-Bridges tab company has attracted attention in Minneapolis. They took over the Palace, located out of the way and run down. Business improved so much that they have taken the house for five years. The tab policy has been grossing \$5,500 to \$7,000 weekly.

One of the most touchingly sentimental scenes in many years occurred with the revival of "Pinafore" at the Century Tuesday night. Fay Templeton was singing the Buttercup part. At the end of the first act she walked over to a stage box and presented a bouquet of white flowers to a little old lady of 82, Mrs. Thomas Whiffen. In 1879 Mrs. Whiffen, then Blanche Galton, sang Buttercup for the first time in this country at the old Standard theatre, and the man who was later to become her husband played the Admiral.

Mrs. Whiffen was introduced after Miss Templeton had bent down to kiss her. The audience arose with no cuing to pay their respects to Mrs. Whiffen, now the oldest actress on the stage. She is currently appearing in the all-star cast of "The Two Orphans" at the Cosmopolitan. Its proximity to the Century made it possible for her to attend a portion of the "Pinafore" revival.

Lee Wilson Dodd is the champ tough luck playwright of this country. The enforced closing of "The Stranger in the House" is one more item in the jinx which has pursued him recently.

When the late Henry Miller produced "The Changelings" in New York several seasons ago, the newspapers of the city were publishing combined editions because of the newspaper strike, and "The Changelings" received no reviews, but managed to survive and eventually worked itself into a hit. This season he wrote "The Unseen." Its director, Robert Milton, broke his leg at one of the early rehearsals, thus necessitating a postponement.

Now, with "The Stranger in the House" withdrawn, at least for the current season, after playing but one out of town week.

An advertisement requesting two good seats for the Raquel Meller opening at the Empire tonight (Wednesday) appeared in the "World" Monday morning, signed by a Mrs. R. R. Rust, 260 West 78th street. Mrs. Rust stated that she would pay "any price within reason."

Saturday night, the first balcony and second balcony still had large blocks of seats unsold at the high prices, scaling down from \$25, and because of that, the insertion of the ad seemed peculiar. There is a Mrs. Robert R. Rust at the address given in the advertisements.

The advance sale up to last Thursday approximated \$30,000 for all performances, although S. Jay Kaufman, handling the publicity for Goetz, claimed \$47,000 advance to a Variety man.

"No, No, Nanette," which had been steadily slipping at the Globe since Washington's Birthday, staged a comeback last week, with a gross of \$21,000. That was \$7,000 more than the takings during Holy Week. The show went into its third year Monday. Sunday completed 104 weeks for the original company, current here and which opened in Detroit. Most of the time has been played out of town. H. H. Frazee running "Nanette" in Chicago a year before bringing it to Broadway. The show is now in its 31st week and is expected to run through May. The number of companies on tour are expected to hold down the length of the New York engagement.

A woman customer, apparently dissatisfied with the performance at the Guild theatre last Friday night, caused consternation in the house and on the stage when she arose from her seat and voiced a protest. Previously she had kept quiet, but in the middle of an act she got up and hollered: "Mr. Morris (McKay Morris), do you object if I demand my money back?" So saying, she stalked out in high dudgeon, while the rest of the audience remained and kept quiet.

The woman was allowed to leave the house quietly.

The Frank Tinney home at Baldwin, L. I., which at one time formed the residential part of the famous Fox estate and was remodeled by the Tinneys in a \$10,000 expenditure, has been sold. Mrs. Tinney is said to have engineered the deal to a handsome profit, and it is understood that the Baldwin property will be turned into a realty development.

The recent withdrawal of a "name" if not a star from one of the "weak sisters" of the recent Broadway production crop puzzled some but is giving those in the know on the inside stuff many a chuckle. The producer reported as having "shot" his available money on the out of town break-ins had his choice of closing after the opening week or accepting the "protege" of a big merchant to interest the latter's financial support which has kept the show going since.

Concurrent with the announcement of the winner of the Pulitzer prize for the best play of the season, the Theatre Club will award a gold medal to the author of the American play which pleased its members best. Indications are that "Craig's Wife" authored by George Kelly will get the prize.

The Theatre Club is a non-professional women's organization with a membership of close to 600.

The advertisements on "Kongo" used in the agencies are the most novel of the season. This play, which has its locale in the African jungles, is heralded with placards covered with various furs, leopard skin being used as the background on some. Over these furs are small replicas of the voodoo gods, cut in wood, while the letters spelling the attraction's name are raised and placed over the fur.

Jane Wheatley was put in the cast of "Bride of the Lamb" this week in order to get comedy from some of the rural gossip dialog. The play itself is of the scabber order and its producer, O'Neill, MacGowan and Jones and Robert Milton, Inc., wanted some fun in certain spots.

'CLOSE QUARTERS,' \$18,000 IN CHI EASTER WEEK FOR ALL STARS

Figure Last Year's Showing Cost Charlot \$15,000 on 3 Weeks—\$65,000 Total Gross—Houdini, \$10,000 and Sticks—"Prince" Leaves After 59 Weeks—Town Stirred Over "Gentlemen Prefer Blondes"

Chicago, April 13. While there isn't any "hurrah" to the present pace of theatregoing, there's no excuse for complaints after viewing the strength of the calendar.

Easter week served as poor momentum and what chance there was for the slow-moving attractions to pick up after the Lenten lull was spoiled by weather conditions. "Louie the 14th" held its pace at the Illinois, and "Charlotte's Revue" finished its three weeks stay at the Selwyn to full capacity. "Charlotte's" had an uphill fight because of the depths into which it went on last year's performance which couldn't have been believed only by having witnessed it. The guess that the three weeks would bring this revue about \$65,000 total gross wasn't bad. Sharp figures reckon cost this year's business about \$15,000. However, "Charlotte's Revue" is at last established in Chicago, and it could easily have stayed.

"Close Quarters" came in for a strong \$18,000 week. This is a fine start, but it is figured this clientele will only hold for this gross for about three weeks. In "Gay Paree" the Shuberts probably see a chance to nurse the attraction into a late spring and early summer sticker. Sweeping advertisements were used last week, pulling strong on the strings of the out-of-town visitor who comes to Chicago for a "spicy" show.

Outside of the above mentioned attractions, there wasn't much activity to the town's general legit trade last week. "Castles in the Air" is holding at moderate business, but considerable distance from the \$20,000 mark, where it belongs to pull any real profit.

Five premieres occupy the attention of the critics this week. This proves how hard the booking offices are striving to get various houses fixed for the summer, if not to keep 'em open at the present period of the season. After one week's darkness, the Harris showed "The Duchess of Elba," which was scorching by critics elsewhere. It is too soon after last night's premiere to ascertain just what the women censors from Chief Collins' office will have to suggest. Irene Bordoni took up the three weeks' time at the Selwyn with "Naughty Cinderella."

Chicago is already talking about "Gentlemen Prefer Blondes," much after the fashion the town first talked about "The Green Hat." Record book sales are causing the chatter. "Blondes" comes into the Selwyn May 2. "Betty Dear," at the La Salle, "The Last Warning" at the Central, and the Moscow Art at the Great Northern are the other openings this week.

Today the town is having a fierce primary election. Sales suffered all over town last night because of the election heat. It's an old time election scrap with the whole family electrifying. The baseball season also opens today, and here again is a theatre opposition. What interests the theatre at present, however, is figuring just what houses will be fortunate enough to have attractions this summer when the town will be jammed to the border line with conventions. Let it be an advance guess at this writing to say Chicago is going to turn out some record summer gross trade for those houses that do have attractions. The activities of the Chamber of Commerce indicate these things and unliking into the arrangements not fully reported to the public as yet makes the guess safe at present.

Estimates for Last Week
"Naughty Cinderella" (Selwyn, 1st week). In for three weeks, to be followed by "Gentlemen Prefer Blondes." Opened big Sunday, following up with sellout special party last night. "Charlotte's Revue" practically capacity last four performances, holding final gross to around \$23,000.

"Betty Dear" (La Salle, 1st week). Drew customary Sunday night opening gross mark, but holds no advance sale and must count on merit to stir 'em up. "My Girl" went all to pieces as far as business was checked.

"The Last Warning" (Central, 1st week). Another try with a piece already seen in town; sort of stock idea now prevailing at this house, with \$3,000 to \$4,000 weekly grosses satisfactory.

"Duchess of Elba" (Harris, 1st week). Advance tip that piece was "naughty" stirred up some interest for last night's opening; will be considered a "season's surprise" if reaching real money.

"Moscow Art Theatre" (Great Northern, 1st week). Limited two weeks' engagement, with campaign hurried into society realms. "Student Prince" left town with 59 weeks of honors and records; little effect noted in the final week's figures over the previous week.

"Castles in the Air" (Olympic, 21st week). Figures at present in the \$22,000 (high) class money, but has returned a goodly portion of the big investment made by the owners; stop clause mentioned as low enough so that it never will be touched, making it possible piece will be kept it until latter part of June.

"Louie the 14th" (Illinois, 6th week). Balcony trade much better, with solid orchestra pull on 80 performances makes it possible that for the last five weeks average gross has been over \$32,000; far ahead of everything in town for demand.

"Sports of Kings" (Playhouse, 4th week). Far from real money, but looks as if \$6,000 is satisfying everybody concerned.

"Pigs" (Court, 21st week). All thoughts of moving out in four or five weeks laid aside; many strong \$9,000 gross weeks left, and figure profitable at this stage of run.

Houdini (Princess, 6th week). Never misses a bet for newspaper publicity. Engagement extended and, with special ticket idea heavily engineered, average weekly gross of \$10,000 isn't hard to tab.

"Pair of Fools" (Studebaker, 4th week). Just misses "catching on," with present gait moderate; holds to \$12,000 pace, with track clear to stick, now that stop clause has been waived.

"Gay Paree" (Apollo, 9th week). Thunderous special rate newspaper advertising used, indicating piece will be nursed into the late spring because of scarcity of shows; week-end pull showed some extra spurge; gross daily hit \$23,000.

"Close Quarters" (Blackstone, 2d week). Opened to about \$2,300 and, with big midweek matinee, initial gross around \$18,000; looks as if this figure will hold for three weeks more; getting splendid motor trade.

"The Fall of Eve" (Adelphi, 2d and final week). Stock idea gradually growing out of its infancy, getting "set" right, with prospects of business growing stronger than the present \$7,000 average.

TREASURER'S OLD TIMERS

The Treasurers' Club will hold an Old Timers' night at the Hotel Astor this Saturday. The occasion will celebrate the granting of life membership to nine treasurers who have been members for the past 25 years, as provided in the by-laws. There will be a reception at 11:30 in the East ballroom and a banquet at midnight.

BUT ONE MUSICAL IN BOSTON—DID \$23,000

Last Week Very Good for Legits—"Dove" Started Well at \$17,000

Boston, April 13. As expected, after the Lenten season, there was a pick-up in the business of the legitimate houses. The best was "Aloma of the South Seas," at the Wilbur, and "Captain Jinks" (musical), at the Shubert. Both did better by \$1,000 than the week before.

"The Dove" got away to a good start at the Tremont, doing better than \$17,000, better by a big margin than any of the other non-musicals in town.

But one opening this week, "Easy Come, Easy Go," at the Park, after the house had had "Rain" for several weeks. It is the final week of "Aloma," with "A Kiss in a Taxi" for next week.

Last Week's Estimates
"Aloma of the South Seas," Wilbur (final week). Close to \$13,000.
"The Judge's Husband," Plymouth (9th week). About the same, around \$12,000.

"Easy Come, Easy Go," Park (1st week). Final week "Rain" did about \$11,000.

"Captain Jinks," Shubert (4th week). Continues only musical in town, and getting all that sort of business. Better than \$23,000.

"Seventh Heaven," Hollis (4th week). Although getting away to bad start picked up strength and last week did \$12,000.

"Abie's Irish Rose," Castle Square (28th week). Still going along evenly, with \$10,000 last week.

Good Showing by Stocks; \$7,000 and \$6,000

Minneapolis, April 13. Prosperity returned to the local rialto last week. Perhaps it wasn't due so much to the passing of Lent as that the theatres gave the public what it evidently wants.

Although the photoplay preceded the play in town by a week and was panned by critics and public alike, the spoken drama, "Dancing Mothers," gave the Bainbridge Players (stock) a big week at the Shubert. This is contrary to Manager "Buzz" Bainbridge's usual experience with plays that follow their screen versions and might have been due in part to his extensive advertising campaign for the attraction. About \$7,000.

The McCall-Bridge Players (tab) at the Palace, featuring Bessie Gross, did a land office business with "Irene." Over \$6,000.

With "Speed Girls of 1926" (Mutual Wheel), the Gayety prospered. Nearly \$6,000; added attractions in the shape of boxing and wrestling nights helped as usual.

The Metropolitan was dark, but Walker Whiteside began a two weeks' engagement Sunday night. He is offering "Mr. Wu" the first week and his new play, "The Arabian," the second.

Wash. Stock \$8,800 with Ex. Mat.; 'Gorilla' \$10,000

Washington, April 13. Back for the third time in exactly one year, "The Gorilla" had an excellent week at the Belasco.

The advent of the National stock company, which Steve Cochran, treasurer of the house, is sponsoring, found business so big that it was necessary to ring in an extra matinee on Friday.

Estimates for Last Week
"The Gorilla"—Belasco. Healthy week at \$10,000.

"The Alarm Clock"—National. First week for stock and at \$1 top did \$8,800 in nine performances.

This Week
"Blossom Time," Polls; "The Kiss in a Taxi," Belasco; "Three Live Ghosts," National (stock).

TRYING 'WALKERS' ON COAST

The revised edition of "The Balcony Walkers" listed on Henry W. Savage's production schedule for next season will be given a stock trial this summer in Los Angeles.

Lou Wiswell left last week for the coast.

COLLEGE SHOW'S \$35,000 HIGH IN PHILLY

'Green Hat' Big at \$16,000
—'Merry Merry' Jumps \$2,200 in 3d Week

Philadelphia, April 13. Easter week wasn't the come-back it used to be this year. That isn't to say that business was poor, but rather that Holy Week trade was so brisk this spring that the old familiar increase after Easter Sunday wasn't possible.

In some cases, to be quite truthful, business was not as good. There was much interest in the return of "No, No, Nanette" to the Garrick where it played 27 weeks last spring and summer, and left with its draw apparently almost undiminished. Although last week was nothing like capacity, "Nanette" clicked nicely. There was a healthy advance, and that still goes, with the result that seats have been put on sale two weeks ahead. There were plenty of seats to be had Tuesday and Wednesday evenings, but the Monday opening was big, and the management reported better than \$4,000 for the combined Saturday figures. With not quite \$21,000 on the week. If the show can hold to between \$16,000 and \$20,000 the success of its return visit is assured as it can probably realize a profit on a little more than \$12,000. The most pessimistic estimate gives the show only four weeks, the most wildly optimistic say it can ride through the summer, helped by the Sequel.

The dramatic leader last week without question was "The Green Hat" at the Lyric, although the attendance was spotty to say the least. The matinees were big, and the Arlen play cashed in so big there is talk of keeping it here indefinitely instead of the allotted four weeks. It is understood that the Boston booking is not hard and fast.

The Mask and Wig Club's show, "A Sale and a Sailor," had a few odd seats out Saturday, the only real hump being Wednesday matinee which was surprisingly light for this University of Pennsylvania show. Even at that, with a \$3.85 top the mask and wiggers grossed pretty close to \$35,000 and should come within a couple of thousand of that figure in this, its second and last week.

The previous leader, "Princess Flavia," failed to stage any kind of a recovery in Easter Week at the Shubert, and the decision, made the week before to cut short its stay, looked wise.

As was expected, and predicted here "Blossom Time" brought back for a third visit, this time to the Walnut, was badly sunk and will go out after two weeks, probably closing for good and all. Two operettas was too much for this city. "The Show-Off" staged again at the Broad, but is still a long, long way from its place on its engagement at the Garrick in the winter.

Another show that continued to gain was "Merry Merry" which got \$12,400 at the Chestnut Street Opera House. Joe Laurie, Jr., in his new comedy, "A Great Little Guy," was well liked up at the Adelphi and got great notices, but business was way off.

This week was a light one in openings, with only "Queen High," the musical comedy try-out, at the Chestnut, to keep the critics on their toes. This show claims to have no further bookings and will stay as long as profitable, but "Gay Paree" is scheduled at the house for early May. The answer to this puzzle is a change in house.

And this is likely to be announced at any time if the show gets over as confidently expected with its cast of favorites.

Four houses switch attractions next Monday. The newcomers will be "Easy Virtue" with Jane Cowl at the Broad (for three weeks), Ben-Hur (film) at the Forrest, for as long as it can stay, "The Virgin," a last-minute booking for the Walnut,

Find Blame for "Kiss" \$7,000 Below Capacity

Baltimore, April 13. Both of Baltimore's regular legit theatres were open for business last week, but trade was not exceptionally brisk. The Auditorium had all the best of it with "The Kiss in a Taxi"; but with all that, it failed to come up to expectations. The result throws a new light on the ailing provincial theatre.

Here was a show that pleased the audiences, both critical and lay. It was presented with the New York cast; it wasn't a try-out, and it was put over with all the gusto and finesse of a smooth-running Broadway attraction. While business was far to good, the house ran \$7,000 or \$8,000 below capacity. The answer is simple. During a protracted period, dominated by try-outs and phoney Broadway-east road-shows, the general public has lost the legit playing habit. And a six-day engagement will not divert them from the movies back to the legit that they have long since come to regard with distrust. Legit can come back, but it must run an unbroken string of "Kiss in a Taxi's" and pocket a discouraging loss before provincials regain the playing habit.

Ford's was handed another try-out, with the usual result. "The Duchess of Elba" was reported by the first-string critics on Monday night as just in the making and not very well made at that. Hence another one of those profit-and-loss weeks that have made the provincial theatre what it is today. Reported under \$2,000 for the week.

The end of the season is in sight, and the theatres struggle toward the goal rather limely. It hasn't been a good season. Two theatres survived the movie onslaught.

This Week
Auditorium, dark; Vagabond, "Two Times Two Equals Five"; Guild, "Charles Street Follies" (spring edition); Ford's, "Kid Boots."

Brice Show Rehearsals

The report that Fannie Brice was going to play vaudeville prior to assuming her new stage contract with David Belasco was spiced by the Belasco offices when rehearsal call was issued for her show.

The new Brice piece will be called "Fanny" and the initial rehearsal will be held April 26.

and no longer than two weeks, and "Countess Maritza," also just decided upon, coming into the Shubert for an indefinite period.

After that there are no set bookings. Not a one. "Gay Paree" is mentioned, not dated, and "The Poor Nut" has been rumored for the Broad. May and June will have more conventions than have ever come to Philadelphia in the same length of time, and they will extend right into the Sequel-Centennial, and so all summer. The managers are, therefore, announcing "open houses," but the rub comes in the matter of plays. They haven't got the bookings.

Estimates for Last Week
"Show-Off" (Broad, 3d week). Return engagement has been only fairly successful; last week gained slightly with about \$9,000 quoted. Jane Cowl next week.

Mask and Wig (Forrest, 2d week). Usual success for this amateur U. of P. show; about \$35,000. "Ben-Hur" Monday.

"No, No, Nanette" (Garrick, 2d week). With \$4,000 Saturday, this long-stayer of last year grossed just short of \$21,000 in its first week of return.

"Queen High" (Chestnut, 1st week). Only new show this week, and may move to another house if it looks good; "Merry Merry" up to \$12,400 last week, gain of \$2,200 in three weeks.

"Blossom Time" (Walnut, 2d week). Operetta's third visit here not very successful and limited to fortnight, with "The Virgin" coming in.

"The Green Hat" (Lyric, 2d week). Easily dramatic leader last week with better than \$16,000; may stay longer than four weeks; matinees very big, but evenings uneven.

"Great Little Guy" (Adelphi, 2d week). New show well liked by press and public; should pick up; only about \$5,000 last week.

"Princess Flavia" (Shubert, 5th week). Final week for this operetta, which didn't click strongly here; little over \$20,000 last week.

MOST BRILLIANT OF THE YOUNGER ACTRESSES

MARGUERITE

RISSE

RETURNS TO HER HOME, 595 WEST END AVE., NEW YORK CITY



PLAYS ON BROADWAY

LOVE IN A MIST

Charles L. Wagner presents a new comedy by Amelle Rivers and Gilbert Emery, starring Madge Kennedy and featuring Sidney Blackmer and Tom Powers, staged by Mr. Emery, opened at the Gaiety April 11, 1926.

Diana Wynne.....Madge Kennedy
Gregory Farnham.....Sidney Blackmer
Count Vercelli.....Tom Powers
Renee Rose.....Frieda Innescent
Anna Moore.....Alice John
Katie.....Mary Marble
Celia.....Jack Willard

Perfect spring comedy. Distinguished and apt cast. Looks like a hit.

Without much advance trumpeting, Charles L. Wagner, the concert impresario, has attained that goal of storied triumph, a Broadway success. Wagner has been shooting at the mark for seasons. He has shot faithfully, courageously and never without a sane chance. Now it seems he has scored.

He has achieved two successes in one. For about as long as his name has been identified prominently with the play end of amusements, he has stuck to Sidney Blackmer as a "bet." Finally he has proven, after considerable wandering and experimentation, that he was right; anyway, that he is right now, if he wasn't in the first place.

It's mostly in the casting of young Mr. Blackmer that the happy solution has come. Here this personable youth plays a light comedian and American leading man, straight, legitimate, and "without a make-up." This is for Blackmer, undoubtedly, and in that field he can keep running and score many goals.

After attempts to make of Blackmer a whining illegitimate boy, (that wasn't Wagner's), a poetic Italian idiot, a cave-man crook, and what-not, someone has found the logarithm of Blackmer at last, placed him to do what he can do, extremely well, and has "made" him.

Blackmer—the most interesting (theatrically) of the several notables in the cast, because he has been starred, because there has been so much argument as to his personality and talent—does not carry a star's burden in "Love in a Mist," though he earns his featuring. From the start, he is a stage metamorphosis as against his previous characters. He is just a square-shooting young fellow, not lavendered or perfumed or made synthetically tough or of isolated type.

And as the British say, "He has it." A couple of more roles in this vein for Blackmer, and Wagner can honestly star his protégé as a preferred risk. The man who picked Will Rogers as a concert wizard isn't such a slim picker after all.

Miss Kennedy, charming, dressed with smart taste, and endowed with all the gentle tricks of her famous bag-in-trade, breezed through a lively role and kept the play a delight, even in the moments when the authors fell to repetition that was almost anaesthetic.

Tom Powers, in a casting reversal almost as extreme as Blackmer's, hit a low comedy Italian character for a knockout. Powers, always a graceful actor of proven versatility and calibre, has essayed many more important parts, but none any better theatre. His entrance, heavily built up for him, is "in high," and he seldom lets it down, though he, too, spasmodically suffers from lines the authors liked so well that they used them again and again.

Alice John, but a few short seasons back a romantic leading woman, is a maiden-aunt tonight, the midway stepping stone to that last bugaboo of the actress, the mother-part. Miss John still looks youthful under her premature white wig, and her face is still pretty, almost as pretty as her charming and enviable manners.

And there is Frieda Innescent. Frieda, though still British in her intonations, in her technique and in her personality, struts like a vibrant Juno through this drawing-room comedy of life in Virginia, never suggesting that she is a long way from home. This reviewer once wrote glowingly of Miss Innescent, in an English wartime play, perhaps her first New York part. He predicted for her a high degree of fame on this side. He has no reason yet to recant or renege, although it is a long time coming.

Here is a strangely gifted and lovely woman, yet hard to fit with a role which in a play layout can be made important, outstanding. She should play Ibsen. She has a genius for pathos, for repression, for climax without apparent effort. And her vigorous, bristling feminine youth should be an asset of powerful value in some writer's idealizing of human types. In comparatively static parts, she throbs and registers, as she does here, in the "second business" of holding up cross love letters.

The blacked-up maid reveals what has become of Mary Marble. She is playing her here. A terrible thing, that assignment, done by a parlor-writer who isn't even a native, exaggerated, grotesque, sometimes ghastly in its ineptness, that small

part smears on this play like a gob of mud on a doll's house. The blackface opposite is even worse, and played worse by Jack Willard, but is, thank heaven, almost negligible. One scene between the two, ringing up the third act, was brutal. But there is so much that is fine in the play, that these lapses may be forgiven, even though they should be either banished or healed. The story is of the farce order, with a touch of drama now and then, having to do with the innocently-meant mischief of a kissable young liar who engages herself to every man that falls in love with her because she's sorry for them.

The complications are fast and thick, though mostly by way of dialogue. There is little of the door-slam treatment, and here and there a subterfuge that is utterly new and gleamingly amusing occurs. The first act, after a slow start of planting, sprouts and whizzes. The second runs on in kind until it suddenly swings to a dramatic climax which in spots is splendid and at all times holds. The third act, after the forsaken niggerisms, has one strong dramatic switch after it seems "all is over," and then abruptly, but not unpleasantly, rights itself for the happy blow-off. The piece is clean though sophisticated. It has a swear-word or two that might be left out or diluted at matinees as perilous and unnecessary. It has romance and laughs, atmosphere and heart-interest. It should click, and, despite the lateness of arrival, should hold up for a reasonable run. Only unseasonable hot weather can kill it sooner. *Left.*

H. M. S. PINAFORE

Gilbert and Sullivan operetta in two acts. Revived by the Shuberts at the Century, April 6, with a cast of 200. Setting by Rolfe Wayne. Staged by Milton Aborn and orchestra under the direction of Max Hirschfeld.

Sir Joseph Porter.....K.C.B. John E. Hazard
Captain Corcoran.....Marion Green
Ralph Rackstraw.....Tom Burke
Dick Deadeye.....William Danforth
Bill Bobsy.....Charles E. Gallagher
Josephine.....Marguerite Namara
Neddy.....Neddy D'Amell
Little Buttercup.....Fay Templeton
Brass band, drum corps, sailors, marines, sisters, cousins and aunts

A great big revival, big scenically, in numbers and all around impressiveness, yet with a cast far from perfect.

There are many sour moments which should have been glorious. It proves once more that a Gilbert and Sullivan piece needs intelligence in casting more than it needs names—and that the best of music and

lyrics can be whipped when they're not handled.

The fine points of the revival are very fine indeed.

First of all—Fay Templeton, William Danforth and Marion Green. Then the magnificent setting of a ship, fixed on a swinging stage section that the boarding of the "Pinafore" by the Admiral of the Navy may be given a side view. On this ship there are two tall masts, about 60 feet up, rigged with sails, cross-arms, rope ladders and everything else. Then the chorus is enormous. In addition to the sailors who lounge over the decks, climb the ropes, etc., there is a drum corps and a brass band used to augment certain songs.

The usual procession of the Admiral's sisters, cousins and aunts was nice, but the way some of the music was split up made it sound weak.

The entire chorus must number at least 150, while the minor principals are all included in this lineup and insofar as the money is concerned, the Shuberts have spared nothing to make it a real show. A portal curtain, depicting the battle of Trafalgar, is shown during the overture and before the second act—a touch which introduces the atmosphere before the show starts. But it is after things begin that some of the principals fail to register.

First, Jack Hazard, although an excellent comedian who speaks his lines succinctly and with good effect, fails utterly in his singing, a deplorable fact inasmuch as the Admiral is apportioned some great stuff. Tom Burke, the Ralph Rackstraw, sings excellently but is off on the acting end. It is just as important in these works that the actors should be able to speak lines as to sing. And Marguerite Namara is not the Josephine type, even though her singing is nice at times. A younger prima donna and a smaller one is needed, but won't be put in because the understanding is that the Shuberts are using up her contract in this manner.

But Fay Templeton was great—and maybe that first night audience didn't welcome her! They even cheered to express the force of an ovation which lasted a minute or more, while Miss Templeton was somewhat overcome at the size of her welcome. Her excellent contralto grabbed onto every note of the Buttercup role and gave it richness, while her speaking lines were handled like they should be handled.

And William Danforth—who is so expert in this sort of work that he almost defies criticism! Sunk in the Dick Deadeye role when he would have made a great Admiral, Danforth clowning when there was nothing else to do and got a laugh with every move. His fine, basso voice woke 'em up when at last

(Continued on page 44)

although excellent, have too little relation to the plot to warrant the attention given them. *Wintermute.*

OVER HERE

Atlantic City, April 12. Samuel Wallach presents a new comedy by Albert Cowley and William Blatt. Staged by Percy M. Long; settings designed by E. Dodd Ackerman.

William Blatt.....William Blatt
Pat Monte.....Pat Monte
Mr. Sanda.....Samuel Colt
Robinson.....Robinson
John Pendergast.....George Burdier
Mrs. Pendergast.....Carrie Thatcher
Major Bertram.....A. J. Herbert
Marion Pendergast.....Viola Francine
Marie.....Gladya Vrazin
Dearborn.....Edwin Redding
Sergeant Stone.....Charles T. Lewis
Helen.....Henrietta Adams

As implied by the title, "Over Here," a new comedy on the aftermath of the war, deals with the adventures, both grave and gay, of several young veterans of the great war upon their return to the United States. Although peace has been declared, they find that there is still much of excitement and even of danger "over here," but such excitement and such danger that at times provoked peals of laughter from the audience. "Over Here" has possibilities, that if properly brought out, will turn this recent production into a rather fair comedy.

The cast is merely a mediocre one, with Eric Dressler showing to the best advantage. The comedy touches were taken care of rather well by Percival Kilbride. Although not a musical show, "Over Here" includes several well sung songs rendered by the Lyric Quartet, Jack Bruns, Al Lorraine, James Keith and Pat Monte. "Over Here" goes to Baltimore next week prior to a New York engagement. *Vince.*

QUEEN HIGH

Providence, R. I., April 10.

Musical comedy adapted by Laurence Schwab and E. G. DeSylva from the play "A Pair of Sixes," by Edward Peple. Music by Lewis E. Gensler. Lyrics by R. G. DeSylva. Settings by Billy Fogarty and book directed by Edgar MacGregor. Musical numbers staged by Sammy Lee. Presented by Laurence Schwab.

T. Boggs Johns.....Charles Ruggles
George Nettleton.....Frank McIntyre
Richard Johns.....Clarence Nordstrom
Jimmy.....Edwin Michael
Jerry Vanderholt.....John Rutherford
Folly Nettleton.....Ann Milburn
Mrs. Nellie Nettleton.....Helen Carrington
Florence Cole.....Luella Gear
Coddies.....Galle Beverly
Mabel.....Helen Lyne
Patricia.....Joan Carter-Waddell
Kitty.....Rose Doner

Smart, sophisticated, and fairly smooth characterize this deft and funny musical presentation of the well-known comedy, "A Pair of Sixes." Freshness of humor and convincing interpretations by Charles Ruggles, Luella Gear, Frank McIntyre and others, should make this a fair buy for New York.

Due, probably, to its ancestry, the plot is actually interesting and well-defined. The story carries the music on its shoulders, if anything, instead of the usual snappy tunes serving as a necessary crutch for a feeble, wobbly book. Nevertheless, "Cross Your Heart," and, possibly, "Everything Will Happen for the Best," will probably find their way

quickly into the phonographs. The piece is outstanding for its dancing. Two tooth-some danseuses, Joan Carter-Waddell and Rose Doner, and a limber youth, by name of Edwin Michaels, contribute legwork that rocked the old Providence Opera House to the sub-cellar. Michaels, especially, received the best individual applause of the evening. Galle Beverly, as Coddies, the sniping simple-minded servant girl in Nettleton's home, is in a class by herself. Approximately six feet of lanky suppleness, surmounted by a shock of wild blonde hair, she dances with complete abandon and sincerity that woke a cold Providence audience. The ladies of the chorus seem exceptionally well-trained and lively, although they are rather deficient in a uniformity of pulchritude.

Frank McIntyre, with his fat paunch, and Charles Ruggles, without his mustache and looking very trim and smart, carried off the masculine leads with ease. McIntyre's part is not one to endear him to the onlooker; consequently Charles Ruggles bears the brunt of the applause, and earns it, too. Luella Gear took the lead among the women with contemptuous facility. Among the shortcomings of "Queen High" the fact that her part is woefully lacking in opportunities for her is the most tragic of all. And no one seems to realize the fact more than she. Ann Milburn is the diminutive prima donna. She has a talent for song and dance, is eager and naive, but next to the older woman, Luella Gear is a little more than an agreeable nonentity.

Musically the piece is mediocre. The tunes are ingenious but have little appeal of a popular sort. "Cross Your Heart" serves as a motif, and along with "Everything Will Happen for the Best" sounded good enough as a two-act specialty between the acts, played by Edgar Fairchild and Ralph Ralinger, to warrant belief in its potential popularity.

The opening set, the office of the Eureka Novelty Company, is very effectively done by Willy Fogarty. The high comedy note occurs toward the end of this act; the hand of poker played by the two business partners, Charles Ruggles and Frank McIntyre, to see which shall serve as butler to the other for a year is a well-managed and well-acted piece of business.

The second and third acts take place in the sitting room of George Nettleton's home, where T. Boggs Johns, the other partner, is now working as butler. Under the terms of the contract made between the partners, Johns (Ruggles) is bound to serve his master for a year, with deductions of \$100 from his share of the profits of their firm, now managed exclusively by Nettleton, for every offense he commits in his capacity as household servant. This situation, of course, is ideal for comedy gags, especially when Coddies, the parlor maid, falls in love with the new butler. Ruggles makes the most of this fat part.

The drawbacks of the show are: generally inadequate music, and a slight slackening down in the action of the second scene. The features that will probably sell the play to New York are: an excellent cast, good book, smart lines, unusual dancing, and plenty of snappy humor. *Wintermute.*

PLAYS OUT OF TOWN

THE LITTLE SPITFIRE

Providence, April 11.

A comedy in three acts by Myron C. Fagan. First performance on any stage at the Modern theatre by the Modern Stock Company.

Marty Gorman.....Billy Lynn
Gertrude Gorman.....Frances Williams
Gypsy.....Winifred St. Claire
Frank Gorman.....Joseph Morar
Peter Ralston.....Edmund Abhey
Mrs. Ralston.....Edna Earl Andrew
Patricia Longworth.....Elsaine Temple
Stanley Markham.....Walter Scott Weeks
Butler.....Jay Ray
Bell Boy.....George Spelvin

The time-worn theme of the poor girl who marries into a prominent wealthy family has received a new twist at the hands of Myron C. Fagan, and all the show needs is a peppy little actress for the title role and judicious pruning among the profuse verbiage of the play to enable it to slip onto Broadway and take unto itself a high place among the boxoffice successes.

Gypsy is a hot-tempered chorine, a little red-head possessed of Irish blood and Irish wit, who falls for Jimmie Ralston, whose father runs the United Cigar Stores, and drags with her all her relatives and habits of speech when Jimmie takes her home to his Ma and Pa. The resulting conflict between the frozen-faced society matron and the young show-girl brings to light an amazing collection of fireworks in slang, especially when Patricia Longworth, debutante and a former admirer of Jimmie, enters the scheme of things with intent to disrupt the happy union between Jimmie and Gypsy. The play abounds in sharp, crackling humor that kept the servile stock company audience in constant laughter during the long three hours of playing time.

The comedy background, wherein is drawn the story of the chorus girl's love-marriage, is furnished by Marty and Gertrude Gorman, brother and sister-in-law, respectively, of the "Little Spitfire." Marty is a loud-mouthed, wise-cracking, but entirely likeable store-manager for the United Cigar Stores people,

proud of his position as director of the destinies of Store No. so-and-so, and full of ambitious and extravagant plans for his future career in the company controlled by his new brother-in-law's family. Gertrude, his wife, is a fit helpmate for him with a tongue as sharp as his own, she is continually panning him and throwing cold water on his far-fetched schemes. The portrayal of their average, middle class, Bronx flat existence has been done with delicious care and realism, and is one of the outstanding bits of the play.

The first act is laid in a room in the Commodore hotel, New York, where Jimmie and Gypsy are staying temporarily after their marriage.

The second act includes two scenes. The first takes place in the living room of the Ralston home on Long Island, where Gypsy, Jimmie, his parents, and Frank Gorman are living in more or less strained manner. The second scene is Markham's, the script's villain, room at Canoe Place Inn. The third act, in the Gorman's flat in the Bronx, is a flash of middle class home life that is a gem in itself. Against this background, the plot solves its own snarls, and brings Jimmie once more into Gypsy's arms.

With an actress of sufficient personality and drawing power in the lead, there is no reason why the play should not draw exceedingly well, despite the hokum, when it arrives in New York. Embedded among the knots in the tawdry plot is a great deal of excellent characterization, and a great deal of skilful portrayal of common American people. The contrast between the exceedingly upish Ralstons and the lowly Gormans has a certain broad effectiveness, of course. It would be interesting to read a play by Myron Fagan about the Gorman family alone, nevertheless, for to judge by the present opus, he is certainly capable of doing a good job of it.

"The Little Spitfire" can stand a lot of pruning, both to reduce the running time and to balance the play. The denouement is slow, too much time being spent in picturing the Gorman family squalls, which,

PLAYERS IN THE LEGITIMATE

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LEADING MAN
Majestic Players
MAJESTIC, WAUKEGAN, ILL.

EDNA COVEY

With Leon Errol in
"LOUIE THE 14TH"
ILLINOIS, CHICAGO

BERNARD GRANVILLE

COMEDIAN
"CASTLES IN THE AIR" CO.
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HARRY G. KEENAN

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La Salle, Chicago
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WITH

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JOHN BYAM

"MY GIRL"
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LEON ERROL

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B'WAY'S MAMMOTH WEEK

LUBITSCH GIVEN \$150,000 PER FILM—HIGHEST YET

Warners Have Director for 5 Years—Other Offers of No Avail

Los Angeles, April 13. Ernst Lubitsch, whose contract with Warner Brothers expires Dec. 31, 1927, will start on another contract for that concern to run five years.

Lubitsch has received offers from various picture producers for around \$100,000 a picture, besides a percentage of the profits. Those concerns figured that Lubitsch could leave the Warners. It is said several had attorneys advise the director that he could do so.

However, Lubitsch had his contract passed upon by a well known corporation lawyer, who informed him that it was ironclad and could not be broken.

It is said that Harry Warner, now in New York, prior to leaving here had several conferences with Lubitsch. As a result of these talks an agreement was made whereby Lubitsch in the future will make three pictures a year on a flat salary and percentage with a guarantee given him by Warners that he receives a minimum of \$150,000 per picture. This is the highest price that has been guaranteed any director for picture making in the industry.

KATZ-BLANK DEAL STILL HANGING FIRE

Both Leave L. A. Without Consummation—Katz Stresses Quality of F. P. Films

Los Angeles, April 13. Sam Katz brought A. H. Blank out here with him in his (Katz's) effort to negotiate for the Blank theatres in Davenport, Des Moines, and Rock Island. But when Adolph Zukor, Barney Balaban, R. A. Rowland, Katz and Blank left for New York today, the deal had not been consummated.

Katz' proposition to Blank was that he sell a 50 percent interest in his houses to Publix Theatres Corp., with Blank continuing as operating head of the houses but permitting Publix to have booking control. F. P. already owns half of his Omaha house.

In Los Angeles, Sam Katz spent most of his time going over production details at Famous Players', stressing the importance of high class product for the F-P houses, which might, according to Katz, be forced to go elsewhere to get their pictures.

Warner Bros. Tie Up J. Barrymore for Years

Los Angeles, April 13. John Barrymore will be with United Artists to make two pictures, and then return to the Warner Brothers under a long term contract. Barrymore has one picture to complete for the Warners, "The Tavern Knight." About July 1 he will begin work for U. A. He contemplates using about one year making these two pictures, and is to receive \$100,000 per picture, besides 50 per cent of the profits.

Warners figure they have made a good deal with Barrymore. It is said the Warners have a contract with Barrymore for five years with an option of renewal for a similar period.

Shooting Wife on Full Pay Displeased Boss

Los Angeles, April 13. A news weekly cameraman in Los Angeles, well known is having marital troubles. Recently his boss gave him an assignment to go to one of the picture studios and take some star stuff. At the hour fixed for the appointment the stars were ready and waiting and so was the press agent but the cameraman failed to materialize. The boss was called on the telephone and apprised of the fact.

"Hold the stars a little longer," he told the press agent, "I'll find out what's the trouble."

The boss telephoned to the cameraman's home and the wife answered.

"Is so and so there?" asked the boss.

"Yes," said the wife, "he's sitting across the room from me now, has a pistol in his hand and he says he's going to shoot me if I leave the house."

There followed a burst of tears. "Put him on the phone," said the boss. After a minute or two the cameraman answered over the wire.

"What's the big idea?" demanded his boss. "Oh, nothing," the other came back surlily.

"Well, you get out to that studio and make those pictures," the boss yelled all 'hot' up like. "And get this—in the day time you shoot films. If you want to shoot your wife do it at night on your own time." And he hung up the phone with a bang.

West Coast's Federal Trade Hearing April 26

Los Angeles, April 13. Following hearings in San Francisco, the Federal Trade Commission will hold session here April 26 in their case against West Coast Theatres, Inc. The theatre chain is charged with unfair methods of competition, the complaint being filed in Washington a year ago and instigated, it is said, by the Pathe film people.

According to Frank S. Hutton, attorney for A. L. and Michael Gore, officials of West Coast, the theatre string has nothing to fear from the investigation. Whenever an independent house has been added, it has been at the request of the former owner and not through coercion by West Coast, he says.

Dave Rector, head of the Independent Theatre Owners of Southern California, declared that his organization would aid the government in prosecution of the case.

Buchowetzki Directing Emil Janning's First

Los Angeles, April 13. Dimitri Buchowetzki will direct Emil Jannings in his first American picture this fall, according to B. P. Schulberg, who will produce the film for Famous Players-Lasky.

The picture, "The Thief of Dreams," based on Richard Connell's "A Friend of Napoleon," will be started about Oct. 15.

NON-LOANABLE CONTRACT

Los Angeles, April 13. Renee Adoree has been placed under a five-year contract by Metro-Goldwyn-Mayer.

There is a clause in the agreement that she is not to be loaned to any other producing company at any time.

COMING EAST

Los Angeles, April 13. S. L. Rothafel and Herbert Lubin left for New York today on the same train which carried Adolph Zukor and his party.

Rothafel and Lubin have been here on business connected with the Roxy theatre in New York.

'KIKI' SETS TOP AT CAPITOL; \$74,241

Norma Talmadge Held Previous High at \$72,075—New Record Without Aid of Official Holiday—Lloyd Beats Rialto's Previous Figure by \$6,000 for \$48,190—"Sea Beast" at Strand, \$41,750

12 THEATRES, \$326,000

Last week was tremendous from a business standpoint in the motion picture houses. Two records were created on Broadway and all the houses did a big afternoon business during the middle of the week. The result was that the total grosses on the street went to better than \$326,000.

At the Capitol a new record for business was hung up by Norma Talmadge in "Kiki," which clocked to the tune of \$74,241, the picture, of course, holding over for the current week. The best previous week this year was \$68,000. Last year Miss Talmadge likewise created the house record here with \$73,075 in "Graustark," but that was with Labor Day and holiday prices. The present high mark was without the aid of a holiday.

The second sensation was Harold Lloyd in "For Heaven's Sake" at the Rialto, where \$48,190 was hung up for the first week of the latest comedy. Heretofore \$42,000 has been top at this house. The current figure bettered the first week "The Freshman" had at the Colony.

The third holdover attraction on the street was "The Sea Beast," at the Strand, where \$41,750 was the figure.

Right down the line it was the story of big figures, and the only fall down was at the Rivoli, where "The Blind Goddess" drew \$23,500, which is somewhat below the average business the house has been doing since the first of the year.

Warner's rejoined the ranks of the grind houses last week with "The Night Call" and Rin Tin Tin making personal appearances, which pulled business and \$20,515.

The pictures in for runs were

(Continued on page 37)

Theatre Age Limit, 12

Washington, April 13. The President of Bolivia, by a public decree issued in February of this year, has barred all children of 12 years or under from attending the motion picture theatres of that country, according to a report to the State Department.

The ban is lifted on holidays but only to such performances as the police authorize.

The decree is prefaced by the statement that the action is taken to safeguard the morals and welfare of the children.

Goldstein's Market Stock

Springfield, Mass., April 13. G. B. Theatres Corp., formed by the merger of the Goldstein Brothers' Theatre Interests, will put on the market \$1,500,000 stock. The company has theatres in Utica, N. Y., Springfield, Holyoke, Palmer, Ware, Westfield and Pittsfield, Mass. It constitutes one of the few remaining so-called "independent" circuits in New England. The combined assets are valued at more than \$3,250,000.

Roach With M.-G.?

Los Angeles, April 13. Hal Roach, who quits Pathe shortly, may tie up with Metro-Goldwyn for his comedy releases of one and two reels.

Louis B. Mayer denies any knowledge of such an arrangement while Roach won't talk. But it is very likely.

"Names," Presentations and Percentages Come Up Again

Ever recurring in picture exhibition circles and especially this season, to go through the summer for next season as well, is the constant question of the relative worth of a "name" as against a presentation. Into this mingles the matter of playing an attraction on a percentage with or without a guarantee.

It's understood that the sharpest conflict of opinion over this is in one of the largest picture house organizations, Publix Theatres. That has two leaders, Sam Katz and Harold B. Franklin. Mr. Katz is a thorough theatre operator, recognized as such with his stage showmanship unknown in the east. He but lately arrived in New York from Chicago. Mr. Franklin is a thorough showman as well as an expert theatre operator. Franklin is well known in the east. He has gained a showmanly experience, dating back many years, from all branches of the show business as it relates to the picture or variety field.

Katz is said to be set against names or percentages, alleging presentations can and must be made to stand up.

Franklin is said to be in favor of names and percentages as the quickest and in the end the cheapest way to hold up grosses.

General Opinion Behind Franklin

A general opinion among showmen seems to coincide with the Franklin idea. Showmen say that with a name you know what you have got; with a presentation you must find out, and that a different presentation weekly leaves the theatre in the dark as to results until after the engagement starts.

Most of the showmen around Broadway point to the matter of Mike Shea's new Buffalo theatre (pictures) in Buffalo, as having had a fair presentation test. It is booked for presentations by Publix and is on that circuit. Another instance is given as the Publix's new Metropolitan, Boston, also pictures with presentations. In Boston the Metropolitan is opposed by Loew's State. Showmen claim Shea's Buffalo situation is a much better illustration since Shea has his own picture house opposition there in Shea's Hippodrome.

Shea's Buffalo can do a gross of between \$43,000 and \$44,000 weekly. Playing presentations without a "name" the best the Buffalo has been able to average is from \$31,000 to \$32,000 a week. That leaves a hole of around \$12,000 weekly for the gross and it seems certain there is no continuous series of presentations that can fill it in.

All Exhibitors' Interest

This is most pertinent to all picture exhibitors, perhaps more so to the smaller towns. While the Publix scheme of presentation strikes larger cities as no novelty in stage production, they might be a different proposition in the smaller cities, accustomed only to traveling tabloids that are at best but second class turkeys operated cheaply with no production.

These elaborately staged presentations coming into town and looking like miniature "Follies" on the well mounted theatre stage should do business for a while. The smaller town exhibitor will have to protect himself against that kind of opposition. It will commence to work early next season, particularly the Publix presentations as they run off the Publix circuit of big cities and houses. They are built to adaptability for condensation in size, people and salary to fit almost any picture theatre.

One other and about the only other advantage of the presentation as seen by the showmen is that it is capable of having its production cost split up among many theatres, playing these on a route and collecting the pro rata share along with the salary payroll.

Publicity and Billing

A "name" playing on percentage or an adjustable salary according to the capacity can also play anywhere, without the doubt, and needing only advance publicity with billing. Advance publicity and billing hardly are of first aid to a presentation before opening. That's like the title of an unknown play on a theatre's stage.

Babe Ruth as a "Name"

Mike Shea is a vaudeville showman of an experience going back 35 years. He has had plenty of time to decide which is the best for his box offices, and he still says "names"—always.

An illustration for those who think the presentation scheme will finally work out is baseball. Is there a better known amusement in America than baseball? "Baseball" was thought enough. But "baseball" didn't help the American League. And what saved the American League? Not only that, but brought baseball back all over the country? Babe Ruth! And Babe Ruth was and is a "name."

McVICKER'S AS 'FREAK'? NICER FOR DRIVERS

Chicago, April 13.

Paul Ash's departure from McVicker's to the new Oriental theatre is leaving the Balaban-Katz organization up in the air trying to figure a way to hold the crowds.

The understanding here is that it has been almost definitely decided to turn McVicker's into a straight 50 cent "grind" house with freak pictures and freak stage productions, along the Hammerstein old policy. A stage band is also contemplated.

Rowland Appoints Levee Executive Mgr. for 1st Nat'l

Los Angeles, April 13. Mike C. Levee has been appointed general executive manager of First National by Richard A. Rowland, general manager. Levee will administer all the executive and business affairs for First National, taking immediate charge while John McCormick will continue as general production manager, and Cliff Butler continues as controller.

This is another evidence of the shakeup which will go through First National in order to weed out certain spots.

Los Angeles, April 13.

Tom Mix has ordered a clubroom for chauffeurs over the garage at the Mix mansion in Beverly hills.

Mix is having the quarters built so that the wheel directors won't have to wander about while their bosses are in the Mix home.

Fox's 101

Los Angeles, April 13. The 23rd annual Fox convention opened yesterday at the Hotel Ambassador with 150 present. Fox, Winfield Sheehan and Jimmy Granger were present.

Fox announced that the output this year would consist of 49 features and 52 comedies.

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FOREIGN RESENTMENT IS HOT AGAINST U. S. FILMS

Herman Wobber, After Six Months, Abroad, Tells About Europe's Development

San Francisco, April 13. Herman Wobber, director of distribution on the Pacific Coast for Famous Players, is back after six months in Europe for his company. He was tendered a welcome home banquet by a coterie of film men in Tait's Cafe. The affair was in charge of a committee including Louis Greenfield, Charles Thall, Charles Newman and others.

Wobber, who also is a director for Famous Players, made a comprehensive study of distributing conditions abroad during his absence. In speaking of these he said:

"Europe is now on the threshold of theatre development through which the United States has been passing for seven or eight years. They were held back by war conditions and subsequently by financial stringencies. Their problems are variable from ours.

"In France the theatre has serious all the year round competition from the sidewalk cafe, and the theatre must always take into consideration the problem of providing food and drink. It is a more social institution.

"There is great opposition to American-made films all over Europe, an opposition which reflects in a sense the general resentment against this nation. They resent the greater production which gives them 75 per cent. of their motion pictures from America. Foreign stars under contract in the United States have done much to stimulate that distribution."

EASTMAN'S EARNINGS

Rochester, N. Y., April 13. Earnings of the Eastman Kodak Company last year after all deductions were \$18,467,113.93, according to the annual report released by J. L. Gorham, assistant treasurer of the company, prior to the annual meeting of the company Thursday at Jersey City.

Earnings in 1925 exceeded those in 1924 by \$1,265,298.79. Last year \$1,751,731.92 was added to the surplus, while in 1924 the addition to the surplus was \$564,473.14. Earnings last year were the third largest in the history of the company.

4 Gag Men—1 Film

Los Angeles, April 13. Buster Keaton's first United Artists picture will be "The General," a Civil War story. Keaton expects to leave for Tennessee soon to find locations.

Paul Gerard Smith, Albert Boasberg, Clyde Bruckman and Charles Smith are Keaton's gag men for the picture.

Devereaux Jennings and Bert Haines will grind, while Fred Gaborie is in charge of the technical and art staff.

Parker Productions' 2,000-Seater

Los Angeles, April 13. Donald Parker and J. J. Kenney of Donald Parker Productions, Inc., Hollywood picture company, have signed a 21-year lease on a site at 48th and Western, where they will erect a 2,000-seat picture house.

Ontario Legislature Asked About Roxy's Radio Visit

Toronto, April 13.

Pertinent questions were asked on the floor of the Ontario Legislature at Toronto regarding the purposes and expenses of the 3 weeks' visit to Ontario last fall of S. L. Rothafel of New York and his Capital Theatre broadcasting company under the auspices of the Ontario government, the information being forthcoming that the stunt cost the province around \$23,000, of which \$16,000 was spent within the province of Ontario and \$7,000 in the United States.

The feature was conducted to advertise the province of Ontario through the ether and announcement was also made that material had been secured for 10 scenic reels which were being sold. "Roxy and His Gang" conducted three radio concerts during the Ontario tour, the party being under the direction of G. E. Patton, director of the Ontario government film studio at Trenton, Ontario, with the assistance of G. W. Brownrigg of Toronto, who was paid \$1,231 for expenses, and others.

It developed during the investigation that Romanelli's Orchestra from the Tivoli theatre, Toronto, subsidiary unit Famous Players-Canadian, had been used during the tour, but a bill for \$1,375 which had been charged to the Ontario government for the orchestra had not been paid.

Quite a number of large items were included in the expenditures, according to announcements in the Legislature. The King Edward Hotel, Toronto, was paid \$1,995 for accommodations alone for the party and S. N. Baruch was paid \$2,485 for the rental of a portable broadcasting outfit. L. C. Williams, a moving picture cameraman, was paid \$1,950 for the three weeks, and the American Telephone and Telegraph Company collected \$2,625. The Canadian National Railways was paid \$10,452 for transportation and the Bell Telephone Company had a bill of \$1,358. There were various other smaller amounts.

The incident closed after the production of the expense accounts by the government officials.

Carewe Remaking "Pals"

Los Angeles, April 13.

Edwin Carewe is making "Pals First," for First National. He made the picture eight years ago for Metro with Harold Lockwood and Rubye de Remer co-starred. Now he is making the same story with a number of new twists, using Lloyd Hughes, Delores del Rio and George Cooper as featured players. Others in the cast include Dot Farley, Alex Francis, Edward Earle.

Louise Glaum Must Sue Ince Estate Again

Louise Glaum must start her suit all over again in which she claims \$405,000 on contracts and loans due her from the late Thomas H. Ince, partner with J. Parker Read in the (Glaum film productions. The actress is suing the estate of Ince, naming Ellen Priscilla Ince and Ingie Carpenter, executors, co-defendants. Carpenter was served in New York, the latter successfully moving to have the service set aside on the ground the Ince Corp. had no assets in New York State.

JOJO-JENSEN 3,500 SEATER

Former Announces New House For Portland, Ore.—Preparing Plans

Portland, Ore., April 13. Announcement of the building of a 3,500-seat house here was made by Sam Jojo, wealthy New York resident, who stated he has closed with C. S. Jensen, who recently disposed of his holdings to the North American Theatres, Inc., for a 99-year lease on the property. Jensen owns a complete city block, located directly opposite the new Broadway, and is well-situated for a theatre.

Although Jensen has denied that he has leased the site to Jojo, it is known that Lee Thomas, local architect, has been instructed to prepare plans for the theatre.

Louis Cohen, Paramount's real estate shark, was here recently, looking over the situation, which might have a bearing on the matter.

FOX DRAWS STAFF FROM ALL OVER THE WORLD

Los Angeles, April 13.

More than 150 sales and district managers from all over the world arrived here recently on a special train from the east, to attend the 23d annual convention of Fox Film executives, held this week at the Ambassador hotel.

They were officially greeted at the depot by Boyle Workman, president of the City Council, and other city officials, besides all of the other Fox players, including Tom Mix.

Besides business sessions each day, the delegates were entertained by the studio people. They spent Monday watching pictures being made with a beefsteak dinner in the evening. Tuesday, a business session after which they had a banquet at the Ambassador hotel.

Among those who were entertained here by General Manager W. R. Sheehan, General Superintendent Sol Wurtzel and General Studio Manager Ben Jackson, were James R. Grainger and Clayton P. Sheehan, general foreign managers; Stanley Crick, of Sydney, Australia; J. Auerberg, of Berlin; L. Green, of Amsterdam, Holland; F. Anderson, Stockholm, Sweden; G. Forman, of Manila; A. P. O'Laughlin, of Toronto; William Gearing, of Montreal; Harry Buxbaum, of New York; C. W. Eckhart, of Chicago; H. Campbell, of Boston; George Fuller, of Washington; Ira Cohen, of Cincinnati; Lou Reamy, of Dallas; Trueman Tally and Fred Quinby.

Mother Allowed Child in Suit by Grandparents

Los Angeles, April 13.

Mr. and Mrs. Francis V. Hall, grandparents of Muriel Frances Dana, child screen actress, were denied a petition for a writ of habeas corpus in juvenile court here. The motion was aimed at Mrs. Lois Dana Gibson, mother of the child, in whose custody she will remain.

The grandfather now faces a \$150,000 damage suit, filed by his daughter, when he is said to have attempted entry into Mrs. Dana's home to get the girl. Previous to that, the mother took her from a private school, where the grandparents had sent her, violating a contract between Hall and Mrs. Dana, whereby the mother was to leave the child alone and collect half of her youngster's screen earnings.

JAVA PRODUCING

Washington, April 13.

Java is to have a motion picture producing company. The sponsors expect to receive financial backing from the Government, states Trade Commissioner Van Wickel, Batavia, in a report to the Department of Commerce.

The main purpose of the new undertaking is to make educational films of Java and East Asia for distribution principally in the United States. The company, however, does not intend to confine its activities solely to this class of production, as it is planned to also produce dramatic and comedy pictures.

Fadman Sued by Seal

Edwin Miles Fadman, former president and general manager of the Red Seal Pictures Corp., is being sued in two separate Supreme Court actions by the film company for \$3,377.89 and \$3,186.54 respectively. The Red Seal Co., now headed by Max Fleischer, the cartoonist-creator of Koko, the Clown, alleges that Fadman drew the \$3,377 in excess of his just allowance on a 50-50 percentage arrangement for the releasing of a certain "hair cartoon."

The \$3,186 claim arises from an alleged illegal diversion from the company's proceeds.

MANHEIMER AFTER COMISH

John Manheimer has taken judgment by default for \$3,500 against the Coolidge Theatre Corp., 169th street and Broadway, New York, for services rendered in subleasing the property.

He was to get \$7,000 for his services, and admits receipt of half the amount, suing for the remaining \$3,500.

BERLIN PICTURES

By C. HOOPER TRASK

Berlin, April 2.

"GEHEIMNISSE EINER SEELE"

This is unquestionably one of the most interesting films that UFA has produced this season. Sam Goldwyn had the idea over a year ago of producing a picture under the supervision of Freud, the famous originator of psychoanalysis. He did not succeed in securing Freud's co-operation, but now UFA has obtained it.

The present story is founded on an actual case which was cured by a psychoanalytic doctor. Personal point is that if this film is brought out in the right fashion in America, that is to say with effective publicity and a clever lecturer, it should be able to do a limited number of special engagements to good returns. At the Gloria Palace, Berlin, it was well received by both public and press.

The scenario revolves around a typical example of so-called knife neurosis. A husband hears a cry for help from next-door just as he is shaving the back of his wife's boyish bob. He starts and cuts her slightly. It later on turns out that a murder has really been committed next door and with a knife. The husband then begins to have an aversion to knives of all sorts. Finally it gets so bad that he finds himself, quite against his will, taking up a sword to cut his wife's throat. In desperation he wanders the streets and at last gets into the hands of a psychoanalyst who ultimately cures him by making it clear to him that suppressed jealousy was at the back of the whole affair.

A commonplace and even melodramatic story as told in this fashion, but the way it has been produced must be seen to be appreciated. The absolute naturalness of the direction of G. W. Pabst is extraordinary. This young director has undoubtedly a splendid future before him. Especially brilliant as opposition to the rest of the film were the stylized dream scenes, finely photographed by Guido Seiber.

One of the largest elements in the success of the film is the performance of Werner Krauss as the husband. Absolutely without make-up he gave a masterly piece of film acting which this reviewer believes has never been surpassed by an actor of any country.

"DIE BRÜDER SCHELLENBERG"

("The Schellenberg Brothers") This film has made a stir here because it is taken from a novel by Bernhard Kellermann, which had a big sale. Had that not been the case it would probably not have been noticed and would surely not have come out at the big UFA Palace am Zoo. The film would therefore have little chance of winning a real American success.

The scenario concerns two brothers who are absolutely contrasted in character, one the idealist, the other the materialist. The latter through half-swindling business deals wins his way to importance in the financial world. The former gives up a splendid position to start a colony for unemployed workers. The materialist takes a naive little girl as his mistress, only to throw her over for the daughter of a famous millionaire whom he has ruined. His wife is not able to stand him and is unfaithful to him. Finding this out he murders her and goes insane. At the end he turns up at the colony for the unemployed where his former mistress has found refuge and consolation in the love of a former sweetheart. The idealistic brother then has the materialist sent off to an asylum. In other words, just a lot of melodramatic junk which doesn't mean anything.

A pity that the director, Karl Grune, wasted so much time on the picture, for he really did a splendid job in spite of everything. Particularly notable were scenes of a factory fire and a financial battle on the stock exchange. The film was well enough acted by Conrad Veidt, who played both brothers.

"DER GEIGER VON FLORENZ"

("The Fiddler of Florence")

An example of how impossible it is for the Germans to try to imitate an American program picture. This is just a silly lot of watery nonsense about a girl who runs away from home because she is jealous of her stepmother. She arrives in Italy where she disguises herself as a boy. A young artist falls in love with her without knowing it. The father appears, discloses that the boy is a girl, and the children live happily ever after. In Germany, where they brew good beer, they do not also brew good lemonade.

The film is really only worthy of notice because Elisabeth Bergner, Germany's most popular actress, plays the title role. Here is a case of a great artist who seems to be quite out of pace in the film. On the stage, by skillful use of her voice, she gives a delicate and fragile impression. But in a picture, owing to her hard profile, her charm is al-

most entirely gone. It's too bad that America can't get some of the savor of this extraordinary act through the medium of pictures.

Under the title of "The Nights of a Beautiful Woman," Charley Chaplin's "A Woman of Paris" has had a successful premiere at the Capitol, Berlin. The criticisms were very enthusiastic and recognized the influence which the picture has had since its production. Some of them, however, regretted that it had not been released here earlier. It can, of course, never duplicate the success of Chaplin's "Gold Rush," which has been nothing short of sensational.

60-Day 2d Run Rights In Film Board Decision

Minneapolis, April 13.

A ruling of the Minneapolis film arbitration board takes away from Finkelstein & Ruben a big advantage that their suburban theatres here have had over competing suburban houses. It stipulates that if any concern having first run rights to a picture is allowed to play it in a suburban theatre within the 60-days' protection period given to the first run, the picture then shall be available to all suburban theatres.

W. A. Steffes, proprietor of the Logan, a residential section theatre, brought the matter before the board in a complaint against all exchanges. He charged that F. & R., who have the first run rights to most of the pictures here, have played the pictures at their suburban houses within a few weeks after the downtown first run, but that the same pictures have not been made available to the independent suburban theatres until after 60 days.

STORYLESS NORMA

U. A. Has Turned Down 20 Scripts For Miss Talmadge

Los Angeles, April 13.

Considerable difficulty is being experienced in getting a story for Norma Talmadge's first United Artists' picture.

The Joe Schenck organization has had adaptations of 15 or 20 stories made, but none have been able to pass muster for production. Among the stories turned down were "The Woman," "Romance" and a story by Bennie Zeldman based on the life of Gaby Deslys.

As soon as Miss Talmadge and Hans Kraly, scenario writer gone east at her request, have decided upon a story, the latter will return here and ready the script for production. This, it is expected, will not be later than June 1, and Sidney Franklin will direct the chosen story.

Jazz Band Opposish

The Harlem opera house on 135th street, playing straight pictures, is installing a jazz band in the pit, similar to the versatile band at Loew's 7th Avenue on 124th street. Phil Fabello's band at the Loew house has been perking up the trade, with the H. O. H. nearby simulating the same jazz idea.

HOUSE PETERS' NEXT FILM

House Peters, mentioned as a possible general manager for Universal City, will not have the post and leaves the Universal firm, his contract having expired.

He will play the lead in "The Trail of '98" for Metro, which Clarence Brown will direct. Following that Peters is expected to produce independently.

FLADER SUCCEEDS BRECKER

Leo Brecker is out as the theatre division manager of Universal. Fred Flader has succeeded Brecker having charge of all the U. picture houses.

MAKING HUGO'S ABROAD

Los Angeles, April 13.

Universal will fall into line with the reciprocity policy of other producers by making Victor Hugo's "The Man Who Laughs" in France this summer.

Fox Buys McGrath Story

Fox has bought the Harold McGrath story, "You Can't Always Tell," for films.

It appeared recently in a magazine.

FORUM
THEATRE BEAUTIFUL
LOS ANGELES

3rd WEEK
SAMUEL GOLDWIN
Presents
the
HENRY KING
Production of
"STELLA DALLAS"
Also
TED HENKEL
and Orchestra

PATHE FIELD FORCES CUT

Hammons to Do 30 2-Reelers for Educational

A wholesale slaughter in the field forces of the Pathe organization is reported as having taken place. The entire field exploitation force has been let out, and it is reported that a number of the salesmen have also been laid off, this latter rumor having been current before.

In one report it was stated that Hal Roach had signed with the organization for another year. But it was also stated that the actual contract had not been closed. Roach is supposed to be lining up with the Metro-Goldwyn-Mayer combination for 1937-38, and that organization is reliably reported as going out for short subjects. The Hearst International News Weekly is also to be lined up with that organization as soon as the current contract with Universal is ended.

The Christies signed last week with Earl Hammons for a series of 30 pictures to be delivered to Educational for release during the coming year. There are to be 10 Christie Comedies, eight Bobby Vernons, six Billy Dooleys and six Jimmie Adams comedies. All are to be two-reelers. Educational held a two-day sales convention at the McAlpin on Monday and Tuesday this week for the exchanges in the eastern territory. Tomorrow (Wednesday) another meeting will start in Chicago, and the third meeting is scheduled for Denver next week, with the final one in Los Angeles.

F. B. O. Losing Two

Los Angeles, April 13. Two producers, Harry Garson and Emory Johnson, are withdrawing from the F. B. O. ranks. Garson is stopping the "Lefty" film pictures because F. B. O. is making a series of five-reelers with George O'Hara, who formerly has done two-reelers. Johnson's reasons for quitting are not given. He has made many exploitation specials for them in the past.

I. R. FRANKLYN'S SERIAL

I. R. Franklyn, former short story writer and author of "Memoirs of a Stage Doorman," is putting the stories into pictures and will release them through Red Seal next fall in 13 two-reel installments, one every four weeks. Production begins this week at the Claremont studios in the Bronx. Hazelle Harmon an actress more or less unknown to the film business, will be starred, with Bernard Gorcey and Roland Flanders in support. As pictures, the series will bear the general title of "Carrie of the Chorus."

F. B. O. OUT OF "RED"

Los Angeles, April 13. Film Booking Office are reported to be on the healthy side of the ledger. For about two years they were running along at a loss of \$15,000 a week, with the overhead being \$100,000 weekly on an intake of \$35,000. During the past year the organization got off the "red" with average weekly business being from \$150,000 to \$165,000, against \$100,000 as overhead.

MACK SWAIN'S FLU

Los Angeles, April 13. Mack Swain, picture actor, is seriously ill in his Hollywood home with intestinal influenza. Swain had been cast for a character role in Valentino's "The Son of the Sheik," but on account of his illness a "double" is being used in "long" shots. Expectations are that Swain will be back within two or three weeks.

CANTOR STARTS NEXT MONTH

Los Angeles, April 13. Jesse L. Lasky arrived here for a three weeks' visit and announced that Eddie Cantor will come to Hollywood the latter part of May to make "Kid Boots." Frank Tuttle will direct. Lasky also stated that Bebe Daniels will return to the Coast soon for production work here.

UFA REPORTED UPSET BY POMMER'S RETURN

Former Gen'l Mgr. to Super-vise F. P. Production in Germany

Berlin, April 2. Dr. Bausback, new general manager of the Ufa Film Company, is leaving shortly for New York. His ostensible object is to study American film conditions and to arrange for distribution possibilities for the Ufa product in America. Also he will conduct certain important negotiations with Famous Players.

Inside information connects the trip with the return to Germany of Erich Pommer, former head of Ufa. Pommer has been commissioned by Famous to make films for F. P. in Germany with German and American actors and either German or American directors. It is claimed the Ufa has no objection to having the films made in their studios, but is registering a strong kick against Pommer as supervising director.

Pommer had to retire as general manager of the Ufa, and they do not like the idea of having him return with so much power from the American company.

ARROW'S BKTCY. CASE

A new development in the financial embarrassment of the Arrow Pictures Corp., 220 West 42d street, in the hands of receivers in an equity suit, was the filing of an involuntary petition in bankruptcy against the corporation last week by three employees for minor salary claims.

The company is said to have some \$500,000 assets and liabilities less than that with the absence of ready cash accounting for the receiver-ship.

Trying to Help Mats

Los Angeles, April 13. Making a bid for the matinee business, which has been light, Frank L. Newman, managing director of the Publix Theatres here, has extended the matinee price of 50c. from 5 to 6 p. m. From 11 a. m. to 1 p. m. the top is 35c., while 65c. prevails after 6 and all day Sunday.

STOCK AND FILM TIE-UP

Seattle, April 13. After "Dancing Mothers" had been the offering in stock at the President (Henry Duffy Players) for a week, the Coliseum put on the picture of the same name. The tie-up continued for a week, the stock attraction proving a sufficient draw to hold for the second week. Not long ago the Pan and the President offered "Thank You" simultaneously, the tie-up being a good draw.

WRIGHT ON U'S WESTERNS

Los Angeles, April 13. William Lord Wright has been appointed to supervise all western pictures at Universal, replacing Isadore Bernstein who will endeavor to write originals in the future. Another shift made by Carl Laemmle was to place Frank Berensford as story editor, a position held for some time by Winifred Eaton Reeve.

GOVERNOR AT PITT MEETING

Pittsburgh, April 13. Governor Pinchot will attend the sixth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, to be held at the Fort Pitt Hotel, April 19-20. A banquet and dance will be held at the hotel the evening of April 20, at which time the governor will address the movie theatre owners.

FOX AND VANCOUVER

Vancouver, April 13. Reports followed the visit of William Fox in person to this city that a Fox picture theatre will be erected here.

"Volga Boatman's" Special Showings

Although not having decided to road show, "The Volga Boatman" following its New York run at the Times Square, arrangements are being made for legit showings in Boston and Philadelphia. This is a Cecil B. DeMille release through P. D. C.

Forum, L. A., Sent From \$3,800 to \$20,000 Wkly.

Los Angeles, April 13. A theatre a year ago averaging around \$3,800 a week is now around \$20,000 and looks as though it will do so for several weeks.

This house is the Forum, in a neighborhood section of Los Angeles. The house has gone through various financial difficult periods, so far as ownership and operation are concerned. At the present time, two receivers are operating it, one representing the Mortgage Investment Company, and Breckwedel and Hussey, the original builders, and another the creditors of the theatre.

About a year ago John P. Goring was appointed managing director. The house was then losing around \$6,000 a week. After three months it was breaking even and during the past six months has been showing a profit.

It has been playing class pictures from two to four weeks. The latest is "Stella Dallas." It opened week before last. For the first week it played to around \$20,000, despite four days of steady rain. The house played four shows a day with the admission price advanced from 50 to 75 cents.

Beginning this week, five shows a day will be played. The house only seats 1,600.

PICTURE SECTION SET IN DEPT. OF COMMERCE

Washington, April 13. Conferees of the Senate and House have agreed upon \$25,000 as the sum to establish a picture section in the Department of Commerce.

It is believed here that this agreement will assure the creation of a section to further the sale of pictures abroad and, incidentally, the appropriation is but \$1,000 less than the amount requested.

President Coolidge recommended to Congress the establishment of this section.

Dorothy Dalton Appeals From Adverse Decision

Albany, N. Y., April 13. Dorothy Dalton (Mrs. Arthur Hammerstein), through her counsel, Allan Deutsch, has appealed from the decision of the appellate division, reversing a verdict of \$5,000 in her favor against the Hamilton Hotel Operating company, Inc., and dismissing her complaint, before the court of appeals in Albany.

The picture star leased an apartment in the Hotel Hamilton at 143 73rd street, New York City, in August, 1920, but was not to occupy it until October of that year. The hotel management agreed to accept her five trunks and store them until her arrival. Later it was discovered that two of her trunks had disappeared.

Miss Dalton brought suit against the hotel to recover \$5,000 damages for the loss of the contents. The management contended through its counsel, Henry Flugelman, that the hotel people had no knowledge of the expensive character of the contents of the trunks and that the hotel was protected by its posted notices not to be responsible for undeclared property.

Smith Signs Exempt Bill

Albany, N. Y., April 13. Governor Smith today signed the Davison Bill exempting news reels and films of current events from inspection by the motion picture commission (censors).

The bill has been before the Governor since March 31.

SAYS MIX IS HIS RELATIVE

Syracuse, N. Y., April 13. Oliver Stanton at police headquarters charged with failing to pay his bill for being "fixed up" in a hotel barber shop, alleged he is a relative of Tom Mix. Stanton told the police Mix will send on some change when hearing about his plight.

Stanton got into the jam through asking the cashier in the shop to charge the tab to his room. He had no room and was unknown.

CORLISS PALMER'S NAME E. V. Brewster Announces Switch to Violet Buckingham

Los Angeles, April 13. Eugene V. Brewster, editor and publisher of "Fan" magazines, announces that hereafter Corliss Palmer, his protegee, will be known professionally as Violet Buckingham.

Brewster does not care to discuss the reason for the change.

It is obvious, however, that the flood of undesirable publicity concerning her relations with Brewster and the subsequent suit filed and won by Mrs. Brewster has made her name so well known that under it she could not work in pictures. Under the new name she expects to play in several roles.

Czechoslovak Has More Films Than It Can Use

Washington, April 13. Representatives of four American motion picture companies are now established in exchanges in Czechoslovak, according to a report to the Department of Commerce.

Exhibitors of the country are complaining because of bad grosses, due, as they claim, to the excessive number of distributors and a big oversupply of film. American productions sold, however, continue to mount upward in number.

During 1935 the theatres of Prague showed a total of 450 films, of these, as stated, 325 were American.

Opposing New Theatre

New Haven, Conn., April 13. The proposed new theatre in the vicinity of 23rd and 24th streets is meeting with considerable opposition from the residents of that section. A resolution drawn up by Prof. Sidney K. Mitchell and signed by the property owners in two wards will be presented this week to Robert A. Hurley, superintendent of state police.

This is the third attempt to start a theatre in that locality.

Reasons for its not being wanted are given as follows: The proposed theatre is within a block of the new Sherman Rogers school; it is within a block of the St. Brendan's Roman Catholic church; there is no demand for a theatre among the residents of that district, and the erection of a theatre there will injure the value of property in its vicinity.

DROPS \$1,465 SUIT

Los Angeles, April 13. Joe Murphy, who plays the title role in the "Andy Gump" comedy series, dismissed his suit for \$1,465 that he said he advanced Mrs. Annie V. Shaver.

According to Murphy, he loaned Mrs. Shaver the money at the time she was Annie Lane so that she might take a secretarial course. Instead, she bought a half interest in a bakery belonging to Henry Shaver, whom she subsequently married.

OPERATION STALLS FILM

Los Angeles, April 13. George Cooper, playing in "Pals," an Edwin Carewe production for First National, was stricken with appendicitis, and until he has recovered the production will be held up, as he has a prominent part. Cooper was stricken Sunday afternoon and immediately rushed to the Hollywood Hospital. He is now on the road to recovery.

COOGAN AS JOCKEY

Los Angeles, April 13. Jackie Coogan's next picture for Metro-Goldwyn is to be a racetrack story, being written by Gerald Beaumont. Jackie will play the part of a jockey.

It is also likely that his father, Jack Coogan, Sr., will appear in the cast.

FOX IN SEATTLE

Seattle, April 13. William Fox, head of Fox Film Co., is expected here this week. It is reported that during his visit in Seattle a site will be selected for the proposed Fox theatre. Options have been tied up.

Barthelmess at Clune Studio

Los Angeles, April 13. Richard Barthelmess has moved from the Marshall Nellan studio to the Clune studio here. J. Boyce Smith, Jr., general manager of Inspiration Pictures, announced that all the Barthelmess productions in the future will be made at the Clune lot.

REPORT CASUALTY LIST IN 'BEAU GESTE' TROUPE

Rumored 4 Men and 40 Horses Killed in Battle Stuff at Yuma, Ariz.

Los Angeles, April 13.

Reports reaching here from Yuma, Ariz., where Herbert Brenon is on location with the "Beau Geste" company for Famous Players, are to the effect that around 40 head of horses and four men were killed during some of the scenes. Brenon left here about six weeks ago, taking with him around 1,500 extras to make some desert scenes 22 miles outside of Yuma.

Famous had men scouring the country to get horses, mules and camels for the picture. It is said that 850 head of horses besides 35 camels and several hundred mules are being used in the picture. The work is reported to have been intense with "shooting" going on from 16 to 18 hours a day. It was during the battle scenes that the men and horses were killed, according to the report.

At the Famous studio no one seemed to be clear as to what actually had taken place at Yuma. It was understood there, however, that one man had been killed when he tripped and fell, the flash from his revolver going through his head.

The company is due to return here early this week.

Army Film Theatres Turning Neat Profit

Washington, April 13. With no appropriation from Congress, Uncle Sam has discovered a governmental undertaking that is not only self-sustaining but paying dividends as well. According to an announcement from the War Department the Army motion picture theatres are doing just that.

The pictures are shown at a low priced "gate" with all earnings, above expenses, credited to the various post exchanges for the benefit of the garrison personnel.

Keaton Directing Himself

Los Angeles, April 13. Lex Neal is no longer directing Buster Keaton. Neal left before "Battling Butler" was finished, Keaton assuming the directorship. Keaton, himself, will direct his newest, "The General," which will be put into production at Chattanooga, Tenn., some time next week.

GRAB FUR DUPE

Los Angeles, April 13. R. L. Williams, who has swindled several movie people by fraudulent sales of silver fox furs, has been arrested by officers of the district attorney's office.

Williams claimed to own a silver fox farm, and from Mrs. Wallace Reid and Henry B. Walthall took orders and money but failed to deliver any furs. Mrs. Reid alleges that she gave him \$1,000 for a fur, but never received it.

Williams is charged with embezzlement and grand larceny.

DE MILLE'S "FLOOD"

Los Angeles, April 13. As a successor to "The Ten Commandments," Cecil B. DeMille has decided to produce "The Flood," based on the beginning of the Biblical world and running down to the time of the deluge and Noah's Ark. This was announced by the Los Angeles "Times," which conducted a prize contest in association with DeMille in which ideas were requested for big production. Catherine Comstock of Long Beach won the first prize of \$1,000.

IN ORIENT FOR M.-G.

Los Angeles, April 13. Frank Chamberlain, formerly of the Famous Players distributing forces, has been appointed distributing manager for the Orient by Metro-Goldwyn-Mayer. Chamberlain will shortly sail for the Orient, where he is to establish at least 10 branch offices.

FRANK LLOYD IN HOSPITAL

Los Angeles, April 13. Frank Lloyd, picture producer and director, was rushed to the Hollywood Hospital where he was operated on for acute appendicitis. Doctors reported his condition as favorable following the operation.

U'S 'C. & K.' AT \$7,200 NEAR-RECORD; 'VANISHING' FELL DOWN ON 2D RUN

Several Incidents in Portland's Week—"Wandering Jew" in Legit House at 50c Grind Barely Got Overhead—Meighan's Extraordinary Draw

Portland, Ore., April 13.
(Drawing Population, 325,000)

It looked like old times at the Columbia (U), which had "The Cohens and Kellys" playing to one of the biggest weeks in the history of the house. Matinees were strong and evenings found them standing out. House was handicapped owing to small seating capacity, but week's gross over \$7,200, a near record. Held over.

The People's, with "Vanishing American," previously at the Liberty, was forced to pull this picture after a three-day engagement. The film showed to such small audiences that the management substituted another Famous Players', "New Brooms," which saved the week from a disastrous gross. The two pictures got around \$2,500, very low for this house.

Rudolph Valentino's "The Eagle," at the Liberty, had a fair week, but could not cause much overwork on the part of the ushers. Picture was expected to equal, if not better, the gross received from "Behind the Front," but could not come through.

An imported educational production, "The Wandering Jew," at the legit Hoieg for three days, barely made the overhead. Presented under local auspices to spread propaganda for the Jewish charitable (Continued on page 30)

The Only "New"
Thing in
Picture House
Entertainment
**THE
PAUL ASH
POLICY**
as Presented at
McVickers, Chicago
By



**PAUL
ASH**

MARIE MACQUARRIE

HARP ENSEMBLE

7 AMERICAN GIRL HARPISTS

WITH

STELLA HYMSON

"CALIFORNIA'S GALLI CURCI"

Week March 29—A return date to Rialto, Washington, D. C.
Week April 5—Stanley, Philadelphia, Pa.
This week (April 11), Allen, Cleveland, Ohio.
April 19—Return to Philadelphia, Alleghany Theatre.
April 26—Loew's, Boston, Mass.

WILLIAM MORRIS, Representative

Mail Truck Plug

Chicago, April 13.
Someone connected with Famous Players evidently got to someone in the local post office and pulled a smart publicity stunt in connection with Harold Lloyd's "For Heaven's Sake."

All of the mail trucks are carrying posters with cuts of Harold Lloyd and the inscription "For Business Sake, Mail Early."

The film is current at the Roosevelt.

\$33,000 AT BUFFALO; TOWN'S BEST WEEK

Lafayette 2d With \$20,000—
"3 Faces East" Helped
Hip, \$19,000

Buffalo, April 13.

Last week at the picture houses proved one of the biggest the town has had during the current season. Heavy features helped bolster the takings.

Last Week's Estimates

Buffalo (3,600; 30-40-65)—"Kiki," "Fountain of Gold" and one stage act. Easter week here proved one of the largest the theatre has had since opening. Talmadge feature generally found high favor. Over \$33,000.

Lafayette (3,400; 35-50)—"Cohens and Kellys" and vaudeville. Picture good for additional business. Over \$20,000.

Hip (2,400; 50)—"Three Faces East." Business reported good here throughout week, with picture doing nicely and bringing excellent returns. Over \$19,000.

Loew's (3,400; 35-50)—"Irish Luck" and vaudeville. First Meighan feature played at this house gave satisfaction. Business strong matinee and night; \$18,500.

\$3,500 and \$350 Extremes In St. John, N. B., Houses

St. John, N. B., April 13.

Imperial—(1,600; 25-35). "The Man on the Box" (Warner) featured for opening two days of the week. Mid-week change, "Sea Beast." Final two days of week, "What Happened to Jones" (U.), also "The Green Archer," serial plus Ross'ey Kiddies, a local organization of boys and girls in vaudeville bits. First performance of juvenile amateurs on Friday, one performance at night and one at afternoon shows for indefinite engagement. Business at this house much better on Friday and Saturday than for preceding part of the week; \$3,500.

Unique—(850; 25). "The Tower of Lies" (M. G.). Final half of week, "Blue Blazes" western, with Pete Morrison the big scream. This theatre has been beautified both in exterior and interior, changes that were needed long before they were effected; \$900.

Queen Square—(900; 35). "Irene" (F. N.). Screened for opening four days at 35 cents. For final two days of week "The Yankee Senator" (Fox-Mix), at 25 cents. House somewhat off the beaten track and is an old skating rink converted. Considerable billing for exploitation of "Irene"; \$1,350.

Palace—(550; 20). "Lights of Old Broadway" (Cosmo), "King Cotton," comedy, "Timber Wolf" (Fox), "Marriage Circus," short comedy. This is a neighborhood house, formerly a hall; did \$375.

Gaiety—(500; 20). "The Best Bad Man" (Fox), starring Tom Mix, "The Reckless Age" (U.), starring Reginald Denny. This is a neighborhood house in the Fairville section, and was formerly a hall; got \$350.

The Empress, located in a building destroyed by fire, may be reopened in the fall.

FOX'S \$19,000 PHILLY'S BEST GAIN

Philadelphia, April 13.

With big names to draw on and the traditional Easter week comeback, the downtown film houses as a whole were not as striking in amount of business as they were Holy Week. However, most of the pictures turned in good grosses, and everybody expressed themselves as satisfied.

The Stanley, without the added assistance of Waring's Pennsylvanians, got by nicely on Richard Barthelmess' individual popularity. The picture was "Just Suppose," and the Caninos were also on the bill. The gross was around \$27,000, which is no gain when compared to the previous week.

The Stanton had Gloria Swanson, always good here, but her picture, "The Untamed Lady," was called her weakest vehicle in some time. Although business was good it was not anywhere near the opening week figure of the previous attraction, "The Sea Beast." The Swanson film will probably stay three weeks, hardly any longer than that, with the latest Harold Lloyd comedy waiting to be shown here.

The Aldine didn't do as well Easter week as Holy week, amazing as that sounds. However, the big war picture, "The Big Parade," did gross not far short of \$15,000, which is remarkably good, and it has now been definitely decided to hold it until the second week of May.

The Arcadia had fair success with the second week of "The Girl from Montmartre," held over unexpectedly because of its first week's business. Last week's gross, most of it on the unfathomable curiosity to see Barbara La Marr's last picture, held to \$3,000. The Kariton did about \$3,000 above average with "Let's Get Married," this one causing much talk around town.

The Fox had a picture that was vigorously panned, "Hell's Four Hundred," but the presence on the bill of Karyl Norman and Adelaide Hughes held up business. One house which took a big jump after Lent.

There are only three new pictures shown at downtown houses this week. The Stanley has "The New Klondyke," with Thomas Meighan, and should clean up, as they always do on Melhain pictures. As a heavily advertised side feature they have Jimmy Carr, Comedian, and his orchestra. The Fox has "Sandy" and also Karyl Norman, held over, and Earl Lindsay's "Springtime Frolic." The Kariton has "The Runaway," with Clara Bow, "The Sea Beast," one of the most popular pictures of the season, opens a second showing. This time at the Arcadia, and "The Big Parade" and "The Untamed Lady" are continuing.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"Just Suppose" (F. N.). Richard Barthelmess very popular here, and with little help from surrounding bill house got \$27,000; very good, although no gain over Holy Week.

Stanton (1,700; 35-50-75)—"The Untamed Lady" (F. P.). 1st week. Gloria Swanson still draws them, even in a picture called as weak as this; about \$12,000, and won't stay longer than three weeks, maybe only two.

Aldine (1,500; 32)—"The Big Parade" (M-G, 16th week). Got a few hundred under \$15,000; not as good as Holy Week, but big; picture now extended to include first week of May.

Fox (3,000; 99)—"Hell's Four Hundred." Picture smartly panned by all critics, but side features—Karyl Norman and Adelaide and Hughes—out over bill; Easter reflex set in, lifting business to \$19,000.

Arcadia (800; 50)—"The Girl from Montmartre," second and final week, with gross at \$3,000, above average. "Sea Beast" in here this week for second downtown showing.

Kariton (1,100; 50)—"Let's Get Married" (F. P.). Richard Dix comedy well liked and business above recent house average with almost \$3,000.

HEARST PLUGGING GIVES DAVIES FILM \$16,000

Held Over in Wash.—Palace.
\$15,600—Met., \$15,000—
Big Easter Biz

Washington, April 13.

(Estimated White Pop., 280,000)
All four downtown houses had a great week of it, the Easter rush forcing three of the theatres into a neck and neck race for top money. Marlon Davies, at the Columbia, and the usual Hearst exploitation campaign, got top business. Waring's Pennsylvanians got the Metropolitan an excellent week and are credited with boosting the house gross against tough competition.

"The Bat," at the Palace, was a surprise money getter, the wise ones predicting this was one stage play that could not stand transporting to the films. Reginald Denny in "Skinner's Dress Suit," though tagging considerably behind the other houses, brought an additional \$3,000 to the Rialto.

Estimates for Last Week

Columbia—Marlon Davies in "Beverly of Graustark" (M-G-M-Cosmopolitan) (1,232; 35-50). Got steady play from morning to night with lockouts for noon and supper shows; brought house biggest business of many weeks; \$16,000, and held over.

Metropolitan—"Sally, Irene and Mary" (M-G), and Waring's Pennsylvanians (1,542; 35-50). Lockouts on all appearances of band but light morning and supper show business; just topped \$15,000.

Palace—"The Bat" (U. A.) (2,432; 35-50). If this house can gather for matinees it is set for a big week; got matinee patrons and ran to \$15,600.

Rialto—Reginald Denny in "Skinner's Dress Suit" (U) (1,978; 35-50). Profiting along with the others, but not to the same extent; something like \$10,500.

This Week

Columbia, "Beverly of Graustark" (2nd week); Metropolitan, Peggy Joyce in "The Skyrocket," with Waring's Pennsylvanians, held over; Palace, "Sandy"; Rialto, "The Sea Beast."

ARLEN FILM LED FRISCO AT \$21,000

San Francisco, April 13.

(Drawing Population, 615,000)
Practically normalcy was the general rule among the big picture houses last week with the Warfield wrestling the lead away from the others with Michael Arlen's "A Dancer of Paris." The Granada, with "Let's Get Married" was a fairly close second, the film opening big, but simmering.

The surprise of the street was Harold Lloyd's "For Heaven's Sake" at the Imperial, which opened a day ahead of time, Good Friday. The expected mob failed to materialize, but business was heavy. Still, this feature is not getting what it should. The California was very light with "The Johnstown Flood."

The fourth and final week of "The Sea Beast," at the St. Francis, suffered a material drop.

Estimates for Last Week

California—(2,400; 65-90). "The Johnstown Flood" (Fox). This one had Chief of Police Dan O'Brien's boy George for the star, but didn't seem to hit the fancy very strong; receipts about average for this house at present; \$9,000.

Granada—(2,734; 65-90). "Let's Get Married" (F. P.). Opening days very heavy, but slight slump in middle of week prevented taking lead at box office; business, however, big at \$19,000.

Imperial—(1,300; 65-90). "For Heaven's Sake" (F. P.). Picked Good Friday as opening day and not the usual mob turned out; comment has been general that it is not up to usual Lloyd standard from the laugh standpoint; did \$15,000.

St. Francis—(1,400; 65-90). "The Sea Beast" (Warner). Fourth and final week suffered drop with receipts hitting \$9,000.

Warfield—(2,340; 65-90). "A Dancer of Paris" (F. N.). Michael Arlen's name may have had something to do with it, but high life shots, undraped women and a general air of "naughty France" did its share; business big from the jump; totaled \$21,000.

ORPHEUM \$17,000 HIGHEST GROSS, MINNEAPOLIS

"Graustark" 'Way Off at
\$5,500 in Garrick—
Denny's \$13,000

Minneapolis, April 13.

Business came back with a mighty rush after the Holy Week depression. The near-blizzard on Easter Sunday and the snowstorms during the week failed to act as a deterrent.

The Denny picture, "Skinner's Dress Suit," didn't set the town afire by any means. Even without exceptional attractions, other houses found the going just as good, proportionally.

Estimates for Last Week

State—(2,400; 50). "Skinner's Dress Suit" (U.) Reginald Denny favorite here. Picture not as well liked as some of his others. They came just the same. \$13,000.

Garrick—(2,000; 50). "Beverly of Graustark" (M. G.) and George Barton, son of local sporting editor, and his "Saxophone Serenaders." Picture praised, but did not have exceptional pull. Absence of dance contest brought gross below Holy Week. \$5,500.

Strand—(1,400; 50). "The Blind Goddess" (F. P.). Boosted by word of mouth advertising. Jack Holt and Esther Ralston do not mean much to box office here. Below \$5,000.

Lyric—(1,200; 35). "The Far Cry" (F. N.). Little more than usual. \$3,500.

Astor—(800; 25). "Hell's 400" (Fox). Sensational title helped. \$2,600.

Hennepin-Orpheum—(2,900; 50-99). "The Happy Warrior" (V). Picture only fair. Vaudeville too. Over \$17,000.

Pantages—(1,600; 50). "Compromise" and vaudeville. Little better than usual. Above \$5,500.

Seventh Street—(1,400; 25-50). "The Kiss Barrier" and vaudeville. Good week. Around \$6,500.

5 Solid Weeks 5
in Chicago 5

THE
**HICKS
BROTHERS**

FAMOUS BANJO ARTISTS

This Week (Apr. 12) with

PAUL ASH

AT

McVickers, Chicago

A tremendous sensation during engagement for Balaban & Katz at CHICAGO and TIVOLI Theatres with two more weeks for Balaban & Katz Wonder Theatres of Chicago to follow the McVickers engagement.

Direction Mrs. A. K. BENDIX

Columbia Amusement Bldg.
NEW YORK CITY

PEGGY ENGLISH

EXCLUSIVE VOCALION RECORD ARTIST

2ND WEEK WITH

PAUL ASH-McVICKERS, CHICAGO

ACT "NAMES" JUMP CHICAGO

\$20,000; RANDOLPH'S \$8,800 BIG

B. & K.'s Big House, \$51,000—"Three Faces East"
Held Over at Randolph—McVicker's, \$32,000—
Lloyd Film Improves, \$25,000

Chicago, April 13.
 Easter week was pretty sweet in the Loop. The Chicago tabbed \$51,000, its best figure for 1928. The Roosevelt enjoyed a brisk seven days with "For Heaven's Sake," which jumped approximately \$9,000 above its opening week when it suffered from the blizzards then raging. The influx of students on Easter vacation swelled Paul Ash's tally to \$32,000, another high water mark. Ash's following is largely from the youngsters and any increase in the juvenile population means more change in McVicker's box-office. Another surprise was the \$8,800 at the Randolph. "Three Faces East" was the attraction, but the new policy of the house, which includes increased space in the dailies and a jazz orchestra in the pit, is probably helping the house shake off its lethargy. Around \$3,000 to \$4,000 has been an average week at the Randolph for the past several years. "The Big Parade" is beating "Ben-Hur" right along. Both pictures, however, have upset the hope that there was no market in Chicago for cinema entertainment at \$2 per head.

Estimates For Last Week
 Chicago—"Just Suppose" (F. N.) (4,100; 50-75). Big stage show with such names as Edna Leedom, Dave Stamper and Ida May Chadwick on the roster sent gross skyrocketing to \$51,000; nearly \$20,000 better than previous week.
 Garrick—"Big Parade" (M-G-M) (16th week). Remarkable vitality to this special at \$14,300.
 McVicker's—"Crown of Lies" (F. P.) (3,400; 50-75). Pola Negri opus not fancied; schoolboys on holiday patronized house heavily because of Paul Ash for \$32,000.
 Monroe—"Siberia" (Fox) (973; 80). Title of melodrama seemed to appeal; \$8,200 quoted.
 Orpheum—"Sea Beast" (Warners, 4th and final week). Made excellent run and showing impressive net on engagement. Syd Chaplin following.
 Randolph—"Three Faces East" (P. D. C.). Unexpected box-office force behind this one; \$8,800 and held over.
 Roosevelt—"For Heaven's Sake" (F. P., 2d week) (1,400; 50-75). Harold Lloyd came back after bad start to prove he is still "aces" at box-office; grinding from nine a. m.; \$25,000.
 Woods—"Ben-Hur" (M-G-M, 9th week) (50-62). Satisfactory but not big as anticipated. \$12,000.

LOEW'S STATE

\$23,000 1ST WEEK

SOUTH'S RECORD

New Orleans, April 13.
 Loew's new State played to over \$23,000 in its first week. It is the box office record of the South for a variety house.
 This town received a thrill with the electrical premiere of the State. It probably has done more to awaken this town to the show business than anything previously ever happening here.
 A collection of stars from the Coast and East, together with a body of notables headed by Marcus Loew, kept the town ablaze while they were here for three days.
 After their departure for Dallas the local police expressed their relief. Every policeman in the city who could be spared had been called as a reserve to the Loew theatre to regulate the crowds. The box office had to frequently suspend the sale to relieve the congestion.
 Police Request
 One afternoon the police made a request that the box office be closed and no more tickets sold for the remainder of the day. Believing the chief means the afternoon, the management consented. About 7 o'clock in the evening, after the crowd had been fairly dispersed,

\$15,000 FOR LLOYD AT ROYAL; 10 SHOWS DAILY

Beats 1st Week of 'Freshman'
—Newman \$14,100—Liberty \$7,500

Kansas City, April 13.
 (Drawing Population, 600,000)
 Harold Lloyd's "For Heaven's Sake," at the Royal, was the big smash last week, and will continue to get the money for the next two weeks at least. Although the house seats but 920, 10 shows were given daily and the cashiers were working in shifts. An extensive advertising campaign, including several different tie-ups with chain stores, had been put on and the results were apparent.
 Good business seemed general with all the downtown houses. The Liberty, closest to the Royal, offered a Reginald Denny comedy, "Skinner's Dress Suit," and had no kick at the returns. The house also featured the Paul Tremaine orchestra, which registered so strongly it is held over. Business at the Newman, with Marion Davies in "Beverly of Graustark" and "Paradise Isle," featuring the Royal Samoans on the stage, was also on the upgrade. The rush started with the opening, held up exceedingly strong on Sunday and repeated Monday, with the following days almost as good.
 Down the street, the Orpheum's Mainstreet, with its 3,200 seats, was taxed at times to handle the crowds. Its picture, "The Reckless Lady," with an exceptional cast, was just what the film customers wanted, and the well-balanced five-act vaude bill proved good entertainment.
 The Gayety, Columbia burlesque house, starts today with a picture policy, with an added vaudeville bill on Sundays. Popular prices will prevail, and as the house is close to the amusement district, it will probably draw some business.

Estimates for Last Week
 Newman—"Beverly of Graustark" (M-G.) (1,980; 35-50). Reviewers split 50-50 on this entertainment, which includes picture and presentation. Cash customers, however, seemed to like it, and for the Saturday night opening the ticket office was closed at 9 o'clock; business continued well through the week; result, \$14,100.
 Royal—"For Heaven's Sake" (P.) (920; 25-50). Great publicity campaign for this Lloyd feature; 10 shows were given daily, starting at 9:15; Royal Syncopators in neat musical novelty and getting their share of applause; \$15,200 for the week, which tops first week of Lloyd's "Freshman" by a few dollars.
 Mainstreet—"The Reckless Lady" (F. N.) (3,200; 25-50). Strong cast assured entertaining qualities of picture and critics were together on this one; vaudeville part standard; business steady and matinees strong; hit \$13,000.
 Liberty—"Skinner's Dress Suit" (U.) (1,000; 35-50). Lots of laughs; stage feature is Paul Tremaine orchestra, new organization, making its premiere professional appearance; clicked at the opening performance; heavy opposition on both sides of this house had its effect, but result satisfactory; did \$7,500.
 "Three Faces East" was on the Globe's screen, and the Pantages' picture feature was "The Non-Stop Flight." For the current week Pantages is featuring "The Sea Beast."
 The theatre informed the chief it would again start selling.
 "Oh, no," replied the chief, "you mustn't do that. In the line this afternoon were some of the best people in the city and I pledged them there would be no tickets sold for the rest of the day in order to get them to leave. You mustn't sell again today or they will never believe us again."
 Mr. Loew ordered the box office to remain closed for that day.
 Loew's is jointly owned by Loew's, Inc., and the Saenger Amusement Co. of this city.

145,000 in Hollywood
 Los Angeles, April 13.
 According to a survey made by the Los Angeles Gas and Electric Corporation, there are now 145,000 humans in Hollywood. This shows a gain of 90,000 in the past four years.
 Figures are based on the company's gas meter service.

8 BALTIMORE HOUSES GROSS \$84,500

Rivoli's \$14,000 High Biz
—Acts Boosting Business

Baltimore, April 13.
 (Drawing Population, 850,000)
 The trend of the big picture theatres in this town toward a fixed policy of headline vaudeville acts is gaining momentum. The entry of the Embassy in the first run field has speeded up the big act booking. The Century, Rivoli and Embassy are now committed to this policy, with the Embassy setting the pace. Two acts was the old limit, but the Embassy runs to three, with elaborate stage presentations thrown in. Last week the Century booked the Cleveland Bronners and their dancing troupe, one of the biggest acts ever staged in a picture house here. It looks like stage competition between the picture houses, with the acts rivaling the pictures for a draw. The effect of this new vaude policy on the Maryland, the regulation Keith-Albee house, will be worth watching. The combination houses have been offering the small time stuff for some years, but this season marks the initial entry of headline acts from big time in the first run picture houses.
 Easter week found all the first-run boxoffices working overtime. Business was good all around. All the downtown houses sported big names for the holiday bills. Colleen Moore in "Irene" was the usual b. o. booster at the Rivoli and Tom Mix corralled the usual crowd at the Garden. Elsewhere the programs were complicated by big vaude acts and the draw of the scree stars harder to estimate. At the Century Mae Murray had to share honors with the Cleveland Bronners, while down at the Embassy there were two acts and a presentation to dispute prowess with Gloria Swanson.

Estimates for Last Week
 Embassy—"The Untamed Lady" (1,500; 50-75). Reports excellent business for third week of La Rose management; Swanson picture did not arouse any enthusiasm, but general excellence of surrounding bill and tone of house is drawing smart uptown clientele that theatre must get to make good; around \$12,000.
 Rivoli—"Irene" (2,300; 25-65). Colleen Moore safe b. o. bet here; house pulled out of slump with excellent gross of around \$14,000.
 Century—"The Masked Bride" (3,000; 30-65). Mae Murray rated far below "Merry Widow" grade in this one; appearance of Bushman in support of local interest because of home-town sentiment; Cleveland Bronners and their troupe declared by critics the best vaude turn ever seen in a local picture house; business generally good, with a total over \$12,000.
 Warner-Metropolitan (1,300; 25-50). Popular uptown house turned in good week with Marie Prevost in "Jazz Bride"; around \$8,500.
 New—"The Torrent" (1,800; 25-50). Ibanez and Monte Bell the big attractions in this one; latter favorite director with local reviewers, but work in this one voted below par; Greta Garbo made good impression in feminine lead; story serialized in local Hearst "News" and tie-up, including half-page ads, aided; big week, with standees every matinee; picture should have been in larger house; about \$11,000.
 Hippodrome—"Little Annie Rooney" and vaude (3,300; 25-50). Excellent second-run stand for United Artists features; follows the Rivoli now on these films; large capacity and moderate scale important factors; pop vaude also assists; business good at about \$11,000.
 Parkway—"Stella Maris" (1,400; 25-50). Film and holiday week combined to boost; Mary Philbin a frequenter of Parkway screen and apparently has following; business up, with returns between \$3,000 and \$3,500.
 Garden—"My Own Pal" and vaude (3,600; 25-50). Tom Mix the b. o. bet here; depicted about \$12,500, which isn't bad.

Rin-Tin-Tin and Lloyd in Tough Battle in Topeka
 Topeka, Kan., April 13.
 (Drawing Population, 180,000)
 Lloyd's "For Heaven's Sake" beat his "Freshman" by a few hundred dollars at the Orpheum. But it took one of the most expensive advertising and publicity campaigns ever staged here, as well as two extra shows, to do it, however. Consequently, it is believed that the picture fell short of "The Freshman" as a money maker. The house price schedule was lifted from 30 cents to 50 for the occasion.

Playing opposite Lloyd, the Cozy showed Rin-Tin-Tin's "The Night Cry," and business was almost as good when one considers that the Cozy is half as big as the Orpheum and that prices were not raised from the 30-cent level. Crowds were standing out on the sidewalk the last two days of the run.
 Marion Davies did not do so well with "Lights of Old Broadway." Topekans simply cannot be attracted to a picture that uses New York or Broadway in its title. The picture pleased those who saw it, but there was too much sameness to Miss Davies' "Little Old New York."
Estimates for Last Week
 Orpheum (900; 50). "For Heaven's Sake." Almost did a record for a Lloyd picture, but fell short by \$1,000 of equaling house record; patrons laughed, but went out saying: "Not so good"; many were against the religious theme combined with drunk sequence; manager says \$4,000.
 Cozy (400; 30). "The Night Cry" (Warners). Proved about best of Rin-Tin-Tin's pictures so far; almost as big a draw as Lloyd when it came to getting attention of children; \$1,600.
 Isis (700; 40). "Lights of Old Broadway." Either had opposition or the Broadway title against it, and for the week did only about normal business; \$1,200.
 Gem (500; 15). Playing three pictures this week, house brought business up beyond normal; "Keep Smiling" proved draw for the first two days, "Old Home Week" did not do so well, being a repeat, but "Cold Nerve" boosted figures on weekend; slightly over \$1,000.

\$28,000 NEW HIGH FOR WISCONSIN

Ann. Week Cleans Up—Alhambra High at \$12,000

Milwaukee, April 13.
 (Drawing Population, 560,000)
 With first class theatre weather following the Lenten lull and the worst snowstorms in the city's history, motion picture houses reaped a harvest Easter week. The Saxe Wisconsin led the town with a top of \$28,000, the highest in the house's history.
Estimates for Last Week
 Wisconsin—"Miss Brewster's Millions" (3,500; 50-60). Eddie Weissfeldt put over biggest week house has known in its two years; with stage production of 41 entertainers and with a half dozen "names" in the cast, Weissfeldt cut a birthday cake for Saxe with his second anniversary production to the tune of \$28,000; by raising the Saturday and Sunday mat prices 10 cents and the night prices to 60 cents, the gross swelled as the house was a sell out throughout the week.
 Alhambra—"Skinner's Dress Suit" (2,500; 50). Heinz Roemheld put across nifty stage production with his "Variety Revue in Blue" and brought the Laemmle house around \$12,000; Roemheld's popularity as musical conductor, together with stage show and Reginald Denny feature did it.
 Strand—"Rainbow Riley" (1,200; 25-50). Splitting the headline honors with Johnny Hines latest were Josie Lichter and his band, a permanent attraction here; the two together pulled about \$8,300.
 Merrill—"The Sea Beast" (1,500; 25-50). About \$4,500 for this down-street house, feature film being the lone drawing point; house has its own circle of fans, though, and clicks about the same week in and week out.
 Garden—"Red Dice" (1,000; 25-50). With Red LaRocca a good "name" here, this centrally located, yet isolated, house ran about \$4,200.

FORUM \$21,000 WITH 'STELLA DALLAS'

State's \$25,000 Led L. A. —Met in "Red," \$23,000

Los Angeles, April 13.
 (Drawing Population, 1,350,000)
 Four days of steady rain ruined the downtown houses last week. The deluge started Sunday afternoon and continued until early Thursday morning. On the other hand, the Forum, in a neighborhood community, broke its record for all time by doing around \$21,000 on the first week of "Stella Dallas." Although it rained just as hard around the Forum as downtown, the picture-hungry stood for hours in the downpour waiting their turn to get into this 1,800-seater. Because of the heavy box office traffic it became necessary for the house to revise its running schedule for the second week of this picture from four to five shows a day, giving it a continuous policy instead of a three-a-day.
 Loew's State started off at a record-breaking pace with "Mike" until the storm broke, and then fell away. On Sunday it had the biggest matinee in its history, registering around \$3,500. Despite this the house beat the Metropolitan by several thousand.
 Harold Lloyd's "For Heaven's Sake" kept along at a fairly good pace for its second week. The storm no doubt hurt its intake by at least \$8,000. Grauman's Egyptian felt the storm more than any of the other houses around town. It easily hurt "The Big Parade" to the extent of around \$9,000 on the week.
 The Figueroa, with "The Sea Beast" in its seventh week, pulled through in great shape, getting more business than it had the week before by \$1,500. This picture has still two weeks to go, after which "The Sky Rocket" comes in for an indefinite run. The Criterion, with a William De Mille stage sketch poorly acted, fell back into its old groove with "Bluebeard's Seven Wives," the screen feature helping little to get them in. It seems as though only "names" in sketches will draw them here.
Estimates for Last Week
 Metropolitan—"Skinner's Dress Suit" (U.). (3,700; 25-65.) With weather against it, after \$2,900 Friday opening, this Denny picture did not approach figures his previous film got here; around \$23,000, which puts house more than several thousand in red.
 Million Dollar—"For Heaven's Sake" (F. P. L.). (2,200; 25-65.) Stepped along nicely in second week, although weather hurt heavily; grossed around \$21,000.
 Grauman's Egyptian—"The Big Parade" (1,800; 50-150). Had a fair week during storm at \$16,000.
 Loew's State—"Mike" (M. G. M.). (2,300; 25-85.) Started tremendously, slowed down, and finished around \$25,000; led town at that.
 Criterion—"Bluebeard's Seven Wives" (F. N.). (1,600; 25-35.) As stage sketch "names" last week meant nothing to cash buyers, picture naturally suffered; gross only \$2,900.
 Forum—"Stella Dallas" (U. A.). (1,800; 25-75.) Biggest bet house has had, breaking all records at continuous grind; looks good for at least 10 weeks; after turning plenty away on first week, \$21,000.
 Figueroa—"The Sea Beast" (Warners). (1,650; 25-100.) In seventh week crept a bit ahead, with approximately \$8,500.

Cincy Gives 'Parade' \$20,000
 Cincinnati, April 13.
 Playing at a \$1.50 top, "The Big Parade" at the Grand for three weeks, has done over \$20,000 in its first two weeks.
 This is an exceptional gross for this town.

CONNIE TALMADGE'S "ANNE"
 Los Angeles, April 13.
 With two more pictures to make under her First National contract, Constance Talmadge, as soon as she has finished "The Duchess of Buffalo," will immediately start work on "Silky Anne."
 Roland West has been chosen to direct this picture.
B. & K.'s Chief Projectionist
 Chicago, April 13.
 Joe Goldberg, formerly chief projectionist at the Central Park, is now chief projectionist for the entire Babylon and Katz Circuit.
 Goldberg replaces Jack Griffith, appointed to a similar post with Public.

Columbia's New Stage
 Chicago, April 13.
 Columbia Pictures will erect a second stage at their studio on Gower street. The new improvement will measure 150 by 270 feet and together with other added equipment to be installed will cost \$250,000.

PRISCILLA

Takes on a New and Significance *in these*



"The DANGER GIRL"

with
JOHN BOWERS

A METROPOLITAN PRODUCTION

Adapted by FINIS FOX from "THE BRIDE"
by GEORGE MIDDLETON and STUART OLIVER

Directed by EDWARD DILLON

Presented by JOHN L. FLINN

Here's 100% Entertainment

With a 100% Box Office Star!

Two bachelors and a woman—who meet unconventionally in the bachelors' apartment—a crook butler, a fortune in jewels, an automobile chase and a wreck, a thrilling escape—mystery and romance. All the elements that make for audience entertainment and a box office success.

IT'S A GREAT STORY WITH A GREAT CAST—
WITH PRISCILLA DEAN IN A
NEW AND DELIGHTFUL ROLE!

LA DEAN

Greater Box Office Two Great Pictures

"Forbidden Waters"

A METROPOLITAN PRODUCTION
 BY CHARLES LOGUE
 PERCY HEAT
 DIRECTED BY ALAN HALE
 PRESENTED BY JOHN L. FLINN



**Priscilla Is An Emotional Dynamo
 In This Great Box Office Picture!**

She fought to win him---she fought to divorce him
 ---she fought to win him back! She won every fight
 while hopping out of the frying-pan into the fire.
 A sparkling comedy-drama of a wife who rescued
 her ex-husband from a pretty blonde, after hitting
 the high spots of Reno and the speeders' court.

**HERE'S ONE THE FANS WILL HAIL WITH
 DELIGHT AND CRASH YOUR DOORS TO SEE**

Foreign Distributors Producers International Corporation
 130 West 46th Street New York, N. Y.



AMUSEMENT STOCKS QUOTATIONS

Amusement stocks in general held decidedly firm in the face of a market last week that was pretty much shot to pieces. Fox Films A went up three points on the week and Loew's Inc. advanced a point and a fraction, yesterday on the strength of a statement for the first half of the fiscal year of 1925-26 showing a gain in profits of more than half a million the stock again went up more than a point.

It is understood that the directors of Loew's want to declare an extra dividend and that the only member of the directorate who was holding out against it was Charles M. Schwab.

The preliminary figures for the year handed out by David Bernstein, treasurer of Loew's Inc. show that approximately \$3,550,000 will be left as net profit after deductions for taxes, for the 28 weeks ending March 14, 1926, as compared with \$2,945,143 for the corresponding period ending March 15, 1925. The new building program which the corporation is carrying on at present will add about 50,000 seating capacity to the houses that they control.

On the inside in Pathe there is a clique operating that is sending those shares up and down just about as they please. It is said that a number of employees of the organization who were let out during the last week were all loaded to the guards with stock.

The market for last week showed:

| | Sales | High | Low | Close | Change |
|------------------------------|--------|--------|--------|--------|--------|
| Eastman Kodak | 3,000 | 109% | 109 | 109% | + |
| Do. preferred | ... | ... | ... | ... | ... |
| Famous Players-Lasky | 28,400 | 120% | 118% | 117% | - 1% |
| Do. preferred | 400 | 119% | 118% | 118% | - 1% |
| First National | 400 | 100 | 99 | 99% | + |
| Fox Films A | 10,100 | 65 | 64 | 64 | + 3% |
| Loew's, Inc. | 10,500 | 39 1/4 | 37 1/4 | 37 1/4 | + 1% |
| Metro-Goldwyn | 500 | 22% | 22 | 22% | ... |
| Motion Picture Cap. Corp. | 4,100 | 22 | 19 | 21 | + 1% |
| Orpheum Circuit | 4,000 | 39% | 28% | 28% | + 1% |
| Do. preferred | ... | ... | ... | ... | ... |
| Pathe Exchange | 200 | 10 1/4 | 10 1/4 | 10 1/4 | + 1% |
| Shubert Theatres | 100 | 54 1/4 | 54 1/4 | 54 1/4 | + |
| Universal Pictures preferred | 200 | 91 | 91 | 91 | ... |
| Warner Bros. Pictures A | 1,900 | 14 | 13 | 13 | - 1% |

| | Sales | High | Low | Close | Change |
|-----------------------|--------|------|--------|-------|--------|
| American Seating Co. | ... | ... | ... | ... | ... |
| Balaban and Katz cfs. | ... | ... | ... | ... | ... |
| Film Inspection M. | ... | ... | ... | ... | ... |
| Fox Theatres A | 8,200 | 24 | 21 1/4 | 21 | + 3% |
| Trans-Lux Screen | 17,300 | 9 | 8 | 8% | - 3% |
| Universal Pictures | ... | ... | ... | ... | ... |
| Warner Bros. Pictures | ... | ... | ... | ... | ... |

* No sales or quotations.

Yesterday showed gains almost all along the line in the stocks that were dealt in. The table shows:

| | Sales | High | Low | Close | Change |
|------------------------------|-------|---------|--------|--------|--------|
| Eastman Kodak | 1,100 | 109 1/4 | 108% | 100 | + 3% |
| Famous Players-Lasky | 1,900 | 113% | 115% | 118% | + 1% |
| Fox Film A | 900 | 63 | 61 | 63 | + 1% |
| Loew's, Incorporated | 3,100 | 37% | 36% | 37 1/4 | + 1% |
| Motion Picture Cap. Corp. | 100 | 20 | 20 | 20 | - 1% |
| Orpheum Circuit | 600 | 29% | 29 1/4 | 29% | + 1% |
| Pathe Exchange | 1,300 | 52 | 50 1/4 | 52 | + 1% |
| Shubert Theatres | 200 | 54 | 53 1/4 | 53 1/4 | - 1% |
| Universal Pictures preferred | 100 | 91 | 91 | 91 | ... |

| | Sales | High | Low | Close | Change |
|----------------------|-------|--------|--------|--------|--------|
| American Seating Co. | 10 | 28 1/4 | 28 1/4 | 28 1/4 | + 4 |
| Fox Theatres A | 5,000 | 23 1/4 | 22 | 23 1/4 | + 1% |
| Trans-Lux Screen | 3,100 | 8% | 7% | 7% | - 1% |

PORTLAND GROSSES

(Continued from Page 26)

causes. Doubtful if it pulled over \$200 a day at 50c. grind.

Estimates

Liberty (2,200; 35-50)—"The Eagle" (U. A.). Strong cast, with Valentino regarded as slipping here. Played to big Saturday and Sunday, but week day trade slow. Around \$9,400.

Columbia (822; 35-50)—"Cohens and Kellys" (U.). House forced to stop selling Saturday and Sunday night. Daily trade nearly capacity, with evenings having them in line. With twice as many seats, still inadequate to accommodate the rush. Victoria Andrew, operatic star, on same bill, rounded out one of the best programs at this show house in many a day. Bill came near breaking record, getting over \$7,200. Held over.

Rivoli (1,210; 35-50)—"The New Klondike" (F. P.). Tommy Melghan counted to bring healthy gross to any house here. In this he drew around \$7,500, extraordinary. This theatre, according to present indications, will revert to a presentation policy, probably about June, when North American Theatres take over management. Excellent stage facilities and ideally located.

Majestic (936; 35-50)—"The Best Man" (Fox). This Tom Mix feature did not draw as well as his former efforts. Orpheus Girls' Band credited for trade; \$3,900.

People's (936; 30-45)—"Vanishing American" (F. P.). Sent in here from its sister house, Liberty, but could not stand up. After three days pulled out. "New Brooms" (F. P.) installed, completing week. In red at \$2,500.

Hippodrome (1,600; 15-35)—"Hearts and Flists" (A. F.), with A. H. vaudeville. Patrons continue to visit this house in spite of poor location. Two bit top proves inducement. Week hit at \$4,600.

Blue Mouse (850; 25)—"The Night Cry" (Warners). Came back strong with this Rin-Tin-Tin. Standing three deep. Good week at \$3,100.

Heilig (2,200; 25-50)—"The Wandering Jew" (Ind.). Rudolph and Joseph Schildkraut as stars, but did not attract general patronage in legit house. Made for educational purposes for Jewish clientele. Got near \$600 on three-day run. Standing off expense.

Decision for Brixey in Lamphouse Invention Suit

Washington, April 13.

Priority as to the invention of the lighting device used in connection with the "framing" apparatus in a motion picture projection machine has been granted Austin D. Brixey over Will C. Smith by the Court of Appeals of the District of Columbia. The court's decision upholds a like ruling by the Commissioner of Patents.

The invention is a simple one and is defined in a single count as follows: "A projecting apparatus for projecting moving pictures, comprising a projecting light and an auxiliary light upon the interior of the lamp house of said projecting apparatus, of less intensity than said projecting light for illuminating the projector window."

The interference was between two pending applications. Brixey filed his application Oct. 11, 1919, alleging conception and disclosure in March, 1919, drawing and written description on May 24, 1919, and reduction to practice on Oct. 11, 1919, which was his filing date. Smith filed his application Sept. 25, 1920, alleging conception in January, 1919; reduction to practice by the production of a full-sized operative apparatus on May 6, 1920.

MAYER COMING EAST

Los Angeles, April 13.

Louis B. Mayer will leave for New York Thursday (April 15) to attend the Metro-Goldwyn convention.

Mayer will take with him Daver Bershorn, district manager for Metro-Goldwyn, and Pete Smith, studio publicity director. They will be gone from here about three weeks.

ARBUCKLE'S SUIT SERIES

Los Angeles, April 13.

Collector of Internal Revenue Galen H. Welch filed an income tax lien for 1921 against Roscoe Arbuckle for \$25,876.17 additional taxes.

This is the latest in a series of suits the Government has instituted against Arbuckle, who has been paying up in installments.

Sisters' Leading Men

Los Angeles, April 13.

Tullio Carminati, the European stage and screen actor, whose first appearance here in "The Bat" led to his being signed by Joseph M. Schenck to play opposite Norma Talmadge, has been switched and will be leading man for Constance.

His first picture with her will be "The Duchess of Buffalo."

Walter Pidgeon, who was to have played opposite Constance, will be Norma's leading man.

FANCHON & MARCO

"IDEAS"

Are Used on the Screen as Dance Sequences in the Biggest Features

SUCH AS:

"KIKI" starring Norma Talmadge.

"THE DEVIL'S CIRCUS" starring Norma Shearer.

"HER SISTER FROM PARIS" Starring Constance Talmadge and in 100 other Super-Features.

All Dance Arrangements by FANCHON

EDNA LEEDOM

DAVE STAMPER

Starring for 3 Weeks in

BALABAN & KATZ

"SYNCOPE" WEEK SHOW

NOW PLAYING

(Week of April 5)

CHICAGO

(Week of April 12)

TIVOLI

(Week of April 19)

UPTOWN

CHICAGO, ILL.

ZIEGFELD "FOLLIES" To FOLLOW



"ENVY OF AMERICAN WOMANHOOD"

KARYL NORMAN

"THE CREOLE FASHION PLATE"

A GREAT MATINEE BUILDER

**NOW IN THE SECOND WEEK, FOX'S, PHILADELPHIA
IN AN ENTIRELY NEW PRESENTATION**

European Tour Prevents Acceptance of Third Week

John Zant Says, "Greatest Attraction Ever Played Fox's, Philadelphia"

**Direction ARTHUR SPIZZI AGENCY, Inc.
1560 Broadway, New York City**

LITERATI

Here's the Kind, Boys!

An attorney for Earl Carroll, armed with many clippings from the New York "Daily News" called at the editorial offices of the newspaper the other day to present stories and arguments in proof that Mark Hellinger, featured writer on the tab daily, is "sore" at Carroll. Hellinger, in his "News" stories about the Carroll bathtub matter, "burned up" Carroll. Frank House, managing editor of "The News," was not in, so Carroll's attorney (said to be Jim Timoney) interviewed Paul Gallico, assistant managing editor.

The lawyer told Mr. Gallico that Hellinger "had it in" for Carroll; that Hellinger had given Carroll some ideas for his "Vanities" and claimed that Carroll owed him money he would not pay; therefore the burning stories. Mr. Gallico asked if it were a fact that Carroll owed Hellinger money for ideas. The attorney said that might be possible. "Then why didn't Carroll pay Hellinger what he owed him?" asked Mr. Gallico and that ended the interview. If only some of those other managing editors who allow theatrical managers like the Shuberts to "buffalo" them had as much guts.

Another side to this is that when Hellinger was assigned to the Carroll story he informed the desk he had had personal differences with Carroll and suggested someone else be assigned. Hellinger was told to cover the Carroll case.

If "The News" will stick to that way of handling its paper and men its circulation will hit 2,000,000, for New York never has had a daily like that, not even "The World," the greatest daily in America. As for "The Times," Adolph Ochs will never be able to square how he stood for the Shuberts dictating to him on the minimum lineage. Next they will be telling Ochs his line rate.

M. P. Magazine Going

Variety's story that "The Motion Picture Director Magazine" was through was an error. The magazine, in reorganizing its editorial board, passed one issue and will resume publication in May with J. Stuart Blackton as its editor. The complete editorial board consists of Reginald Barker, William Beaudine, Hugo Ballin, Allan Dwan, Rupert Hughes, Frank Lloyd, Ernst Lubitsch, George Melford, Marshall Nellan, Sidney Olcott, Henry Otto, Victor Schertzinger, Maurice Tourneur, King Vidor, Wallace Worsley.

Morris Lavine, star reporter on the Los Angeles "Examiner," has the distinction of covering the first story ever printed about the late Barbara LaMarr, as well as all of the stories that were interwoven with her career on the Pacific Coast. His first story on Barbara LaMarr was the first one he had ever written and an exclusive one. It was 15 years ago, when one Reatha Watson disappeared from the Manuel Arts High School and was absent for 10 days. Lavine helped the police in locating her at a ranch of an uncle. At that time she was taken to the Juvenile Court on a charge of delinquency and was known in all of the papers as the "Too Beautiful Girl." She was released on probation.

The next story that Lavine covered was that of Richard Carbell, who was her dancing partner. The latter was arrested on a charge of manslaughter, due to the fact that a girl riding in his automobile was killed when it ran off the road. Carbell was recently released from San Quentin.

The following story was that of Philip Ainsworth, a husband whom it is said she married for spite. Ainsworth was arrested on a charge of passing bad checks, sentenced to San Quentin and released recently.

MANAGERS
Motion Picture Theatre
WANTED

Large concern, operating nationally, offers exceptional opportunity to several high-power motion picture theatre managers of proven ability, who can show fine records based on experience and success.

Address: Box 350,
Variety, New York

Lavine also covered many local stories about Miss LaMarr, who was an adopted daughter of W. W. Watson, including a number of local stories when she was a model in an apparel shop here.

Lavine was also on the inside of the divorce case, in which Herman Roth went to San Quentin, as well as writing several stories prior to the death of Miss LaMarr at Altadena, two months ago.

New York's Sunday Paper

Reports are around of a special New York Sunday paper for Broadway, about eight pages, and aimed to be spicy.

Pension System in Germany

In Germany an agreement has been worked out between the newspaper publishers, their editors and reporters providing for a system of pensions to protect the scribes in their old age, according to a report to the Department on Commerce in Washington. The agreement, which was a voluntary one, was signed but recently with those

sponsoring it stating that the idea will promote better newspapers in Germany.

Peggy Wood, Sub-Critic

Peggy Wood, actress, is pinch hitting for her husband, John V. A. Weaver, as dramatic editor of "College Humor" during the latter's absence in California where he has gone to complete several picture stories already contracted for. Mrs. Weaver will contribute the "Stage Stuff" material until Weaver returns and is making all of the New York first nights.

Author's Rights

The right of an author to his works was argued before the Court of Appeals at Albany, N. Y. It was in the case of E. Rodgers Sylvester against the New York "Herald." Sylvester sued for \$25,000. At the request of the "Herald," he claims he wrote "The Story of Classified Ads" published by the newspaper as having been written by Gilbert N. Gunderson.

The lower courts dismissed the complaint. Justice Black, before whom the case was tried, held that since Sylvester's name was not mentioned as author of the article and the public was not aware he had written it, a false statement

of authorship did not constitute grounds for action.

Attorney for Sylvester had contended that although the story became the property of the newspaper through the statement of authorship, Sylvester had not been given an opportunity to claim it as his work, or to use it as a basis for establishing his reputation as a writer.

Putnam's Own Broker

The first of the book publishers to go in for the sale of film rights to its publications is G. P. Putnam's. George Palmer Putnam, who heads the organization, together with John N. Wheeler, have formed George Palmer Putnam, Inc., a firm to dispose of the picture rights to all works issued by Putnam's concern.

Associated with the two is Richard Halliday, who is to be the active head of the broking organization. Halliday is the former movie critic of "Liberty." It is reported that Putnam will insist that it handle the film rights to all future publications.

Bolton's Long Fight

Guy Bolton's persistence in bringing an appeal from the verdict rendered against him when Ossip Dy-

mow won in the first suit over "Polly Preferred" is estimated to have cost him \$30,000 in cash. Bolton eventually won the suit and is regarded as having fought the matter so hard because he considered it a point of honor. Over four years has been consumed in litigation.

Dreiser's Cupidity

Apparently through early necessity Theodore Dreiser was known as a careful guy with money among newspaper men.

His "American Tragedy" ends in the death house at Sing Sing. Dreiser wanted to see, but met the stern rule that no one is permitted to enter the death house except the felt-slipped attendants and the condemned's spiritual advisor. Only by means of a Supreme Court order may that rule be lifted. Dreiser appealed to Henry L. Mencken, who took up the matter with Arthur Krock of the morning "World." Through the latter's efforts permission was finally secured.

Soon afterwards Krock requested a story about the death house from Dreiser, who replied he would write a thousand words for \$500. Krock burned up and so did Mencken though eventually an interview on the topic was granted by the novelist.

HE'S A NUT!
OH! WHAT A NUT!
SUCH A NUT!
HE WALKS LIKE
A NUT!
HE LAFFS LIKE
A NUT!
HE LOVES LIKE
A NUT!
HE RUNS LIKE
A NUT!
HE CRIES LIKE
A NUT!
HE SMOKES LIKE
A NUT!
HE FALLS LIKE
A NUT!
HE DANCES LIKE
A NUT!
HE KISSES LIKE
A NUT!
HE'S A NUT!

Samuel S. Hutchinson, Presents
Edward Everett Horton
in

The
NUT-CRACKER
with

Mae Bush

DIRECTED BY LLOYD INGRAHAM
FROM THE POPULAR NOVEL BY
FREDERICK S. ISHAM~

It's a HUTCHINSON COMEDY!

Distributed by
ASSOCIATED EXHIBITORS,
INCORPORATED—
Oscar A. Price, Pres.

**CINEMA THEATRE BOOKERS!!!!
WANT A REAL ATTRACTION?**

ADELAIDE HUGHES

AND COMPANY

AND

BENNY and WESTERN
WEEK (APRIL 5), APPEARED AT FOX'S, PHILADELPHIA

PRESS COMMENT

GAZETTE

Vaudeville can boast of having had some magnificent revues, and can add to the top notches the new one offered by Adelaide Hughes. If this combination ever gets to legitimate producing New York is going to get a real thrill, for seldom has an act been so beautifully set, cleverly written and had numbers so novelly staged as these. Adelaide is supported by six young men who officiate as a singing chorus, and then turn into a very good jazz band. There are Benny and Western, who are the Doyle and Dixon of today. Adelaide has never been shown to better advantage. She's adorable, she's—she takes up every adjective one can think of. The "Moon" number is gorgeous and the "Toyland's Gone Collegiate" is worthy of being the best scene in any \$5.50 revue. Adelaide and her company tied the show up in knots. This act is a real artistic triumph.

DAILY NEWS

The return of Madame Hughes from her European triumph was the signal for prolonged applause upon her initial appearance yesterday, and both she and the members of her company were compelled to return again and again to acknowledge the unusual tribute.

EVENING LEDGER

Adelaide can dance. What more praise is needed than that when so very few can do other than Charleston? Her company submerges its personality, of course, and she shines out. However, there is a team with her this year that deserves credit for cleverness and dancing ability—they are Benny and Western.

Direction **ARTHUR KLEIN**
1560 Broadway, New York City

HOUSE REVIEWS

CHICAGO HOUSE PANS RADIO ON SCREEN

SENATE

Chicago, April 10. Lubliner and Trinz have not the hawklike eyes displayed by subordinates of the Messrs. Balaban and Katz. To wit: Go to the Chicago Theatre this week and view the first of Arthur Murray's six Charleston lessons. You will note that the strenuous plugging for Mr. Murray included in the original film has been slyly clipped to make it more "B. & K." and less of Mr. Murray. Even the shot of the Prince of Wales, advertised as Murray's star Charleston pupil, is sadly absent. But go to the Senate and see this film as Mr. Murray's publicity man intended you should view it.

However, there is an almost bitter pan against radio in general at the Senate this week. It is disguised as Preston Sellers' regular organ solo, but it has all the teethmarks of a nasty crack. The slides, which go with the music, patiently enumerate all the faults of radio. They rave about the rotten programs, the dull lectures, the boring song pluggers and the squawking noises. It finishes with the point-blank statement that if you continue to tune in on this stuff "you're a nut." Humorous cartoons illustrating the pans cry to pass the thing off as "kidding on the square," and the capacity house emitted a puzzled laugh when it was all over.

Also deserving of special mention is a pretty, "well-matched" young girl in a tight-fitting little uniform, who stands just inside the entrance with her back toward the exits directing traffic in a throaty, colorful voice. All male eyes are directed at her as they pass into the street, so she looms as a grave danger. One appreciative youth was actually witnessed crashing against an unopened door.

Art Kahn, who alternates between the Harding and the Senate, is here this week with his talented musicians. Kahn is the only personality in Chicago to draw crowds for his stage show in the manner of the sensational Paul Ash. He has also been familiarized through his extensive Brunswick recordings.

"Full O' Pep" is Art's offering this week. Featured in it is Milton Watson, the young and handsome tenor skyrocketed to local fame by Paul Ash. Milton has a distinct leaning toward the romantic ballads, but sometimes closes with a haphazard shot at the Charleston. No doubt about his drawing power with the younger femmes.

One of those slapstick burlesques on classical dancing is executed by Bond and Hanley to a good hand. As an encore the boys put over a novelty song completely illustrated with gestures. The encore was better than the opening routine. This team has a fair value for presentation work. Ray Reynolds, announced as an usher in the theatre, is called to the stage for a clarinet solo. The "amateur" idea took with the fares and called for a whistle encore. The Ash method of announcing every one as "the best I have ever had working for me" is included here, and Ruth Fisher is introduced thusly for her second song. Somewhat exaggerated, but, still, her voice is above average.

The Anderson brothers, colored, provided the customary Charleston close. Good for presentations. The orchestra's numbers are up to their usual high standard, with piano specialties by Kahn and a nifty "break" by a slim trombonist outstanding.

The picture version of "Dancing Mothers" didn't take. Loop.

RIVOLI, N. Y.

New York, April 11.

Fortunate that the Rivoli this week has the Publick-Anderson presentation, "Melodies Eternal," on the same bill with the MacLean comedy, "That's My Baby," closing the show, preceded by the deluge of straight music, vocal and instrumental. ("Melodies Eternal" is under Presentations.)

The earlier section of the bill not caught at the first show Sunday. It seemed to be running in the usual way, with the overture; No. 2, The Four Seasons, so-billed, and No. 3, The Eton Boys. Followed by the news weekly with several good clips, including some comedy and a kids' Charleston contest, on the street. In this was a cute youngster labeled "That's My Baby," not bad for the film. Besides which MacLean's picture taken from the song title should have added pulling power for that reason, though exhibitors should be careful not to use public-

ity suggesting the picture is an adaptation of the song.

No. 5 held Harold Ramsay, the Rivoli's organ soloist, and he handles it like a crack. Using "Don't Believe It, but Say It Again." Mr. Ramsay almost made the organ talk the lyrics throw upon the screen, with added comedy verses. While this idea, if memory is correct, is a creation from the Aldine, Pittsburgh, it's a most likeable light comedy scheme of universal appeal, even to those who shift about as a rule at heavy numbers on an organ. This song is not heavy, and Mr. Ramsay makes it lighter by his manipulation. Extraordinarily difficult on this instrument, as much so as ragging on the harp. It goes far to bring out the possibilities of the organ when it has a crack player as an emergency substitute in any picture theatre.

Next came the presentation. If John Murray Anderson isn't producing now for Publick under wraps or has been told to cut down for the summer in cost of show, how did he ever dig up this straightaway tiresome "Melodies Eternal"? Not only he put on a flat presentation that never does or can stand up, only saved for a moment by its well grouped finale.

Even what value Rae Eleanor Ball might have, after playing in vaudeville and elsewhere for years, is lost through her name only being on the program.

It is the first Anderson presentation caught by this reporter, but if Anderson has run out of ideas already for Presentations, remembering the wraps and the summer, he should call in a tabloid producer as assistant.

However, the MacLean picture gave a big closing laugh to a very ordinary bill.

As the Anderson presentation can not travel altogether with "That's My Baby," if it ever gets on a bill with a picture as ordinary and as ill-suited to a film bill as this presentation is, you will have to employ clockers to know how many walk out.

Capacity by time second performance started, 3 p. m. Time.

STATE, BOSTON

Boston, April 12.

From an amusement viewpoint this week's bill is the nearest approach to Publick competition this Loew house has seen since Louis K. Sidney changed the policy in an attempt to build the State gross to a \$35,000 mark. As usual, Philip Spitalny's showmanship was a big factor, but Monday night it was apparent that he and Manager Joseph

Brennan had been given material with which to work.

A flock of well lighted drapes added color to the stage presentation of Spitalny's Recording Jazz Band, and Joe Termini with his comedy violin and guitar specialty actually stopped the show, as almost unheard-of situation at the State in recent months. Between numbers a rear tableaux of the prisoner behind the bars singing the only song that convention permits a prisoner to sing in prison this season also proved to be an actual knockout, proving conclusively that you can never tell how it will break in a picture house.

Ina Haywood was later used in a soprano solo that broke up the jazz routine, but the biggest surprise of the evening was furnished by James Clemons and Eileen Marcy in Charleston lessons. This stunt has been tried in almost every pop house during the last month, but this team put it across effectively by first giving demonstrations of performance and stunt types of the Charleston followed by a terpelchorean argument for the sedate Charleston as giving less body contact and suggestiveness than normal dancing. They then settled down to straight teaching, using two chairs and asking the house to follow them step by step. Clemons proved himself to be a bit of a comedian in his patter and with some immediate building of dry chatter into this stunt he has a golden chance to build an act that will rate high through that intangible something he possesses on this particular topic.

Monday night was capacity, the draw being mainly Marion Davies in "Beverly of Graustark." The picture held solid, flanked by a Bobby Ray comedy entitled "Call a Cab," two news reels, and an Inkwell cartoon.

Spitalny, after a light week last week, put across perhaps the best program and most effective showmanship since in charge of the local productions. His jazz players were hotter than ever, and the orchestral feature was his Comic Opera Cock-tail, winning him perhaps the biggest hand ever accorded to a picture house leader in this city. The house rule of not seating patrons during this orchestral opening seems to have helped Spitalny rather than hurt him, but he is still handicapped by Boston's refusal to approve of his jazz conducting with his face to the audience. Boston wants Spitalny to tend to his oafs and night club leading, where the audience and the dancers are watched by the conductor doesn't click.

A few more weeks of shows of the type that the State has put together this week and the problem

how to fill this Back Bay house at matinees will solve itself. Lobby.

CHICAGO

Chicago, April 11.

When this city goes to a "Syncopation Week" show it has a blaze glint in its eye and a fire-spitting cat on its hip. That's just to make it plain that this is the Chicago you read about in the murder stories—the Chicago that will not tolerate small-time stuff in its jazz show. This is the original syncopation burg, where theatre managers have spilled fortunes in putting over the "biggest" and the "best" and the "hottest" syncopation, syncopation, jazz opera and just plain jazz shows.

At the Chicago this week is a much augmented version of that Publick presentation which was reviewed by Variety at the Rivoli, New York, as "Rhapsody in Jazz." According to the New York review, the presentation lasted 22 minutes; here, under the Balaban and Katz annual billing of "Syncopation Week," the travesty consumes exactly one hour, and there wasn't a bored customer in the house.

A generous wad of money was spent in securing additions to bolster the New York show. There is Edna Leedom, Folles comedienne, with Dave Stamper at the piano; Ida May Chadwick, holding championship honors in the buck and wing division, and Rome and Dunn, an ultra-classy tuxedoed song duo. All of these additions proved show stoppers.

Although the weather is still wet and sloppy, the religious slump is over. Monday afternoon at 1:30 a typical holiday crowd was lined up outside the theatre to get in on the jazz program. Which brings to mind the fact that every morning a line stands patiently outside this house, with its tall end straggling down the alley, waiting for the doors to open. Unquestionably this theatre's programs are worth the 35 cents in effect till one p. m., and the crowds realize the bargain advantage. Houses like this are killing the smaller neighborhood theatres whose prices are the same but whose programs seem puny in comparison.

This is the first time Chicago has warmed up to John Murray Anderson's stuff. His five-scene jazz presentation, with futuristic scenery, was applauded heartily throughout, but for the real hands the added specialties took the cake. Ida May Chadwick (New Acts) was for some reason sandwiched in among some bits in the closing, but still managed to stand out like a beacon. Light. She is a cinch bet for

(Continued on page 36)

Names—For a New Kind of Comedy

THEDA BARA, Mildred Harris, Lionel Barrymore, Mabel Normand, Gertrude Astor, Eileen Percy, Stuart Holmes, George Seigman, Anders Randolph, Claude Gillingwater and others.

For Features?

No! For two reel comedies.

For some time Roach has been giving his comedies true feature production. Now he gives them feature names also.

I don't believe any exhibitor would put on a comedy with Barrymore or Bara, for instance, without advertising it. Any one can see the money possibilities of comedies like that. What's the use of having box-office names if you don't take advantage of them?

Roach's new comedies do not compete with other short product. They compete with the feature itself.

This business is moving fast. It is different today from last year. It will not be the same next year as this.

There's just one way to live and prosper. It applies to producer, distributor and exhibitor alike.

That is by product not merely good or better, but best.

I have seen "Wife Tamers," "Mama Behave," "Dog Shy" and "Madame Mystery."

They were made under the new Roach production policy. After you have seen them you will feature them over all but the cream of this year's crop—of features!

The Roach people clock the laughs on every two-reel comedy shown in Los Angeles, whether it's their own or not.

These four comedies averaged 40% more laughs than any comedy ever clocked.

When you can get comedies like that you can forget the feature.

You can't forget now or ever their value in dollars and cents to you.

**ELMER PEARSON
Vice-President and General Manager
PATHE EXCHANGE, Inc.**

PRESENTATIONS

"MELODIES ETERNAL" (11)
Public Presentation
Rivoli, New York.

Scenery never yet has panicked the box office. Nor mixed music when it's straight in a vaudeville or picture theatre. Between the two that's all there is to this John Murray Anderson Presentation, opening for its premiere showing at the Rivoli, a Public house. At least that's one advantage the Public has; it can make its shows play in its own houses.

From this production as a weekly rotating presentation it seems to say that Public must be prepared with at least one presentation ahead. At a dress rehearsal if the presentation about to be shown is not wholly set or liked, it can be held over in the studio and the emergency sent on instead, with the withheld presentation then becoming the emergency, if another can not be rushed through. Here the difficulty is the people, of course, but that should be overcome by some devised means.

For as a plain matter of fact "Melodies" should not have gone on as it is. It's strange, too, if the people in it don't fight to open it. After the opening, vocally, with ensemble instrumental accompaniment to end that bit, is another grouped chorus, period-dressed and with a couple of girls doing the most simple double dance Broadway has ever seen. It may have been as simple as that in the period (1745) but in that period no one ever attempted to slip a little jazzy step into a Colonial dance. Perhaps the girls didn't know they were doing it; it may have been they know but jazzy stepping and naturally carried their swing into anything else. The girls are Dorothea and Naida.

Of course in this straight musical must be a cello and violins, also more singing, including the soprano with a flute obligato, with all together at the finale, the only thing in this tab. It is a splendidly mounted and well staged finale but means nothing beyond the sight effect.

Rae Eleanor Ball is the best known of the cast. She's the violinist from vaudeville, with her brother, Joseph Ball, playing the cello as he did and also with her in vaudeville.

Other singers are Olive Hutchinson, the soprano; Norma Jean, Mildred Haley, Elaine Pickens and Rita Sebastian. Carl Schultze is the harpist and F. Patchouk the flutist.

In its entirety this "Melodies Eternal" looked like the graduation evening of a Conservatory of Music in Norfolk, Va., with the graduation exercises held in the town hall, minus of course the settings. With the chances as well if this were tried out at Aeolian not even the paper would go to see it. "Music lovers," probably but those who may be so classed and see pictures as a regular thing, get (Continued on page 36)

INSIDE STUFF

ON PICTURES

Jack Ford, the director (Fox), with Mrs. Ford, visited his home town, Portland, Me., while on vacation. Up there he met Frank (Angus) McDonnell, who is an important Maine personage. He was Mr. Ford's top sergeant in France. Last week Jack brought Angus to New York on a trip. They have the greatest admiration for one another but Jack says that he has never gotten over the fear of Angus as his top sergeant. He still calls him "Sarge." Mr. McDonnell said it was funny to hear New Yorkers call Mr. Ford Jack. Over there, Angus mentioned, they called Ford "Bullfinch" and he was never known by any other name. Great looking couple, too, Jack and Angus, big tall fellows who can go, as one could see at glance.

Jack tried to kid about Portland, saying that in his home town few know that he is in pictures and those few think he is an actor. On the side Angus agreed that that is not so; they know Jack all right. But Angus is just as modest. He was telling a bunch of fellows how over in France he felt that he had to just grab hold of his company and have it understood he was the top sergeant. So he called them together, announced that he could whip any man in the company and anyone who thought he couldn't would be given his chance. But that night, said Angus, a fellow came up to him, said he was an Irishman and he didn't think Angus could whip him. (McDonnell sounds a bit Irish too). "Well," said Angus, "of course I had to have that guy transferred to another company" and Angus let it go at that, as though he had been bluffed.

Nor would he admit that there had been a fight following, although it is so. After whipping him, Angus had the unruly one transferred to save him humiliation from his comrades.

Some weeks ago in reporting an action started for divorce in Chicago by Barbara Bedford against Ted Hill, Variety as well as Chicago newspapers referred to Miss Bedford as the Barbara Bedford of pictures. One of the stories stated that Mrs. Hill was a former wife of Albert Roscoe.

The stories were printed during February. Mr. Roscoe wrote Variety from his home at 2018 North Vine street, Hollywood, drawing attention to the error. It was so obviously carelessness on the part of a trade paper at least to confuse names in that manner and possibly cause Mrs. Roscoe much embarrassment, also her husband, that Variety's New York office asked the Chicago office where the stories came from, for an explanation.

As a matter of fact Mr. and Mrs. Roscoe have been married for four years, living happily together, and have a child. Neither knows either the other Barbara Bedford or Ted Hill.

It seems that one of the reporters in Variety's Chicago office turned in the stories. Another reporter in the office questioned it, said he knew the Miss Bedford of pictures and didn't believe she had been in Chicago for years, also knowing that at present she was on the coast and he believed, married. The reporter who had secured the story insisted it was correct. Instead of sending the story to Variety's Los Angeles office for investigation, it was sent instead to New York and printed.

An apology to Mr. and Mrs. Roscoe accompanies this correction. Mr. Roscoe requested a correction only.

Variety's editorial last week on vaudevillians as picture men recalls one instance of a powerful picture man who once worked for the Keith office and who, if he were there today, would be a great factor in solving their picture problems. The man is J. J. McCarthy, who put over the Chestnut Street opera house in Philadelphia for the Keith office eight or nine years ago, when he was forced to play in opposition to the Stanley interests.

McCarthy's handling of that house and the success which attended his efforts led to his connection with "The Birth of a Nation." Since that time he has handled the biggest of the special pictures, the picture firms always going outside their own organizations to get him. McCarthy at the time was with the Keith office about a year.

"The Crisis," Winston Churchill's novel of long standing, was thought secured by Warner Brothers for pictures until this week, when spirited bidding on the part of Metro-Goldwyn and Famous-Players resulted in its going to Metro. Although the book had been published and in general circulation for many years, the coincidence is that three picture firms wanted it at the same time.

As a ballyhoo for "The Flaming Frontier" at the Colony, Broadway, for a run, Universal is using the stores adjoining the theatre entrance. In one there has been set up an exhibition of Indian handicraft with totem poles, pottery, baskets and blankets as the props. The store front is covered entirely with birch bark. Few of the articles in the store are for sale, the idea being to get the crowd in to hear an Indian lecturer tell about the merits of the picture. In the other store tickets for the performance are being sold two weeks in advance. A tie-up has also been effected with the army recruiting service, circulars urging passersby to see the picture and join the army being distributed by Indians stationed in front of the house.

Straight vaudeville has been interviewing several picture lights of late, mostly what are known as the leading independents, also independent picture directors and others. The latter don't count. They are mostly promoters the vaudeville people are too smart to fall for. But with the leading independents that is something different. Straight vaudeville is apt to do business with the best of the independents because they must have service for pictures. But how those independents will take 'em and they should. If anyone can visualize straight vaudeville take 'em with an estimated gross value of \$200,000,000 being helpless, at the mercy of a few picture makers, they have a picture of the stage show business in 1926.

Through an overboard rush of orders for raw film stock the Dupont plant has been obliged to buy of Eastman to fill its orders. When a Variety reporter mentioned this to a Dupont man, saying would it be advisable to have the trade know Dupont is selling Eastman stock to take up Dupont deliveries, the Dupont man replied: "What's the difference? The trade knows it." That's something beyond an ordinary trade paper reporter.

In an editorial, defending the movies, the Portland (Ore.), "Telegram," mentioned the recent sale of the Jensen-Von Herberg interests. Taking a slap at the saloons, in comparison with present day wholesome entertainment, it says in part:

"When the City of Portland banished John Barleycorn from our midst, Portland's booze bill including Sundays and holidays, at a minimum figure, was approximately \$11,000 per day. This money in the course of a year would pay for several million admissions to the movies.

"Some of the moving pictures are pretty bad but no man ever spent his entire week's wages on them and then went home and beat up the family."

M. C. Levee, on the coast with his last release for First National, seems to have turned out a sure fire money getter in "Sweet Daddies," an original story by Levee himself, based on the married affairs of the Jews and Irish, with the theme being unlike that of the "Cohens and Kellys," but with the story more palatable and consistent, however. In the cast are George Sidney and Charlie Murray, co-featured in "Cohens and Kellys," besides Vera Goddard, Jack Mulhall, Jobyna Hall. (Continued on page 37)

SHOW-TALK by

Samuel E. Rork

"I'll gamble my last dollar on a horse race; but the show-game isn't racing and a man would be a fool to gamble when he makes a picture.

"THEY called 'Ponjola' and 'Clothes Make the Pirate' a gamble. Bunk! The public wanted originality and those two pictures rang the bell.

"NOW comes 'Old Loves and New' adapted from 'The Desert Healer' by E. M. Hull. It was sold to 8,000,000 picturegoers before one foot of film was shot. They read the story in the Cosmopolitan, or syndicated in America's biggest newspapers. They bought the book until those book-sales paralleled 'The Sheikh's.'

"8,000,000—big figures! But I bought more than figures. I bought a sure-fire screen story with box-office stuff written into every line and played into every scene.

"IT'S a darned good picture! Joe Plunkett of the New York Strand sees 'em all and books the best! And Joe has booked 'Old Loves and New' for the Strand's Anniversary Week, April 18th—his biggest week in the year. Joe won't gamble. Neither will I. There's no need to gamble in the show-game!"



Marion Fairfax Production With

LEWIS STONE

Barbara Bedford and Tully Marshall

Directed by MAURICE TOURNEUR

A First National Picture

MARK STRAND BROADWAY AT 47TH ST.
FIRST TIME AT POP. PRICES
JOHN BARRYMORE
in THE SEA BEAST
STRAND SYMPHONY ORCHESTRA

LOEW'S STATE BROADWAY AT 45 ST.
"THE BAT"
A Comedy, Mystery Drama, Based on the Stage Hit
GUITAN & MARGUERITE. Other Acts

CAPITOL BROADWAY AT 51ST ST.
NORMA TALMADGE
IN
"KIKI"
with RONALD COLMAN
CAPITOL GRAND ORCHESTRA

RIN-TIN-TIN
"HIMSELF"
APPEARS AT EVERY SHOW
"THE NIGHT CRY"
CONTINUOUS AT POPULAR PRICES
WARNER THEATRE
Way Near 52nd St.

HOUSE REVIEWS

(Continued from page 34)

the presentation houses. Edna Leonard and Dave Stamper (New Acts) have gotten together a song and talk skit that is strictly top grade. Despite the size of this house Edna and her partner stopped the show. The third of the added trio, Rome and Dunn, harmony boys, rated high. Their song numbers delve in comedy throughout, featuring a comic opera specialty. Their voices are clear and strong—perfect for the large presentation theatres—and their personality pull manages to get a foothold even to the last seat in the gallery.

The house orchestra played an overture of pop numbers to get into the spirit of the thing—played well, of course, as are all overtures at this theatre. Probably one of the

best pit orchestras in the city here. A Richard Barthelmess picture, "Just Suppose," is the sole picture entertainment.

Easily the best B. & K. offering of the season from entertainment and box office standpoints. *Hak.*

Embassy, Baltimore

Baltimore, April 9. The new Embassy, under the direction of Joe La Rose, continues to put on the most elaborate picture house bill in Baltimore. The theatre (rebuilt Victorian) is an artistic and intimate auditorium, elaborately decorated in the Spanish-Moorish style. The aspect is pleasing and the appointments perfect.

There is a 25-piece orchestra under the direction of Jules Cocozza and an elaborate and versatile organ, with Jacobson at the console. Since La Rose came down from Philadelphia three weeks ago to as-

sume the managerial reins for the Independent Theatres Corp., the musical end of the program has been greatly elaborated. This week the program opens with Tschalkowsky's "1812" overture, done by the house orchestra and supplemented by an elaborate scenic device on full stage, graphically depicting the burning of Moscow. It is a combination of trick scenery and a clever lighting plot of the Johnstown Flood school, and is personal work by LaRose. As a stage device it was surefire, and evoked heavy applause.

The musical tone of the program was carried over to the next unit, a film on the life of Handel.

Following the vaude end of the program was effectively introduced by the Dale Sisters and their ukes. A pleasing light turn excellently placed, and bridged the transition from the classic to the jazz that followed the News Reel. This jazz consisted of the 11 Tyronians, a

band, supplemented by George Raps, a Charleston dancer, and Baby Marie, child dancer, on for the finale.

The feature picture, "Untamed Lady," closed.

Nice arrangement of the units, clever timing (nothing is too long), and makes for a well-balanced bill.

"MELODIES ETERNAL"

(Continued from page 35)

enough music during the running without having it thrust upon them in addition. Especially when there is no jazz, not a light tone and naturally not a laugh nor a smile nor anything but a series of sleeping powders.

The number in whole is based upon the immortal harmony of George Frederick Handel, dating back to 1745 and continuing for many years. At that though Mr.

Handel's name is in roman upper and lower case type while Mr. Anderson's is in full face caps. And Mr. Anderson's who won't be immortal as a stager is getting \$1,500 weekly, more than Handel ever got in a month.

Harmony! Great! Class harmony—for picture houses! For harmony for picture houses get the Duncan Sisters, and ever so much more certain at the box office. *Sine.*

JACK PICKFORD SAILING

Los Angeles, April 13.

Jack Pickford, who is going abroad to join Douglas Fairbanks and Mary Pickford in Europe, says that he will direct the next Fairbanks picture, which will be made on the continent.



The
Quality
52

AN OPEN LETTER TO THE INDUSTRY

on the occasion
of our Anniversary

THE Anniversary this week of

METRO-Goldwyn-Mayer

MARKS the fulfillment of two eventful years

OF producing pictures backed by an idea—

THE M-G-M idea of showmanship!

METRO-Goldwyn-Mayer has dared to present

NEW ideas in entertainment to which the public has flocked

SUPPLANTING worn-out standards of other producers,

METRO-Goldwyn-Mayer has given you

TWO years of hits on which has been built

M-G-M leadership today.

THE M-G-M IDEA NEXT SEASON, TOO!

THE showmen-producers of M-G-M

WHO have made the hits listed on this page (And many more!)

HAVE just begun to hit their stride.

FOR May, June, July and August you will get

THE most powerful array of pictures

EVER released by any company at any time!

(WATCH for "Brown of Harvard" among others)

AND then our advice about 1926-1927 is

WAIT and see!

METRO-GOLDWYN-MAYER

The Talk of the Industry

BEVERLY
OF
GRAUSTARK

DANCE
MADNESS

SUN-
UP

BROWN
OF
HARVARD

EXCHANGE
OF
WIVES

A
SLAVE
OF
FASHION

BRIGHT
LIGHTS

THE
MERRY
WIDOW

THE
UNHOLY
THREE

HIS
SECRETARY

THE
MIDSHIPMAN

MIKE

NEVER
THE
TWIN SHALL
MEET

PRETTY
LADIES

IBANEZ
TORRENT

THE
DEVIL'S
CIRCUS

THE
BARRIER

THE
BLACK
BIRD

GO
WEST

CAPITOL'S \$74,241

(Continued from page 23)

headed by "The Black Pirate," which got \$19,595, while "The Big Parade" went way over capacity with \$26,582, while "Ben-Hur," at the Cohan, got \$18,500. "Stella Dallas" trailed the big specials at \$7,142, which was about \$1,500 better than the previous week.

At the Colony, where a two-a-day policy was inaugurated with "The Flaming Frontier" business showed \$11,562.

"Mare Nostrum," at the Criterion, got \$12,275, and "La Boheme," at the Embassy, drew \$10,697. The fifth week of the repertoire policy at the Cameo showed \$5,507.

Last night another special was added to the list with the opening at the Times Square of Cecil B. De Mille's "The Volga Boatman."

Estimates For Last Week

Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,300; \$1.10-\$2.20) (21st week). Got around \$7,300 last week, \$1,500 better than previous week; U. A. has lease on house until end of month but should like to dispose of it.

Astor—"The Big Parade" (M.-G.-M.) (1,120; \$1.10-\$2.20) (21st week). Shot up to \$20,582, about \$500 better than previous week; obtained by standing room sale; figures that Metro-Goldwyn will get approximately \$500,000 in film rental out of the New York run alone for this picture.

Cameo—"Repertoire Week" (549; \$4-75). For five successive weeks this house has been following repertoire policy and getting some money with it; last week, \$5,507; McFadden may possibly take over house for the showing of his production on a rental of \$4,000 a week.

Capitol—"Kiki" (F. N.) (5,450; \$4-75-\$1.65). Norma Talmadge topped own record at Broadway's biggest house last week by getting \$74,241; last year in "Graustark" same star did \$72,075; the film rental last week on a percentage was almost \$25,000; indications are that the Capitol will finish the year at the end of June with an average profit of \$10,000 weekly.

Cohan—"Ben-Hur" (M.-G.-M.) (1,112; \$1.10-\$2.20). Business here jumped about \$1,300 last week and final figures showed \$18,500.

Colony—"The Flaming Frontier" (U.) (1,380; \$1.10-\$1.65) (2d week). This is the western Universal is trying to put over as a special; two shows a day policy inaugurated at the house for picture; first week showed \$21,562.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$1.10-\$2.20) (8th week). Business picked up last week, showing \$12,275.

Embassy—"La Boheme" (M.-G.-M.) (600; \$1.10-\$2.20) (7th week). Bettered the previous week by about \$800; getting \$10,697.

Rialto—"For Heaven's Sake" (Lloyd-F. P.) (1,960; \$5-50-75-99). By jamming in 10 shows a day, five deluxe presentations and five without added attractions, the Rialto for the first time in its career managed to top the \$45,000 mark. The actual figures on the week were \$48,190. Famous reported to have guaranteed Lloyd people would get \$50,000 for their share in a four weeks' Broadway run.

Rivoli—"The Blind Goddess" (F. P.) (2,200; \$5-50-75-99). With second Gus Edwards revue and a picture that got corking notices, business here was \$23,500; this is below the average since the Public policy started.

Selwyn—"The Black Pirate" (Fairbanks-U. A.) (1,080; \$1.10-\$2.20) (6th week). Remained about on a par with previous week, returns showing \$19,595.

Strand—"The Sea Beast" (Warner Bros.) (2,900; \$5-50-75). For the first week of this picture at popular prices the Strand, taking the production direct from Warner's pulled \$11,750 which made it a hold-over for current week.

Warner's—"The Night Call" (Warner Bros.) (1,380; \$5-50-75). This house reverted to a grind policy last week and had a personal appearance of the dog star, Rin-Tin-Tin; business was \$20,515.

MOVIE TOWN RAZED

Port Henry, N. Y., April 13. "Fins" has been written to the history of Arctic City, near here, where many pictures were filmed. All buildings erected by motion picture companies have been purchased by the Rev. George W. Woodall. They will be razed and the lumber to be moved to Camp Woodall on Lake Champlain, where it will be used in building camps.

500-SEATER SOLD AT C. I.

The Eureka, a 500-seat picture house bounded by 21st street, the Boardwalk and Surf avenue, Coney Island, and operated in connection with a large bath-house, was sold at auction for \$249,000.

The property was sold by the auction firm of Joseph P. Day, Inc., and purchased by the law firm of Hershfield & Saeedler for clients whose names were not revealed.

INSIDE STUFF ON PICTURES

(Continued from page 35)

ston and Gaston Glass. At its pre-view in Hollywood last week before a so-called "hard-boiled" audience 124 laughs were clocked. The picture is scheduled for June release with Levee instituting a national advertising and exploitation campaign on his own.

A publisher of movie magazines, who has decided to make his home in Beverly Hills, Calif., went to one of the largest realty concerns in Hollywood, requesting a list of homes for sale. A representative of the company took the man to five or six available pieces of property. After looking over the houses, the publisher said that none met with his requirements. Three days after he purchased one of the houses he had looked at direct from the owner, buying it \$1,000 cheaper than the realty company had offered it, or otherwise, taking off about one-half the commission they would have gotten.

The heads of the Realty concern are not inclined to be friendly toward the man at present.

The other night a picture concern was giving a farewell banquet to its executives and sales force in its Hollywood studios. The studio officials to make everything realistic and snappy decided to have a typical Western gambling house where the visitors could play at the gambling tables with crooked dice and other crooked gambling implements, after which they were to be given their money back, if they lost.

Some smart gamblers got into the place and took possession of the tables. At a crap table were five of them, attached to one of Los Angeles' most notorious gambling houses. They acclaimed that the gambling was being financed and backed by this man with the limit \$500.

One of the high studio officials was tipped by a friend at what was happening at the gambling table. This studio official said he "thought the thing was all a frame and that everything would turn out O. K." The friend told him that if he did not want to see his salesmen and ex-

ecutives cleaned to their last dollar, he had better cut in on the game and stop it.

The studio official saw the dice rolled a few times and the gamblers taking the snaps, so he immediately ordered them to stop and the money returned. The gamblers protested saying they were not there for their health and that it had cost them \$38 to operate the game so far as it had gone. However, the official was firm and they left the lot immediately.

As intimated by Variety last week there seems to be a possibility that Famous Players-Lasky will forego an exhaustive and expensive defense in the reopening of the action by the Federal Trade Commission against it. Variety said it had cost F. P. \$500,000 on the last investigation. The reopening action if gone through with will cost the picture concern at least \$750,000 and take two years.

Famous could easily submit to the rulings of the Commission, entered by way of stipulation between the attorneys for the respective sides. It doesn't mean much, any more than it did to Standard Oil which separated its companies and subsidiaries as directed. That never cost its stockholders a dollar.

Famous now has its theatros and production with distribution under different corporate titles. It would need more than the Federal Trade or the Department of Justice to find out today or tomorrow just how Famous is tied up with a majority of the picture business. Famous is working so widely and so sweepingly that even its closest companions wonder what is doing in other directions.

Famous believes in internal competition. That must be Adolph Zukor's idea and its apt to be the best idea Famous ever worked out. Anyone may walk into next season as the big gun. This season it's Metro. Last season it was First National in the main. Before that it was Famous for three seasons. You never can tell. And next season it may be one of Famous' own office-made competitors who will steal it away from all of them. Organization and people will tell in the final toll, however.

But the Government trying to regulate big business in this country—that's a gag. The Government first must have as smart a set of people running it as big business has. Between Wall Street and Broadway for show brains, where does Washington come in?

DOUGLAS MACLEAN

in "That's My Baby"

By George J. Crone
and Wade Boteler
Screen Play by
Joseph Franklin Poland

Directed by
WILLIAM BEAUDINE



AND now "That's My Baby" breaks into the big list of Paramount Spring Smashes! . . . along with HAROLD LLOYD in "For Heaven's Sake," now breaking records from coast to coast . . . and how! . . . and "The Blind Goddess," just released and already a countrywide hit . . . and the sensational record wrecker, "Behind the Front" . . . and "The Grand Duchess" and the Waiter" and "Dancing Mothers" . . . and "Let's Get Married" and "The New Klondike" . . . with this lineup of week-after-week smashes, do you wonder exhibitors ARE REAP-ING RIGHT NOW THE BIGGEST SPRING HARVEST IN FILM HISTORY FROM

Paramount Pictures

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

THAT'S MY BABY

Douglas MacLean starred in Famous Players production of comedy, with book by G. J. Crane and Wade Boteler. Scenario by J. F. Poland. William Beaumont, director. At Rivoli (Public), New York, work April 11. Running time, usual.

Alan Boyd.....Douglas MacLean
Ellen Raynor.....Margaret Morris
John Raynor.....Claude Gillingwater
Mrs. John Raynor.....Eugenie Forde
Dave Barton.....Wade Boteler
Schuyler Van Loan.....Richard Tucker
Murphy.....Fred Kelsey
The Baby.....Harry Earles
Drug clerk.....William Orlamond

In "That's My Baby" the credit for its undoubted hit should go to William Beaumont who directed the picture and J. F. Poland who scenarized it. Between those two any light comedian of personality could not have missed, although Douglas MacLean is something beyond just a screen comedian—he's an actor.

It's an accumulative humorous strip of film. In the opening sections the action is somewhat slow through planting the story. There it is that the captions keep up laughs. Some of them are peaches. When the fun grows faster captions are less noticeable.

Fun here is gotten in three ways—business (legitimate comedy), situations (gags) and stunts. MacLean gets as much from his legitimate comedy as from the rest. No nicer bit of picture fun anywhere than MacLean looking for the girl he fell in love with at first sight in a charity bazaar and told she is in Turkish costume, to find almost all of the girls are wearing the same Turkish costume.

Or the gag of MacLean being handed the baby, from which the picture derives its title, and the gagging ensuing from that. This leads into an extraordinary laughable bit of a fortune teller's tent coming down on top of its occupants.

Or the stunt of the airplane and parachute, also full of laughs, some yells. The plane and parachute bits are well worked for realism, with a tithe of a thrill.

This is not a continuous laugh as might be a gagging picture only. The story is nicely nursed along by its well-written continuity. That provides spaced rests, making the next laugh the better enjoyed and louder. Instead of wondering what it will be, as happens with the gagging pictures. Here there is some interest in the unfolded tale. The combination is what makes Douglas MacLean a legitimate screen juvenile comedian.

In the parachute bit is a valu-

able aerial hint. MacLean in getting into the plane as a passenger is obliged to encase himself in a parachute strapped around his shoulders, to be released by a ring attached to a rope, if in danger. A caption says it is the regulation for passengers. There is no regulation nor ordinance to that effect, but there should be for aerial passengers in commercial planes. It's probably local option legislation, but the idea is fine.

"That's My Baby" should clear up. It's a most enjoyable comedy, for high or low, upstairs or down.

Harry Earles as "The Baby" is a personal success. He seems rather a midget for the work he must do, but looks like a two-year-old kid. Mr. Boteler plays a role; he helped write the story. Richard Tucker is the rival suitor, therefore the villain, and fairly. Through the business allotted him he would have done much better if taking it all in a lighter vein and not caring if he lost the girl, which he did.

Claude Gillingwater gave a handsome performance as the irascible banker, father of the girl, and the object of his wife's tirades. To many husbands and maybe wives the really funny bit of the picture will be Mrs. Raynor (Eugenie Forde) bawling out her husband over the phone and keeping it going long after he had hung up in his office.

And this for Sam Scribner: Sam, if you want to see yourself when you're "burning," see Gillingwater in this picture. *Sims.*

Last Days of Pompeii

London, April 1.

Made by Carmine Gallone for "W. & F.," this screen version of Bulwer Lytton's famous novel must take a high place among films. The production work is exceedingly fine and the interest is gradually piled up through Roman orgies and tragic games of amphitheatre to the eruption of Vesuvius, which blotted out Pompeii for all time.

No finer spectacular work has ever been done than is found in these final scenes, and the acting story keeps strictly to Lytton's work.

Acting honors go to the German player, Bernhard Goetzke. Maria Corda is not convincing as the blind slave girl, but the Countess de Liguoro is excellent, and Victor Varconi is good. Many smaller parts are well played.

The whole feature speaks of a brilliant direction. *Gore.*

RED DICE

Cecil B. DeMille production, released through Producers' Distributing Corp. Directed by William K. Howard, with Rod LaRocque starred and Marguerite de la Motte featured. Adapted by Jeanie McPherson and Douglas Zoty from "The Iron Chalice," by Octavus Roy Cohen. At the Broadway, New York, shown in conjunction with vaudeville week April 12. Running time, 70 minutes.

Ala Beckwith.....Rod LaRocque
Beverly Vane.....Marguerite de la Motte
"Squint" Scoggins.....George Cooper
Webb.....Walter Long
Andrew North.....Gustav von Seyffertitz
Johnny Vale.....Ray Hallor

An entertaining, perfectly cast, splendidly produced story on as gruesome a theme as any picture has yet used. Briefly, a down-and-out man sells himself for a year's good fun, is insured for \$100,000 in favor of another man, and at the end of the year promises to allow himself to be killed. The other man, to suit his own scheme, forces the man to marry a woman. Until the last minute the sceptre of death hangs ominously over the young hero's head.

Of course there is an "out," but the unrelenting tread of events to what looks like must be a cold-blooded murder thriller, chills and half-way panics the audience. For the scenario is airtight and fool-proof. There is no deviation from the theme, little sentiment until the very last.

Rod LaRocque is the condemned man; Marguerite de la Motte the girl and Gustav von Seyffertitz the most cold-blooded villain the screen has yet revealed. LaRocque makes his first appearance in the down-and-out rig of a bum, while Miss de la Motte's entrance to the story comes when she is forced to marry him, the idea being that she is the sister of a boy who has double-crossed the villain, and the villain makes her marry a man she has never seen, in order to keep her within his power and thus keep an eye on her brother.

The cast couldn't be better. Von Seyffertitz especially is the incarnation of all the world's murderers rolled into one cool and crafty frame. George Cooper, in a semi-comedy part, also clicks throughout, while Walter Long is another villain, and it isn't on record that he ever fell down in such a part.

The production is almost a joy to behold, being so well directed and played. Nothing obtrusive to mar the interest, and the story itself is so gripping that lovers of such stuff will thrill to it. The only question which arises is that its gruesomeness might repel some people; but,

on the other hand, almost anything of sufficient interest, whether gruesome or not, will be liked by audiences.

Okeh on these grounds for the first-run, and the best of them, if LaRocque means anything. And ideal for the other houses. *Sisk.*

WILD OATS LANE

Producers' Distributing Corporation release produced by Marshall Neilan. Adapted by Benjamin Glaser from the play by George Broadhurst. Running time, 60 minutes.

Sweet Marie.....Viola Dana
The One Shot Kid.....Robert Agnew
Father Kelly.....John MacSweeney

Central figure is a fatherly, fat, fine looking parish priest whose life is taken up with helping the poor unfortunates of the city's tenderloin. There is a love affair between a boy who is trying to go straight and a girl who has hit the bottom and is also trying to make the grade, but the priest still remains the principal figure, a right attractive one, too, from the standpoint of the family audiences to which this will appeal.

In the picture there is of necessity a great deal of crook stuff. To the everlasting credit of Neilan let it be said that his crook and police stuff is as real as any picture has yet revealed. The whole business gets a running start when the film opens with the young crook-hero in a third degree sweat box, taking questions that come from all sides out of the dark, while he, twisting and miserable, sits under the glare of a brilliant light. A plain clothes cop, Dillon, figures in many episodes and, although his name isn't programmed, he gives a nice grinning performance.

Some of the subtitles and action concern the raid and roundup of a prostie camp, but the so-called "moral lesson" drawn from the whole picture is so good it qualifies thoroughly for the daily changes and neighborhood houses.

Robert Agnew and Viola Dana are the two sweethearts, while John MacSweeney plays the priest. He has a 300-pound lead over anyone else in the film and shows some excellent acting of the Tom Wise-Maclyn Arbuckle brand. It was on the stage, incidentally, that Arbuckle played the priest's part, but whereas it flopped behind the foots, it makes okeh entertainment in front of the projection machines. *Sisk.*

RUSTLERS' RANCH

Blue Streak Western, released by Universal. From the story by W. C. Tuttle, directed by Clifford Smith and starring Art Accord. The Arts, New York, one day (April 9). Running time, about 45 minutes.

Art Accord is the kind-hearted and sympathetic westerner. He deals with the heroine, the kindly but about to be gypped old mother, the three and each dastardly in his own way villains and the hero's faithful dog and horse.

This film allows the hero to foil the villains in their attempt to possess the girl and her mother's land. Known to none but the villains and the hero (and he only near the end) the land holds gold.

Accord, an expert at cowboy antics, is not a forceful actor. His gestures at times are so quiet and unassuming one could wish he be insulted or socked by a villain. Art is a well-built boy with a pleasing face.

Oliver Hasbrouck, as the girl, is comely and played and fitted in this picture. A perfect type for any "western." And Edith Yorke, as usual, the mother, Duke R. Lee and George Chesbro, two "heavies" (very heavy), sneered audibly.

This Blue Streak is sure to get them, as do the rest of the shoot-em-ups. The boys, old and young, like them and those who yell rough cinema applaud gleefully as the rescue squad or hero approaches and appear disappointed when the end is reached. For that mob it is excellent if not perfect.

Pleasures of the Rich

Tiffany production based on Harold McGrath's "The Wrong Coat." Directed by Louis Gasnier, and starring Helen Chadwick. Running time, 55 mins.

Mary Wilson.....Helen Chadwick
Kate Wilson.....Mary Carr
Henry (Pushcart) Wilson.....Marvin Asher
Frank Clayton.....Jack Mulhall
Mrs. Clayton.....Lillian Langdon
Kocher, the maid.....Dorothy West
Mona Vincent.....Helen Warner
Phyllis Worthington.....Julianne Johnston
Mrs. Worthington.....Katherine Scott

This one has a splendid cast, a few laughs, plenty of clothes, ditto atmosphere, but lacks the other necessities that pull a film play above the ordinary.

The tale starts fast at the breakfast table of Mr. and Mrs. Henry (Pushcart) Wilson. Henry is a wealthy grocer, who, as his middle monicker tries to portray, started with a pushcart and worked his way up to 40 trucks. The role is well played by Marvin Asher who has heretofore confined his efforts to program comedies. Helen Chadwick, starred, is the daughter of the Wilsons, being in love with Frank Clayton (Jack Mulhall), the son of the socially prominent Mrs. Clayton. Mamma objects to her son's choice,

causing one of the several complications.

Hedda Hopper, as the wicked Mona Vincent, looked delicious to both the audience and Pushcart Wilson, the latter deciding to divorce his wife after 20 years of service, for the same Mona, only to find he had been played with. Though Miss Chadwick attempts suicide after 50 minutes of film, she is saved and loves triumphs. Helen looked good, she being far ahead of other screen ladies in the art of forming legible words with her lips. When Helen talks subtitles are a burden.

A fashion show was neatly staged and richly gowned, but its feminine attire was unsaluted by Jack Mulhall's one-button and double-breasted.

The cast is the picture. Nothing else matters. The story is uninteresting and therefore the players will be this film's mainstay in attracting attention on the outlying circuits.

DESPERATE GAME

Universal release of a Blue Streak Western (Lariat Productions). Starring Pete Morrison and directed by Joseph Frank. Story by George C. Jenks. At Ideal, New York (10c, grind), April 4. Running time, 41 minutes.

Weak and short. Pete Morrison, who looks like the cowboys made familiar by the "movies," is starred. Lightning, his "wonder horse," is featured. There was a time when audiences were unfamiliar with names of either horses or dogs, but since the vogue of Tom Mix's Tony and the canine Rin-Tin-Tin, animal titles are the rage.

Pete's horse, intelligent enough, is no exception. His coat is not fine nor shiny, which means a lot where animals are concerned.

The story is slim and unoriginal. It deals with the son of one ranch owner and the daughter of another, both just returned from school in the east. The sires want a marriage to settle a boundary dispute. The fathers are shortly satisfied, as are the boy and girl, for the match is made.

Morrison is a big boy and a good rider. His fighting is hard and realistic and his roping excellent. With a better tale and some background his talent would stand out. His type is that of Hoot Gibson, always popular in the rough and ready.

Dolores Gardner as the heroine is capable enough for this sort of release. In a better one she might be found wanting.

Just another one of those bling-bang things with plenty of fighting and shooting but woefully weak in the other departments. Costing a bit more than a cup of coffee, it may satisfy many cowboy aspirants and also its producers. And no one is killed.

WATCH YOUR WIFE

Universal-Jewell. Story by Goasta Segar. Screenplay by Svend Gade. Camera-man, A. L. Todd. At Columbus theatre, New York, April 9. Running time, 46 minutes.

Claudia Langham.....Virginia Vall
James Langham.....Pat O'Malley
Benjamin Harris.....Nat Carr
Gladys Moon.....Helen Lee Worthington
Alphonse de Marsac.....Albert Conti
Madame Buff.....Aggie Herring
Maid.....Nora Hayden

The romantic theme of "Watch Your Wife" is fashioned after a story that is as old as the hills. It's ancient stuff, wherein a husband and wife become divorced only to have them reunite after it looks as though both had found new affluence. But it's the way the separation, divorce and reconciliation are framed that makes for a film story. The comedy way out for this one would have made it worth twice as much to an exhibitor as it is in its present shape. An expert at comedy twists, turns and takes could have given the principals, Miss Vall and Mr. O'Malley, some more than just a feature vehicle.

There is much to commend in the directing, but the adherence to an out-and-out straight love motive held Mr. Gade within bounds. Allowing for a few stabs at comedy, lamentably thin and vaporish, there were plenty of chances for laughs, but somebody let the chance slip and the result is just a nice little picture pretty well enacted. At times the picture runs listlessly.

Miss Vall wears some good-looking clothes and occasionally rises to heights, while Mr. O'Malley is for the most part satisfying.

Helen Lee Worthington, of Ziegfeldian fame, is in this one, and still showing her figure and undies. *Starke.*

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LESLIE FENTON - DORIS LLOYD

Story by L. O. RIGBY
"Whirls of Society Trapped by Love and Regret"
R. WILLIAM NEILL Production



MADGE BELLAMY

has made a host of new friends in "Scud." They're waiting for you to announce her again—then—Get out the S. E. O. sign.

EDMUND LOWE

Already entrenched in the hearts of millions, has strengthened his hold by his wonderful portrayal in "Siberia."

Here are two pull-em-in box-office stars in a picture that can't miss!

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Fox Film Corporation

Broadcasters and Musical Society Trying "To Do Business on the Side"

Washington, April 13. Consuming practically an entire week in presenting their arguments as to why Congress should set the price to be paid for the use of copyrighted music by the radio broadcasters, relieved only by a brief interjection of the composer's side of the case by Gene Buck; the expected clash between the two factions did not come until but a few moments before adjournment over until April 18.

This outburst brought representatives of both interests to their feet with voices pitched high in argument. Congressman Albert H. Vestal (R.) of Indiana, presided at the time over the joint committees.

The outburst was participated by Charles H. Tuttle, attorney for the broadcasters, when he advised the committee he could no longer see any reason for withholding a statement covering confidential conferences held recently between the two interested parties.

This move, though apparently coming unexpectedly to representatives of the society, had Nathan Burkan, its attorney, agreeing that "everything should be out in the open." W. E. Harkness of the American Telephone and Telegraph Company jumped up to defend their position with the final upshot the broadcasters' attorney got what he wanted into the record, namely, that the American Society wanted one million dollars from the broadcasters in three years.

The witness stated that when this was agreed upon that those representing the society could not deliver the three-year contract with a counter-proposal being made that it be for one year with the figure reduced from all stations to total one-third of the million asked. This the broadcasters refused to consider.

Explanation

Incidentally this explained to Congress the drop in the interest of the broadcasters in the bill, as was pointed out in Variety several weeks ago. One Senator familiar with the situation pointed out that the conference was an endeavor to do away with the measure.

The committee now awaits the society's answer as to on what basis that million dollar figure was arrived at.

Referring constantly to the Dill bill as a "blank check" which the broadcasters would fill in at any time with the approval of the committee the tentative rates to be set by law was proposed by Mr. Harkness of the telephone company.

Several attempts were made to get the figures as to revenue and expense of the broadcasters into the record, these however were refused along with the denial of the broadcasters to permit either Congressman Sol Bloom (D.) of New York or Gene Buck of the society, to answer the propaganda over the radio in the same manner as sent out by Paul B. Klugh in which support for the Dill bill was requested.

W. E. Harkness questioned the right of Congressman Bloom to speak on the subject when the legislator was looked upon as a member of an impartial jury.

Gene Buck, during the few moments of his testimony, answered this by stating that Senator C. C. Dill (D.) of Washington, author of the bill, had broadcast on its merits on several occasions.

Mr. Buck paid tribute to Mr. Bloom for his efforts to protect the composers.

This witness also pointed out the joker in the bill—upon its passage every number now copyrighted would be thrown into the public domain.

Senator Dill immediately stated that such was not his intention and that in all fairness such a proposal should not be permitted to be acted upon.

The abandonment of the original intention to continue these hearings straight through until both sides had been heard is causing considerable conjecture here as to its indication of the two committee's attitude.

Several expressed the belief that the sudden drop in interest forecast the death of the bill, although nothing definite could be learned.

In all events, though sitting in joint session for the hearings, the two committees will act separately, each submitting a report, if such is made, to their respective bodies. Meantime, while the society is preparing to answer the testimony of

the proponents of the bill, hearings are to open before the House Patents Committee on the Authors' bill, otherwise known as "The All Approved Bill," which practically rewrites the entire Copyright Act, on Thursday, April 15.

Equity and Big Time Scored at Vaile Meeting

Equity and the straight vaudeville interests came in for a "rap" from Clarke Silvernail, one of the speakers at the meeting Friday afternoon at the 52d Street Playhouse, called by Paul Specht and Mr. Silvernail to permit Representative William N. Vaile of Colorado to explain the Vaile bill now pending before Congress. It deals with the restriction of emigration in certain cases, specifically intended as a retaliatory measure against British restrictions of American artistic labor. The band booking situation by American dance orchestras into London is the direct cause of the bill, which was inspired by Specht's statement before the Committee on Foreign Affairs (Stephen G. Porter of Pennsylvania, chairman) when the American orchestra leader for the alleged discrimination by British Labor Office.

The bill being general, it gave rise to Silvernail, an American actor who served 18 months with the British Expeditionary Forces in France and who was thus the first American soldier to set foot on French soil, to commend his erstwhile military allies for their valor, and condemn them otherwise for their artistic discriminations.

Equity's failure to officially back up the Vaile bill was scored by Silvernail, as was the Keith-Albee's all-British vaudeville program during a week (Armistice Week) when everything should have been all-American in its presentation. Otherwise, Silvernail waxed flowery in his oratory, seemingly a prepared speech, but clearly presented in a forceful, convincing manner.

Others Present

The American Federation of Labor, the I. A. T. S. E. and Capt. Sidney G. Gumpertz, commander of the S. Rankin Drew American Legion post, were also represented in their endorsements of the Vaile bill.

Copies of the hearings before the Committee on Foreign Affairs of the House of Representatives were distributed to the auditors, printed in pamphlets, detailing at length with considerable correspondence and testimony by Specht against the British discrimination against the booking abroad of his bands. The bill to restrict the issuance of passport visas in certain cases is a retaliatory proposition to restrict British importation of musicians into America, except on a one-for-one exchange plan.

Paul Specht also addressed the gathering, as did Congressman Vaile.

OLSEN "TRIPLING"

With the taking over of the 54th St. Club by Arkie Schwartz two weeks ago, George Olsen goes into the night club as the dance attraction. This brings Olsen back into the "tripling" class, with "Sunny" and the Hotel Pennsylvania as co-engagements.

Schwartz, with his brother, operates the Club Richman and Giro's, this being the third in their string of night clubs. Another is slated for the second floor of the Carroll Theatre building.

WARNERS CHANGE STATIONS

With Warner Brothers giving up WBPI which is now operated from a Newark, N. J. broadcast central, the Warner theatre is utilizing the services of WFBH, the Hotel Majestic station. Warner's maintains a radio studio in its theatre as a remote control for broadcasting via the Central Park West station.

SOUSA DIRECTS NEW MARCH

Washington, April 13. John Philip Sousa was here for the Grubben Club dinner on Saturday night and conducted the Marine Band for the premiere presentation of his latest march, dedicated to this world-famed newspaperman's club.

COMPOSERS' \$140,000 'MELON'

Largest in History of A. S. C. A. P.—Radio Helped 30% Gain

The highest royalty "melon" on record in the history of the American Society of Composers, Authors and Publishers, totalling \$140,000, is being divided up among the members this week. This marks a 30 per cent increase over the previous high mark.

Radio licenses and other forms of additional revenue account for the size of the dividend.

The broadcasters will probably make use of this as further data in their fight against the music men, with the latter contending this is but a fraction of what the men who create the nation's music are entitled to in the form of material compensation for their artistic efforts.

Speaking on the question of monopoly, following the broadcasters' charges of a music trust, Congressman Sol Bloom pointed out that following Paul B. Klugh's attack on the A. S. C. A. P. via the radio stations, the music men had no opportunity for rebuttal through the same channels because radio maintained a stone wall front as a broadcasters' monopoly, refusing to accord such opportunities to the music interests.

Regarding the proposed legislation, Congress' session is nearing the end and the "inside" is that nothing will ever develop against the broadcasters' attack on the music men.

In turn, the copyright owners hope for successful legislation next fall removing the fixed two cents royalty provision from the Copyright Law and leaving such arrangements optional with the copyright holder for collective or individual bargaining.

Washington, April 13.

The Department of Justice has now completed the compilation of evidence in the investigation it has been conducting into the workings of the American Society of Composers, Authors and Publishers, it was learned here today from C. S. Thompson, who has handled the case for the department.

Mr. Thompson stated that he was now working on the report which he hoped to have in readiness in the "immediate near future." No intimation was given on the findings of the department.

"Name" Bands Abroad

American "name" bands going abroad into the Kit-Cat Club include Ted Lewis in July at \$2,000. Lewis is only taking three men beside himself and a female entertainer, the American trio to act as a nucleus for an augmented British combination. This is one means to get around the British labor restrictions.

In August, Ben Bernie and his band are going over, with Frances Williams as a possible added star. The desire for feminine soloists with jazz bands is a new trend abroad. It is the desire of Stanley Jones, managing director of the Kit Cat Club and the Piccadilly Hotel.

Irving Aaronson and his Commanders are slated to go abroad in January, 1927.

Specht Off to London; Has 8 Week Labor Permit

Paul Specht and orchestra sail today (April 14) on the Aquitania to open at the Empress Rooms, London, for eight weeks, and double with the Stoll vaudeville houses. Specht has been given a British labor permit despite English opposition to the invasion of American dance bands.

Specht's Canadian Club orchestra arrived in New York Friday to succeed Specht's original band at the Moulin Rouge, New York.

RADIO RAMBLINGS

(Occasional comment on broadcast artists as picked up from time to time, between weeks, will be included in this department).

Vincent Lopez had some of his time Saturday night curtailed by the Sojourners' Club entertainment, radioed from 8.30 until midnight, taking up part of the bandman's other allotment. The Capitol family, headed by Major Rows, Dr. Billy Axt, Tommy Dowd, et al., figured importantly in the general festivities, the radio entertainment being a worthy and varied program of vocalists and instrumentalists.

Saturday night seemed open season for formal functions. The De Witt Clinton and Thomas Jefferson memorial dinners were broadcast via WNYC.

Juliette Glassman delivered an excellent piano recital from WEAF. Miss Glassman is also a concert artist. Sunday night from WJZ Godfrey Ludlow broadcast his usual Sabbath eve violin recital. Ludlow has been getting a great plug all along, the announcer heralding his Monday night Aeolian Hall recital, emphasized by the fact it will not be broadcast, although Ludlow is otherwise a radio favorite. Seemingly, when it comes to a paid proposition, radio fears the radio dead-ends and makes sure there is no misunderstanding that cash at the gate will be the only means for appreciating an artist's music. However, Miss Glassman and Mr. Ludlow, like other concert artists, are not averse to the radio as an exploitation proposition.

The Arrowhead Inn band, broadcast by direct wire from the restaurant via the Gimbel station, WGBS, listened well both Saturday night and Sunday afternoon during its allotted hours. Dance music still is the mainstay of radio.

WGCP (Grand Central Palace station), now utilizing a Newark, N. J. broadcast central for technical purposes of range, had Charlie Strickland's band doing its stuff in great style. WMCA's fixture, Ernie Golden, clicks as ever. Golden is developing into one of the ether's

most popular jazz music cards and its reaction on his records where he is a good seller has made him one of the most prolific disk records in the field. Golden was recently elevated to a Brunswick star.

The Saturday midnighters via WAHG, the Richmond Hill station, keeps plenty awake. With most of the local stations signing off by midnight (outside of the few night clubs that broadcast for half an hour thereafter), WAHG has a corker audience for the 12 to 1.30 or 2 a. m. radio-fest.

The "commercial" broadcasters from WMCA, the Hotel McAlpin's station, are plenty on Sunday night. The Parody Club, Twin Oaks restaurant, Mayolana, Roemer's Homers, Klein's Trio (the shoe-repairing firm, in the afternoons) and one or two others insure a succession of dance music and pop vocal stuff. WHN in turn has Sophie Tucker's Playground at the time formerly utilized by the Club Richman on Sunday midnight, also the Hofbrau, Woodmansten Inn band (afternoons) and Roseland dance orchestra (also Sunday aft.).

The Niederkrantz concert Saturday night from WJZ, was an ultra delightful entry, producing fine music in tasteful presentation. The Ponce Sisters, the kiddies who claim Phil Ponce, the music publisher, as their papa, bid fair to become as big radio favorites as they are recording artists. They followed the Niederkrantz hour, and introduced a style of ether vocal harmony that was excellent. The Vanderbilt hotel's dance orchestra thereafter dished up fox-trots and waltzes in excellent fashion. Their idea of dividing their program into sets of three dances, with the trio of titles announced before each set, is very fetching for radio consumption. With the titles announced in advance, one can tune out (although few are so inclined) if some song title has been heard too often. That occurred with "Always," for instance, which is a general favorite and being overdone. Abel.

Bitner and Companions Touring Over Europe

Harry Archer and Harlan Thompson, authors of "My Girl," "Merry Merry" and "Little Jessie James," along with Edgar F. Bitner (the Feist music publishing executive) sail Saturday on the Paris for London, on a combination pleasure-business trip.

Archer and Thompson have their three shows to dispose of for British production, while Archer also has a Berlin commission for a new score for Fred Wreede who will produce it abroad. In addition, Turin (Italy) is jazz-mad according to Archer's information. He will stop off there to arrange for booking an American orchestra, with the possibility of a series of American dance bands being exported because of the grip of American syncope on the Italian dance-hounds.

Mr. Bitner's trip is on behalf of the Feist music firm. Marian Spitzer (Mrs. Thompson) will join her husband abroad May 20. Archer will extend his stay for three months, returning in time for the new Vanderbilt-Lyle Andrews' musical production.

Ralton in Australia

London, April 8. Bert Ralton, the American bandman, current at the Savoy Hotel here, and also touring the Stoll time in conjunction, is to resume his Australian tour where for two and a half years Ralton was the big noise in that territory with his dance music.

Ralton is an American who first came to attention with Art Hickman's orchestra when Hickman reached New York from California. Ralton and Clyde Doerr comprised Hickman's sax section. Both were considered the creators of saxophone duets as played in a dance orchestra. Doerr, too, has since stepped out on his own as a recording artist and orchestra leader.

Vodery's Songs for "Follies" Will Vodery is writing some new numbers for the new Ziegfeld "Follies."

M-C-A Convention in Detroit April 16

Detroit, April 13. The Music Corporation of America, headquartered in Chicago, of which J. C. Stein is president, is holding an orchestral conference and banquet at Webster hall here on April 16. Executives of the M. C. A. and of other orchestras came on from Chicago and adjacent territory for the convention.

An unusual evidence of the M. C. A.'s general strength was the fact that five of its bands, booked by the Chicago concern, happened to be playing around Detroit this week. The Coon-Sanders' Nighthawks and Zex Confrey's band, both engaged for the University of Detroit J-hop; the Egyptian Serenaders at the Graystone ballroom, and Phil Baxter and his Texas Tommies, coming across the river from Windsor, and Don Bester's Victor recording orchestra from Jackson, near here, are in the immediate vicinity for the convention.

Leonard Stevens' Songs Placed

Los Angeles, April 13. Leonard Stevens, piano player at Coffee Dan's here, has come out as a music writer, having two of his songs accepted. "Shanty Rose" will be published by Villa-Morel and "Was It Best to Have Loved at All?" coming out under the Jack Mills banner.

O. M. Watson wrote the lyrics on both.

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Won't Sell "Buggy Ride"

Villa Moret, Inc., the west coast music publishers, who started an avalanche of bucolic songs with their "Thanks for the Buggy Ride" hit, deny consistent rumors that a larger firm is to take their number over. The Moret firm has turned out one of the season's novelty song hits in the "buggy ride" number.

GUS KAHN'S CHANCE

Gus Kahn has been itching for a chance to even scores with Phil Kornheiser, the Feist professional manager, at golf, and will have his opportunity this week when the two, accompanied by Rocco Vocco, the Chicago prof. mgr., will loaf at French Lick for a fortnight.

Kahn came to New York last fall and bragged of his golfing prowess. The tourney occurred on Mr. Feist's estate at New Rochelle, with the Chicago songwriter coming out second best to the New York publishing executive.

BALL'S NEW BALLAD

Ernie Ball has a new ballad, "Let the End of the World Come Tomorrow as Long as You Love Me Today," which Wiltmark is publishing. Ball is featuring it in his vaudeville act. Paul Cunningham is co-author.

Argentina's Request

Washington, April 13.

A big demand has developed in Argentina for the portable phonograph. So many of these are desired as to cause Uncle Sam's trade representative there to request the Department of Commerce to get in touch with the American makers of these machines.

A number, 19,950, has been placed on this sales opportunity. Information will be gladly furnished by the department upon request.

JOY'S BAND ON NEW ROOF

Dallas, April 13.

The Baker hotel is completing a new roof garden to open in May, when Jimmie Joy's orchestra will double from the grill room and the roof.

Andrew McKinney, first trumpet player with Herbert Berger's Coronado Hotel Orchestra, Victor record makers and St. Louis favorites, has been added by Joy for his Dallas outfit. McKinney is an outstanding man throughout the mid-west as a trumpet specialist.

SCHOEBEL PUBLISHING

Elmer Schoebel, crack "blues" arranger, has incorporated himself to publish his own indigo compositions, with Jack Mills, Inc., interested as a sales agent. Schoebel, who is a Chicago arranger and composer, will have an office in New York in the Jack Mills building.

HERE AND THERE

Frank Walker of Columbia has left on a recording trip to New Orleans and Atlanta and will be gone until May 1.

Eddie Kilfeather, pianist and arranger of George Olsen's orchestra, returns to Portland, Ore., the band's home town, for his first vacation in five years. He will be gone two months with Irving Brodsky, pianist-arranger of the California Ramblers, substituting with Olsen.

Harry Rosenthal, pianist-composer, who, with his orchestra closed at the Royal Danell Hotel, Palm Beach, has returned to New York. He is placing several compositions with local music publishers.

Roy Ward's orchestra is playing at the pavilion at Short Beach, New Haven, Conn., opening last Saturday.

E. B. Marks Music Co. has taken over the sales agency of the new Arthur Lange book on "How to Arrange for the Dance Orchestra." Lange is publishing the book himself, although signed otherwise to arrange for Shapiro-Bernstein publication.

Rube Bloom, Margaret Young's former accompanist and now Esther Walker's piano player, has recorded several piano solos for the Harmony records. They include original compositions which Tri-angle Music Co. will publish. Bloom is also a piano roll maker.

Bobbie Bernstein, manager of the big Detroit Song Shoppe, one of the biggest music retail stores in the country, became engaged April 4 to Anne Fox, of Detroit. Bernstein was in New York last week visiting the publishers.

Young Moir's Millions

Chicago, April 13.

Harry Moir, Jr., whose father owns the Morrison hotel and no small amount of money, has decided not to wait for the father's millions.

Moir and R. B. Truitt, son of J. M. Truitt, realtor, have pulled a Roger Wolfe Kahn and have launched themselves into the wholesale orchestra business. They have a suite of offices in the Morrison hotel and started out with "five orchestras available," with prospects of more on hand if the growing demand keeps up.

Harry says he's out to make his own millions.

TOURING FINLAND

A 40-piece brass band sails May 22 on the "Andania" for Finland to tour that country and the Continent.

On the same boat a jazz septet under Trevor Jones' direction will perform and be known as the S. S. Andania Orchestra, with barnstorming engagements to follow in Europe.

SPECHT SING LEMAR

Paul Specht has retained counsel to proceed against Gene Lemar, a Kingston, N. Y., band leader, alleging that Lemar has been booking the Carolina Club Orchestra, with the addition of Specht's name, but substituting another band unit. Specht claims the \$675 prices quoted for the substitute bands have made it tough for the original to come in and get its regular scale.

COPELAND IN CABARET

Les Copeland, lately returned to New York from Paris, will open to-night (Wednesday) at the club operated by Ben Piermont at 2 West 51st street.

With Copeland will be his former vaudeville partner, Jack McCloud, with other entertainers.

Hickman Back in Frisco

San Francisco, April 13. Art Hickman, orchestra director, has returned here from Florida and announces that he will remain in San Francisco as the personal representative of Florenz Ziegfeld, Jr.

Lottman With Kahn

George D. Lottman, publicist, has connected with Roger Wolfe Kahn as general manager of all the Kahn activities. Lottman heretofore presided for the "millionaire maestro," along with other clients, but will devote his activities exclusively for two years to the Kahn band interests.

BALLROOM REVIEWS

STRAND, BROOKLYN

New York, April 9.

This is the only considerable opposition to the better-known Rosemont for the dance hound trade in downtown Brooklyn. Physically it stands above the Rosemont, but financially falls some distance behind.

That's the story. Having created no amount of ado in its four years of existence, it is now likely to. In recent months it has had the advantage of an excellent band. Charles S. Keete's seven colored melody men compose about the sweetest combination yet heard in any of the city's smaller stepping emporiums.

This orchestra is privileged to broadcast direct from the dance floor through station WFRL three evenings weekly.

This place is located, as is the Rosemont, in the heart of Brooklyn's financial and theatre district. It is on Fulton street, one block from the Strand theatre and directly across the street from the Orpheum, and has an edge in being almost on top of the Nevins street subway station.

Here is where the cake-eaters congregate. No collegiates or finale hoppers—they're out. Brooklyn cake-eaters are no different from those of that calling in any other burg; they dance, dress and look the same as others, dispelling the mouldy rumor that the baby borough calls for a passport.

Brooklyn's collegiates and finales instead of patronizing dance halls run in cliques, resulting in private dances. On practically every block in this township, especially the section known as Brownsville, there is a club composed of the block's young men. These clubs, needing frequent financial aid for the support of ball teams and clubrooms, look toward dances as the best source of revenue.

The Strand is owned by S. J. Gellard, well known in ballroom circles. He blew in quite a bit of dough in entirely redecorating and changing the arrangement, and it did not appear that he would recover it until the acquisition of the present orchestra. The present furnishings are tasteful and the environment cozy. The numerous comfortably upholstered chairs prove an opposition to the dancing.

The girls, the number of which hit the maximum of about 65 on Saturday and some Sunday nights, are not out of the usual run. They dress to kill and dance well. Two young ladies had very short skirts and doted on twirling on a week night. Under the dresses the girls wore full tights and a pair of trunks, as do stage dancers.

A dollar, for which the customer is given 10 dance tickets, the usual rate, with the 10-cent checking gag tacked on, is the admission. Matinee Sundays with double the amount of ducats for a dollar as the lure. From one to eight daily the private lesson thing is run. It means money. The boys willing to learn are touched \$4 for eight tango lessons, \$10 for eight Charleston and \$15 for 15 plain ballroom dancing instructions.

The soft drink stand, meaning little, is house-owned.

The Strand, with the other downtown and outlying Brooklyn dance halls has only a few more weeks of a fruitful season. When the summer comes in the Brooklyn boys flock to Coney Island. In full blast it has almost as many ballrooms as the remainder of Kings county. Then, when Coney opens, that's where the money will flow until the concluding Mardi Gras.

Arcadia, Milwaukee

Chicago, April 10.

Arcadia, Milwaukee, is a big place located in the Hotel Antlers. Two orchestras with the capacity of the large ballroom and the equally large foyer—probably about 5,000. Location is in the heart of downtown Milwaukee. This means that there is plenty of opposition to buck.

Arcadia has been in operation for three years, but not with any profit until the present season, when E. A. Wirth, park owner, took the place over. Mr. Wirth has been in the park and ballroom business for 13 years. In summer Mr. Wirth operates Waukesha Beach at Pewaukee, Wis. Four nights a week Arcadia runs public dancing at 40-60c, except over the week-end, when the ante is 50-75c. That leaves three nights for rentals. It is said to be the largest ballroom in Wisconsin.

Broadcasting in half-hour installments is done by Hy Coleman and his Arcadians. The station, WKAF, is located in the Hotel Antlers. The non-broadcasting band is Nye Adams and his Central Cafe Orchestra, from Juarez, Mexico. They play hot. The Arcadians are more restrained. Both bands have 10 musicians each.

Arcadia has special contests, dancing and others. Time to time it uses special at-

tractions, vaudeville turns, etc., to work on the floor. Space in the dailies, posters on the front of trolley cars and other more conventional means of advertising are employed.

The Milwaukee steppers do not differ greatly from the Chicago steppers, nor does the clientele of Arcadia vary much in type, age and social position from that of the average better class ballroom.

Arcadia looks to be a nice money winner, well run and intelligently exploited.

Venetian Danceland

New York, April 7.

Newest of the numerous stepping grounds in the Sherman Square district on 66th street, near Columbus avenue.

Opened under the new monicker by Barnett and Brown, operators of a dance hall further downtown, it replaced the deposed and recently notorious Balconnades, operated by Jack Blue, on the top floor of a four-story loft.

That seems to be the drawback. Climbing four flights of a narrow stairway to do some heavy dancing is not to be relished.

This ballroom is chiefly recommended in that it is not too large, as is the Crystal Palace, next door, and not too small. Just cozy, but a coziness that inspires nothing but refinement, as is the quest of the management.

It is about the neatest of the smaller places yet seen. The floor, about 50 x 125, is excellent and easy to dance on, to Matson's colored orchestra. This 7-piece combination carries a tempo that inspires the feet to move, a sign of worth.

The orchestra sits on a platform in the center of the farthest wall. As is unusual with colored combinations the music is soft and subdued, falling in line with the drab but tastily colored furnishings.

The ballroom, having yet to make its rep, is without a large number of hostesses. Friday night only about 18. But this small number held its own, for on the same evening there weren't many more customers. As the Balconnades this place catered to the rough boys and let them do their stuff. The new management, in trying to avoid that has seemingly driven that class away and must be content to wait for the quiet ones.

The girls are exceptionally comely. If gents ever do file up in numbers they should make their half a yard weekly. Rendezvous during business hours are out. The place opens at 8 p. m., and the girls must remain until closing at 1. If a guy wants to wait until closing time he may meet his chosen girl friend outside but is not permitted to take her out before 1. On the evening of this review a girl had been in conversation with a distinguished looking elderly man who requested that she ask to leave with him. The management refused to comply. That's an angle that should be enforced more severely by all operators who want the reputation of their dance halls kept clean. It promotes somewhat of an atmosphere of decency if nothing else.

The refreshment concession is rented and likely paying. The tables number about 20 and soft drinks and sandwiches are served. The prices are not higher than is usual; 25 cents for a ham or cheese sandwich and 35 for a combination. Ginger ale 50 cents; also mineral water.

With the "clean" angle kept on the up and up the undesirable element will not come in, that is certain. But it is with the boys who like 'em rough that the heavy money lies. That is also certain. It is only a question of time until the likeable quality develops into quantity and not until then will the ballroom be on a paying basis.

With the \$1.10 admission, plenty of quantity is needed.

Divorcing Musician

Waterloo, Ia., April 13. A troubadour may be all right in his place, but Mrs. Alice B. Hancock does not believe the twentieth century is the place, so she has filed suit for divorce against her husband whom she accuses of being a shiftless roaming musician.

LEADING ORCHESTRAS

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VINCENT LOPEZ

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Casa Lopez Orchestra

CASA LOPEZ

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Permanent address, VARIETY, New York

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"All Ten of 'Em"

Columbia Recording Artists

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HOTEL PEABODY

The South's Finest

MEMPHIS, TENN.

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SERENADERS

MADRID BALL ROOM,

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Conn Instruments Exclusively

CHARLEY STRAIGHT

AND HIS

Rendezvous Orchestra

Rendezvous Cafe, Chicago, Ill.

Also Jack Johnstone and His Samovar

Orchestra. (A Charley Straight Unit)

Using Conn Instruments Exclusively

MR. AL TUCKER

and his

SOCIETY ORCHESTRA

Keith-Orpheum Circuits

Direction Bernard Burke

If you don't advertise in
VARIETY
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Bacon & Day
SILVER BELL
BANJOS
New Catalog—Just Out
THE BACON BANJO CO. Inc
GROTON, CONN

CABARET LOSES COVER CHARGE CLAIM

Magistrate Decided Cover Charge Recovery by Civil Action Only

Magistrate Louis Brodsky in West Side Court refused to entertain a charge of disorderly conduct that had been brought against Leonard Storz, 39, buyer, 128 West 31st street, because of Storz's failure to pay a cover charge of \$12 at the Twin Oaks restaurant, 163 West 4th street.

Judge Brodsky ruled that the case belonged in the civil court and should be brought there if the restaurant people wanted to collect. Storz, on the other hand, said he would welcome such a suit to test the validity of the law.

Storz, accompanied by his wife, mother-in-law and father-in-law, entered the Twin Oaks restaurant and had dinner. When they had finished their meal Storz asked for his check, and he asserted he was not able to get it immediately. When it was presented he observed it totaled \$29, \$12 of which was cover charge.

The young man said he understood there was no cover charge and had not been informed to the contrary. He said he protested paying it and sent for the manager, head waiter and other employees of the restaurant. His argument availed him naught. When he tried to leave the restaurant, he said, his hat and coat were held, and he was compelled to send his wife for Policeman Martin Gillen, West 47th street station.

When Gillen arrived on the scene Storz explained the situation, but the minion of the law was unable to interfere.

James W. Smith, manager, unable to collect the amount of the check, demanded Storz's arrest. In court Storz, who produced a large bankroll, told the magistrate that not alone did he object to the cover charge, but that his bill was \$4.50 too high.

The magistrate looked over the items and then decided that \$3.60 could be deducted. The case was adjourned to permit Storz to engage counsel. Later when it was called Magistrate Brodsky ruled the case did not constitute disorderly conduct and made the declaration that it belonged in the civil court.

Whether civil proceedings would be started by the restaurant to collect their bill could not be learned, as the restaurant people would not say.

Padlock Off Chateau

A government liquor padlock on the Chateau Laurier at City Island (New York) has been removed.

The Chateau was padlocked during the winter. It is believed a special application was made to secure the removal.

About Decoration Day a new ferry line to Port Jefferson, L. I., will start across the Sound from City Island. Three boats will run on the schedule.

EDGAR ALLAN WOLF NIGHT

Tonight (Wednesday), at the Club Anatol, 145 West 54th street, Edgar Allan Wolf will be the guest of honor.

The night will be named after the author.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10

Another redskin bit the dust. And how! Sweet and pretty! But everyone knew about him. Why? He whooped. A good

Novelty or Comedy Song

Will do a powerful lot of whooping for you, and then—why, they'll be saying more to you. It pays to have one, or, maybe, two. Write me care of VARIETY, New York.

MIKE AUERBACH

Writer of Special Material

CABARET REVIEWS

PICCADILLY REVELS

London, March 30.

The longest and most pretentious cabaret entertainment ever devised by the Piccadilly Hotel management was presented at that hostelry last night. There is, of course, no scenic environment, but the costuming, while not expensive, is artistic and attractive. There is a practically entirely new bunch of girls, very young and fresh-looking and a large percentage of the success of the entertainment is due to the splendid dances and ensembles devised and put on by Harry A. White, of White and Manning.

The girls open with a series of "impressions" of famous stars, but in a travesty way. For instance one announces an imitation of a Russian ballet and then does Hal Sherman; another a famous concert singer at Royal Albert Hall and then does Sophie Tucker singing "Me and Myself." This idea is understood to have come from the Melody Club in New York. (Incidentally it is marvelous how deeply Sophie embedded herself in the affections of the London public. All cabaret entertainment is relative—must stand comparison with "When Sophie was here.") The chorus had another excellent, artistic bit—"The Toy Maker's Dream," with Max Wall as the old, bewhiskered toy maker whose toy soldiers came to life, etc.

The stars of the bill are Lester Allen and Nellie Breen, who also opened on the same night at the Kit-Cat Club. In the Piccadilly ballroom they started slowly (probably designedly) and as they had been touted pretty strongly one could sense the "show me" mental attitude on the part of the audience. So subtly was this feeling dissipated that one accustomed to observing audiences couldn't help but smile benevolently. Before the team finished they were established as a London success.

Another hit, though along entirely different lines, was Vronska and A'peroff, a majestic classic dancing pair of goodly physical proportions. The ease with which the man handles the Amazonian woman is wonderful, but undoubtedly due in no small measure to her ease and grace.

Running 65 minutes at a speed commensurate with this style of entertainment, of superior quality as before-mentioned, it is still a question whether it is advisable to give so much entertainment. The efforts to outdo one another in the matter of production in cabarets may eventuate in the undoing of this branch of show business over here.

THE FROLICS

Chicago, April 3.

The one outstanding difference between a New York night club and a Chicago cabaret is that in the latter a \$10 bill is respectable, even formidable, in discharging the obligations for a party of two, whereas in a New York establishment it barely covers the come-in-tax. This in itself shows the temper of the two burghs. The guy is ordained by tradition and sanctified by butter and eggs in Manhattan, but in "double Newark," try and chump the cut-ups. The Chicago boys have no shame, and scrutinize the check with all the faith and trust of a police sergeant listening to an alibi. It's a hectic New Year's eve when the waiters can pull any fast ones in this trading post.

Consider the Frolics. It's probably as worldly as any cabaret in town. Politicians rub shoulders with actors and celebrities sit at the next table. It's a place they bring the distinguished visitors from afar (Hollywood, for instance) to show them Chicago night life. There is a show that employs plenty of talent, a chorus of 12 garbed with royal munificence, an orchestra, not one of your pinch-penny quintets, but a full dozen of musicians. And you can see all this, dance, eat and wax merry for a fraction of the cost the same layout would stand you in the great metropolis.

Not that the scene is entirely free of alloy. There is still the table-singing racket, a survival of the balmy days when Chicago was a stopover between stage coaches. Table singing is practiced in most of the Chicago cabs. At the Frolics there are eight persons, mostly female, concerned in shilling the tables. The girls are pretty and raise their vocation to as much of a refinement as polite mendicancy can ever be.

In the show is Eddie Cox. The same that vaudeville remembers with Frisco and Loretta McDermott (Mrs. Cox). "Remember" is the word, for Eddie has been away from the varieties for nigh on two years, for the reason, as he states it himself, "there is more dough in cabarets." Howard and Fables, two cabaret singers, and the Six Tip-Tops, long a standard "dumb" act, are also at the Frolics. Eddie presides

He announces the specialties, plugs the performers and kide the customers.

When that is all done, when everyone else has spoken their piece, Eddie unlimbers those rapid-transit feet of his, and the master of ceremonies is submerged by the dancer. For Eddie is essentially a hooper. That's not slamming his singing either, for Ed's no slouch when it comes to delivering a song. And he is probably the only person extant who 10 seconds after a break-neck dance can calmly go into a song without showing signs of exertion or exhaustion. He has the wind of a Nurm.

Then there's Julia Gerrity, a Frolics favorite. She sings with gusto sweet papa and mama songs. Miss Gerrity is no frail buttercup, but she carries herself with class and dignity. She also possesses the personal taste and the professional showmanship to heed carefully the matter of wardrobe. Her gowning is superb and a matter for comment.

Joe Lewis is back after playing around with the moving picture theatres. Joe is a comedy punch line singer and comic with a local reputation that gets him important money, and his work keeps him in constant demand.

Two soubrets, Bobby Pierce and Mildred Manley, soloed. Miss Pierce does not enjoy the advantage of a strong voice or a vigorous personality. Her assets include a good figure and sufficient innate feminine charm to satisfy any reasonable woman. Miss Manley, a frousy-haired blonde, has more of the cabaret idea. She snaps up her work. In her childhood someone, not anticipating her future profession, had her vaccinated on a quite prominent contour of the leg. Only a Variety reporter would mention it.

Cele Davis, introduced by Eddie Cox as a sister of Benny Davis, sang songs with a heavy rolling of the blue notes.

Victor Kaplan carries out the Frolics policy of class in every department. Here is a juvenile free from those mannerisms that make it a pleasure not to applaud for so many juveniles, in cafes and elsewhere. Vic sings and dances, does each well, has appearance, an unobtrusive but none the less effective personality, and "belongs."

Oh, yes, the chorus. There have been better looking choruses at the Frolics and much, much better drilled ones. But if Roy Mack has been a bit lax or a bit rushed you can forgive him. The girls are given a good production and will doubtless step more in unison after the first week of the present show is over. The finale for the 11 o'clock section of the entertainment is a circus days number done gorgeously, with the costuming again counting strongly. It brings in Howard and Fables, the two girls said to have been connected with one of Ned Weyburn's vaudeville acts. And they strain the well-known theatrical adjective "sensational." Here, too, the Six Tip-Tops make their appearance, with Joe Lewis clowning in with them. De luxe somersaulting is their specialty.

Since last covered some money has been spent changing the layout at Frolics. A prop staircase is set up before each show, with the chorus coming down off the stage instead of from the sides, as formerly. A scrim drop has been hung, hiding the orchestra from view but not interfering with the music. Later on Adler & Gallett, owners of the place, plan to completely remodel the premises, and are setting aside \$40,000 of their last year's profits to take care of the expense. Meanwhile, the place is open and running every night and getting plenty of the actors current in the local theatres, vaude, and legit.

CASA LOPEZ

Burns and Foran in the new Casa Lopez show are outstanding because they have a genuine floor show novelty. It should carry them far.

They are a personable male team of dancers, their novelty being a football dance that's a wow for a floor show or stage presentation. A description of it is not a giveaway but should be their best protection. One should see it and be convinced. Red Grange, and the latter comes on in football nose and head-guard with an ice pick as a prop. Then follows the dance double, with a practical football for a forward pass formation (and they know how to handle the ball, too). The punch finish is a run to touchdown with a quivering spot accelerating the slow-motion run into a perfect illusion. It's a show stopper and a novelty.

Still another new idea in night clubs, not seen around since the old Palace Royal, is a mixed posing "dumb" act. The man and woman in lights go through an acrobatic routine on a pedestal, similar to any opening or closing act, being a neat, although somewhat slow idea for a cabaret, which is all the more astonishing that it clicked so well.

To top the new departure idea, a

Night Club Biz Now!

A line on the split up night club trade around Times Square just now is the experience of one night club of no particular importance.

After the dinner business with some patrons remaining until nine, no lady entered the place.

At one o'clock the manager told every one, including the orchestra, to go home.

12-minute session of song slides projected on a screen, with gang singing by the patrons, proves that a sober and sane congregation of after-theatre amusement-seekers can amuse themselves the same as if they were in a more formal theatre auditorium.

These incidents are extraordinarily worthy of thought as an indication of recent post-prohibition habits. With substantial cabarets like the Casa making sure that the liquor gag is not violated, it brings a conservative family attendance of really nice people who come again and again because the atmosphere is wholesome and the \$1.50 covert, among other things, is not a kyp. Thus, with a fundamental idea of conservatism, it presents a new trend in New York's night life. Furthermore, it means that there isn't any type of amusement that couldn't be played in a cabaret similar to a theatre. Possibly a dramatic sketch is an exception, although again the possibility is there, judging from the Chinese Sunshine Trio, who do a hokum series of skits on the practical stage in the Casa Lopez.

The room may have the advantage of a perfect and elaborate lighting system to permit for Lopez' spectacular scenic effects for his rhythmic numbers. The stage and the props are also assets, not to be encountered in every cabaret.

For the rest, Fowler and Tamara, the ultra dancers, remain the same sterling dance attraction. The team are slated for the new "Scandals" and are completing a six months' run at the Lopez club, in itself a record for long engagements at a New York cafe.

The Lopez' synopses are constantly building up, the band being one of the best in the country and with its improvement having commanded attention from the Brunswick recorders.

Sharkey, Roth and Ringle, rather keller piano act, with Ringle at the piano and his partners doing pops, go through a bang-bang routine. Joseph A. Griffith, the contra-tenor of the Lopez band, clicks as ever with his vocal interludes. Florrie Florrie, a new prima donna is not so good. Her voice is unimpressive and her personality cannot stand the intimacy of a night club floor.

Abel.

Melody Club Bankrupt; Owes \$3,000; Assets \$3,500

The now defunct Melody Club, 114 West 54th street, New York, has washed up its affairs with the filing of a voluntary petition in bankruptcy by Sidbill, Inc., of which Lew Brown is president, with the corporate name coined from the first names of Sidney Clare and Billy Wolfson, partners in the Melody Club.

The liabilities total \$3,006.90, including a \$425 unaccounted credit tax to the Government on food check surcharges, with an indefinite valuation of their lease with Taylor I. Proud, Inc. The assets consist of fixtures, tables, chairs, etc., valued at \$500.

The Club was a quick success until the building department stepped in and ruled the premises unsafe for the amount of capacity it was carrying.

Sues Frances Williams

For Breach of Contract

Felix Young and Frances Williams have had a falling out and Young, erstwhile owner of Ciro's (New York night club) and personal manager for the Charleston dancer and rag songstress, has started Supreme Court action against the blonde actress. No complaint has been served, Kendler & Goldstein for Miss Williams making a demand for further particulars.

The suit is understood to be for breach of contract and damages under an alleged agreement. Young had Miss Williams in his employ at Ciro's, later taking her to the Florida room, New York, and from thence to Florida for a Miami engagement.

Bootleg Liquor at Half Commission's Prices

Montreal, April 13.

Several personages who refuse to divulge their identity contend that bootleggers have renewed their activities in this province and that they are now taking orders and delivering liquors at half the price asked for the same brand by the Quebec Liquor Commission.

Early last spring, with the opening of navigation, there was much activity reported in the bootlegging business, but this season it appears that even before the time landing of cargoes in violation of the law is possible some of the old stock is pouring in.

The liquor apparently comes from the lower St. Lawrence district. It would be difficult to ascertain its real origin. So serious is the situation that a newspaper, commenting on the coming Quebec Liquor Commission forecast surplus of \$6,000,000 suggests a reduction in the price of liquor as a means of cutting down bootlegging.

Georgia O'Ramey Quits Art Club After Row

The tempest of artistic temperament which has been brewing for some weeks at the Art Studio Club atop the Beaux Arts resulted Thursday night in Georgia O'Ramey resigning as mistress of ceremonies. Lilyan Fitzgerald supplanted. Helen Groody who encountered difficulties with Miss O'Ramey continues with her dance partner, Maurice Lupus. Valdeo is also out as the Oriental dancer.

Miss O'Ramey framed the new Art Studio show and as mistress of ceremonies referred to it as "my show," things coming to a head on the occasion of a special "No, No, Nanette" night when Louise Groody of the musical attended. The latter took exception to Miss O'Ramey's remarks and interrupted her on the floor with the correction "It was 'our show.'"

RAIDIN' BOB FIRED

Omaha, April 12.

When the dry heads fight among themselves, it's time for the bootleggers to frolic.

They'll frolic plenty here, now, for "Raidin' Bob" Samardick, the bootlegger's nemesis, has been fired by Andrew McCampbell, divisional prohibition chief of Iowa and Nebraska. Samardick formerly was chief enforcement officer of Nebraska. When the new dry regime came in he lost his title and resigned his responsible position, refusing to work for McCampbell, who he said was more capable of herding cattle than of roping in 'leggers.

Samardick's salary continued the same until a few days ago, when Boss McCampbell tried to cut it about \$20 per month. Samardick sued to enjoin him and McCampbell countered by having him fired.

Sells One-Third of Club Lopez for \$35,000

Herman Lefkowitz is bowing out of the Casa Lopez, disposing of his one-third interest to Eugene Geiger and Vincent Lopez. The consideration is said to be \$35,000.

Lefkowitz had the Casa through its lean days as the Rue de la Paix and is said to have been "in the red" to the extent of \$110,000, until the Lopez-Geiger advent when the tide turned.

Lefkowitz is opening his Biarritz Club at Pleasant Bay near Long Branch, N. J., as a summer resort, with a new night club slated for New York opening in the fall.

CHARLIE STRAIGHT

Director of his crack orchestra at the Hendersons Club, Chicago, which is literally the night life rendezvous of the Windy City, has been justly accorded signal honors in becoming an exclusive Brunswick recording artist. We take this opportunity to congratulate our dear friend, Charlie Straight, on his new connections.

"WHO'S WHO ARE YOU?"
"JUG WALK"
"CAMILLE"
"FOR HEAVEN'S SAKE"

Published by Robbins-Engel, Inc.

799 Seventh Ave., New York City

WASHROOM BOY NOW CABARET PERFORMER

Professional Jealousy at Club Dover—Durante Shilled \$1—Mile. Fifi 'Internationale'

A wash room boy at the Club Dover now joins in the nightly honors bestowed upon Mile. Fifi, the 152.50 cabaret near-star. Both are under the tutelage of Jimmy Durante, Eddie Jackson and Lew Clayton.

A young man in the uniform of the washroom, with two front teeth missing but hanging onto his smile, told three gags with Mr. Durante. He then did a Charleston, imitated Pat Rooney as Pat would never want to see and the throw money ran to 87 cents.

It sounded much more as it struck the floor in a flock of coins, mostly pennies. Jimmy Durante alleged that he had shilled a buck to start the rumble and he copped the first dollar in sight amidst escaping steam. Jimmy stuck to his story because he said the boy wanted to go to Hollywood to work in pictures, and he didn't want him to leave too soon.

"Meester Durantay"
Someone must have slipped a slight drink to Fifi under a table. She became impressed with the notion that the joint needed attention. She gesticulatingly protested to Meester Durantay that the boy could not work with her. Meester Durantay had first introduced the keeper of the hair brush as Fifi's husband, but when Fifi attempted to slam him for that one, Meester Durantay change it to her son. That pacified Mile. Fifi, who may have been in doubt herself.

Both did very well in the matter of gaining laughs. Mile. Fifi had a new and clean set of trunks on and attracted the most attention however. Fifi told a Variety reporter that she had heard Meester Durantay say Variety was going "Internationale" and Fifi wanted an explanation. She also wanted to know if she were not "internationale" on the plea that she was born in Poland, claims to come from France and is singing Greek in New York.

Annoyed Fifi
Mr. Jackson annoyed Fifi somewhat when he told her Variety's racket was advertising and it wanted cash in advance. Fifi went back to her table and glared at Lew Clayton who slides across the floor on a chair while she is trying to bust her highest note.

Jimmy Durante denied he was trying to save the cost of a performer through enlisting the wash room boy as a single turn. He pointed to a young woman (not Fifi) who was then singing. Jimmy said she was working for the house and getting paid for that noise. He thought he might get the salary back if anyone wanted to take three to one she wouldn't sing five songs before quitting. She sang six.

Mrs. Durante's Squawk
Mr. Durante drew the attention of the Variety reporter to a squawk set up by Mrs. Durante, formerly of the Three Hunderings in vaudeville and known professionally as Jean Olsen. Mrs. Durante had received a "promise" from a Variety reporter to print that Jimmy had purchased a home for her on North 22nd street, Broadway, Flushing, L. I., but when the reporter made note of the fact it was going on 5:50 a. m., and he couldn't recall the next day why he had gone to Flushing.

Jimmy said it wasn't important anyway, just to square him with the wife and added that it would be a bigger favor if anyone could tell him who would take a third mortgage on the property.

Mr. Jackson also requested that it be mentioned he had changed his mind about buying an open Hupmobile and had a Vortex sedan instead. Eddie said it's a Vortex because it's the best and last act of a vanishing bankroll—also for the wife.

Mr. Clayton had no requests for publicity, other than suggesting a boost for Mile. Fifi and to stop talking about crap shooting.

The boys say if business keeps up they will be betting on the horses this summer.

Pretty Soft for Cabarets With Police of Chicago

Chicago, April 13.

Loop cabaret owners were panicked last week by a false alarm. Captain Kelliber of the Central park police station ordered all of the downtown habitats closed one

morning at 2 a. m., and dispatched his men to do the trick. The millions forced patrons to clear out, warning the proprietors they must close at 1 a. m.

Daylight found the disgruntled proprietors waiting at the city hall to find out what it was all about. Chief of Police Collins explained that Kelliber had misinterpreted the regulatory authority previously applying to saloons, which does not

apply to cafes, cabarets and dance halls. Kelliber's edict was "canned" for the time being.

Kelliber explained his actions thusly: "There have been many shootings just outside the loop and I was given to understand that the gunmen came to these clubs as guests after 1 a. m. I don't want them in my district."

The loop cafes are running unhampered.

PAID FOR—DEADHEADED CABARET COUVERT TAX

New York's Night Clubs as They Gain Popularity Lose Couvert Charges

A covert charge may be \$2 in one place or \$3 in most places, but countering a \$3 covert charge carries the inference that the place is a resort for spenders. A "spender" in a night club is one who doesn't ask the prices and never gives a bouncing check.

One night club recently reduced its \$3 covert charge to \$2. There is no union organization of night club proprietors, many being bootleggers, so there has been no way to oblige the reducing night club to restore the original rate.

At one night club the manager, who always is the one carrying away the night's receipts, said that Saturday is about the best night; the checks might not average as much as on week nights but everyone pays the covert charge.

Another night club asserted that it deadheads from 50 to 75 covert charges nightly. At \$2 per it amounts to around \$150. Though in force but six night (including Sundays, then kept open for those who don't like picture shows) the lost gross is \$300.

Sensitive Deadheads
It's alleged that though the \$300 weekly is a considerable sum with booze at such low prices nowadays, still if the covert charge is not deadheaded the favored patrons of the place might go somewhere else.

As a rule the covert charge is supposed to pay for the entertainment, the band and the help. As the kitchen is often rented out, this taking in the waiters, and the coat room with cigars is a privilege, paying the rest of the overhead, if the customer will only buy a bottle of water, the house is a winner.

In one night club now the charge for charged water has improved. The night club said that was the gag that impelled the increase, the double charge. It's only \$1.50 for a pint of water that wholesale costs 9 cents.

Night Club Check Signers May Be Held in Future

A recent experience which restaurant checks signed long ago may help to place the present crop of night clubs on a cash basis, if the okay present day signers hear about it.

A cabaret or night club that has passed through many changes of corporate title, but hung onto its same name and management, assigned its accounts from 1922 for collection in 1936. The assignee said he didn't understand English over the matter and had a lawyer almost as dumb about the same thing.

One of the marks upon receiving the latter from the attorney calling his attention to an unpaid account of 1922, opined that that sounded like a new money getting gag. But as he had not used the night club for a hideaway and didn't care whom he might have been there with, the mark thought he would find out if he had paid any of the 1922 bills with bank checks.

Found Old Vouchers
It needed two days to dig out the checks and he found three. The man who couldn't speak English admitted he could read it, but didn't understand why the books had not credited the payments. Later he was not certain if the night club had ever kept books, but again he couldn't understand English when asked how the original statement had been made up.

Still there was an insistence that the balance with the payments allowed be settled. Rather than let it voiced around the night club belt that he had tried to welch on markers (as that method probably would have been employed instead of the fact), the mark paid the balance alleged.

It sounds like quite the best story ever developed from the night club settlement colony. Either check signers will have to save their vouchers or pay cash or make good or have their estate involved or go broke or go into bankruptcy for spite.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
Perot & Taylor
Larry Stry Bd

Art Studio Club
Groody & Lupus
Lillian Fitzgerald
Mama Holtzer
Ben Glaser Bd

Avalon Club
May & Morris
Frankie Morris
Dobra
Fucona Cameron
Ed Gallagher, Jr.

Backstage Club
Johnny Marvin
Will Hollander
Teddy King
Andy Hamilton
Harry Nadell
Eddie Thomas

Cafe de Paris
Ren Selvia Bd
Theo Haseu Gypsis

Caravan Club
Arthur Gordon
Peggy O'Neill
Jane Gray
Evelyn Le Vette
Virginia Roache
Marjorie Lee
Betty May
Mary Gleason
Florence Cryan
Jerry Friedman Or

Casa Lope
V Lopez Orch
Fowler & Tamara
Joe A Griffith
Sharkey Roth & R
Sunshine Trio
Burns & Forgn
Florence Florio
Kate & Wiley

Castilian Gardens
Bob Nelson
Gladys Sloane
Beth Pitt
Sleepy Hall Bd

Chateau Shanley
Will O'Connell
Chateau Band

Ciro's
Ciro's Follies
Dot Rhodes & D
L Smith Bd

Club Alabama
Johnny Huggins
Powell's Orch
Jean Starr
Abbie Mitchell
Clarence Robinson
Al Moore
Rocco Simmons
Johnny Vigil
Ruth Walker
Freddie Washington
Lillian Jewel
Edda Webb
Ethel Moses
Vivian Harris
Madeline Odum
Gladys Bryson
Renee Harris
Gwendolyn Graham
Hyacinth Skare

Club Anatol
Glenn Fisher
Katie & Lamson
Marie DeForest
Norma Gale
Helen Henderson
Ruby Stevens
Jerry Dryden
Dorothy Sheppard
Dorothy Charles
Claire Davis
May Clark
H Reser Bd

Club Bazaar
Hale Hyde Bd
Elmer Keane
Bertha Minnervitch
"Hubber"
Brusilla
Kendall Capps
Edith Shelton

Club Beauville
Earl Lindsay Rev
Joe Roman Bd

Club Lido
Chick Endor
Tilly Mann
George Walsh
Tommy Purcell
Davis Akst Orch

Club Sans Gue
Jerryettes Rev
Jerry Dane
Saa Goss

Couple's Inn
Coored Rove
Connie's Band

Cotton Club
W Brooks Rev
Eddie Rector
Ralph Cooper
Evelyn Shepard
Millie Cook
Hazel Coles
Annie Bates
Lorrien Harris
Fannie McDonald
Minnie McDonald
Jonah Dickman Bd

County Fair
Eddie Worth Bd
Entertainers

Dover Club
Jimmy Durante
Eddie Jackson
Lew Clayton
Ryan Sisters
Mme. Fifi
Ethel Craig
Margaret Hellwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch

Everglades
B Lindsay Rev
Al B White
Olive McClure
O'Brien Sis
Joe Condule Bd

54th St. Club
Dorothy Ramsey
Dorothy Griggs
Foggy Hart
"Tippler" Covert
Barney Feltner
Frances Mallory
Ruth Rata
Nat Miller
Ann Page
Van Lowe
Dolly Sterling
Elnora Palmer
Pearl Eaton
Geo Olsen Bd

5th Ave. Club
D Lindsay Rev
Bobbie Cliff
Mignon Laird
Mabel Olsen
Albert Darke
Johnny Clare
Edith Babson
Ednor Frilling
Maryland Jarboe
Helen Shedd
Dorothy Deeder
Richard Bennett
Brown & Sedano
Constance Carpanter

Frivoli
Hal H'ron
Beth Chaille
Eddie Lambert
C & V D
Wet McKee
Kitty White
Jack Denny Band

Hofman
Filly Adams
Marguerite Howard
Ruster Mazzola
Estelle Penning
Paul Haskon
Don Chas
Don Antonio & Mae
Frank Cornwell
G. Gutteran
Crunder's Bd

Katinka
Rusell Revue
Bainulika Bd

Kit Kat Corner
Sally Fields
Art Franklin
E & M Beck
Helen Lavonne
Vivian Glenn
Ivy Bloom Bd

Knight Club
Lester Bernard
Fittal Brown
Minder
Moss Fontana
Eton Boys
J Johnson Bd

Monte Carlo
Ted Roly Rev
Eddie Craig Jr
Thelma Edwards
Helen Foster
Sally Doran
Paul Regay
Marie Donia
Alex Morgan
Muriel Merritt
Ella Locant Sis
Sammy Hany
Ruth Day
Trainer Bros
Lous Morgan Band

Montmartre
Hubert's Parlor
Helen Barton
Trevis Huhn
M Goodman Bd

Montin Rouge
Richy Craig Jr
Wilton Sis
Ethel Sweet
Laurette Adams
Paul Specht Or

The Owl
Colored Show
Owl Orch

Parlanna
Yvonne George
Loulou Hogoburn
Marie Kleva
Leo Bill
Mia Nitta'Jo
Carlus Conte
Nina Gordani

Michel Dalmato
D Selvia Bd
Lucyane Boyer

Parody Club
Van & Schenck
Gypsy Byrnes
Irene Sis
Broderick & Leon
Ignatia Orch

Plantation
Florence Mills Rev
Will Voderly Bd

Richman Club
Harry Richman
Yvette Rugei
N Coleman Orch

Silver Slipper
Dan Healy
Dolly Sterling
Bigelow & Lee
Irene Swer
Carle & Norma
Rene & Carroll
CHIFF O'Rourke
Violet Cunningham
"Beauty G'sen" Chas
Olivette
Dolores Parvis

Texas Gaiety
T Guinan Rev
Rubeys Keeler
Mary Lecker
Shadrach Sis
Kitty Reilly
Al Roth
Diana Hunt
Doolley Sis
Ritchie Craig, Jr
CHIFF O'Rourke
Hope Minor
Wiles Cunningham
Billy Blake

Twins Oaks
Jack Waldron
Hazel Bowman
Amy Stevens
Shadrach & K
Doris Vinton
Eather Muir
Tony Frances
Edythe Flynn

Wills Venice
Emil Coleman Bd
Waldorf-Astoria
B & L Starbuck
H Leonard Bd

Forishing Palace
Gene Carter
Beaul Moore
Comb & Atkin
Madeline McKenzie
Carl Lorraine Orch

Parody Cafe
Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nema De Sylvia
Virginia Sheffall
Tex Arlington
Gladys Minto
Clint Wright Orch

Palmer House
Ernest Evans Co
Gerald Levy Orch

Terrace Gardens
G C Edwards Orch
Henri Therrian
Antoinette
Helen Swan

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New York, Artists and Floor Shows
For CABARETS Anywhere

S. Tucker's Play'd
Sophie Tucker
Ed Elkins Bd

Baron Wilton's
Colored Show
Orch

BROOKLYN, N. Y.

Imperial
Bob Murphy
Charley Calvert
Frankie Meadows
Dancing Humphries

Lectie Leslie
Betty Carmen
Joan Carpenter
Joy Sisters
Arthur Bennett

CHICAGO

File Lewis
Olive O'Neill
Wayne Allra
Mary Malbert
Eva Belmont
Harry Maxwell
Alma Hooker
Gene Woodward

Crillon
Tomson Twine
Lectie Leslie
Lectie Leslie
Lectie Leslie

Town Club
Eddie Moran
B Dora Martin
Dorothy Lang
Sam Kahn's Orch
Helen Burke
Anita Gray

Chas Pierre
Martha Mettall
Shirley Bedford
Carolyn La Rose
Tina Tweedie
South Sea S's d'r
Dixie Fields Orch

Alamo
Florence Schubert
Frank Sherman
Lae Mae & Josine
Lester Howson & C
Al Handler's Orch

Flare Inn
Wells & Brady
Doris Robbins
Lew Pink
Seymour & George
Carolyn Larus
Roselle Dora
Merritt Bernie Or

College Inn
Ruth Edging
Maurice Sherman Or
Kewwood Village
Anita Gay

BILL PARENT

Booking
High Class Supper Clubs and Cafes
Woods Theatre Bldg., Chicago

Babe Sherman
Mary Colburn
Ed Reynolds
De Quarte Orch
Jeffery Tavern
Fred Farnham
Delores Allen
Jack McClurg
Jane Rae
Esther Whittington
Roulette's Orch

Little Club
Marie Alvarez
Virginia Cooker
Myrtle Gordon
Robert K. Hen
E Brown Synco's
Dora Maugh
B B D

Parody Cafe
Phil Murray
Margie Ryan
Nema De Sylvia
Gladys Minto
Clint Wright's Orch

Remondone
Jay Miller
Eddie Clifford
William Sis
Vargaret White
Bernard & Henri
Lae Mae & Josine
C Straight's Orch

Samovar
Bud Murray Rev

Vanity Fair
Virginia Cooper
Helen Doyle
Mittal Richards
The Jennings
H Osborne Orch

Club Avalon
Rert Gilbert
Lesnetie Hall
Gladys Kromer
Sol Wagner Orch

Montin Rouge
Ed Lowry
Little Caruso Quart
McCune Sisters
Hazel Green
Rubin Area
Jimmy Ray
Murray & Wagner
Sylvia De Vera
Babe Kane
Jim Wade's Orch

Donaville
O'Connor Sis
Shirley Buford
Martha Marshall
Helen Doyle
David Quixano
Marque & Marq'tte
Chas Kerr Orch

Montmartre
Edna Lindsey
Heraldo Petker
Rose Wyna

Donaville
O'Connor Sis
Shirley Buford
Martha Marshall
Helen Doyle
David Quixano
Marque & Marq'tte
Chas Kerr Orch

Montmartre
Edna Lindsey
Heraldo Petker
Rose Wyna

BALTIMORE

Test
M Davis Band
Circo Carnival
Emancip Club
Dave Orch

Century Roof
Tambourine Tooties
Tim Cruise
Tarraria & Collet
Tammie Martin

CLEVELAND, O.

Club Madril
Adely Gold
Harry Bloom

Johnny Ryan
Emerson Gille Orca

CULVER CITY, CAL.

Plantation
Jack Klein
Woodbury Sisters
Imbell Lowe

May Schapell
Laura Martin
Roy Ingram Orch

DETROIT, MICH.

Adelson
Lae Moore
Eddie Cox

L. Billman
Lelita Westman
Ray Miller Orch

LOS ANGELES

Green Mill
Val Roberts
Gladys Cook
Addie Moran
Snell Orch

Cafe Lafayette
Jesse Pursell
H. Owens Orch
O'Brien Club
Prisco Nick
Will Mitchell
Eklise Orch
Mildred Washington's

Cliffen
Tomson Twine
Lectie Leslie
Lectie Leslie
Lectie Leslie

Town Club
Eddie Moran
B Dora Martin
Dorothy Lang
Sam Kahn's Orch
Helen Burke
Anita Gray

Chas Pierre
Martha Mettall
Shirley Bedford
Carolyn La Rose
Tina Tweedie
South Sea S's d'r
Dixie Fields Orch

Cliffen
Tomson Twine
Lectie Leslie
Lectie Leslie
Lectie Leslie

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Eddie Moran
B Dora Martin
Dorothy Lang
Sam Kahn's Orch
Helen Burke
Anita Gray

Chas Pierre
Martha Mettall
Shirley Bedford
Carolyn La Rose
Tina Tweedie
South Sea S's d'r
Dixie Fields Orch

MILWAUKEE

Badger Room
Badger Syncopt's
Sky Room
Jean Hammond
Tune Tinkers

Monte Carlo
Billy Williams
Phil Keelin
Lucille Williams

MONTREAL, CAN.

Venetian Gardens (Mennies Collegians)

NEW ORLEANS

Little Club
Wanda Goll
Guy McCormick
Hazel Vierge
Al Piper
Scranton's Strins

Bigside
Geo McQuinn
Billy Pierce
Bobbie McQuinn
Harold Fletcher

Club Avalon
Rert Gilbert
Lesnetie Hall
Gladys Kromer
Sol Wagner Orch

Montin Rouge
Ed Lowry
Little Caruso Quart
McCune Sisters
Hazel Green
Rubin Area
Jimmy Ray
Murray & Wagner
Sylvia De Vera
Babe Kane
Jim Wade's Orch

SALT LAKE

Louvre
Pat Casey
Bobbie Green

Orchestra
Shea's
Dick Forscutt Bd

SEATTLE

Bailer
Earl Gray Orch
Madge Rush

Club Lido
Grace Hamilton

Charlotte Ramonda
Naomi De Musie
Jack Medford
Jack Stern
U of W Sorenaders

WASHINGTON

Bother 'Ole
Bernstein Orch
Joe Bonbrast
Eather Cloud
Chateau Le Orch
M Davis Ten Orch
Helen Dulha
Club Chantacter
Meyer Davis Orch
Paul Fideiman

La Java
Pete Macias Orch

Boernstein Orch

JIMMY DELK CONVICTED OF TAKING LIBERTIES

Performer-Evangelist May Get
1 to 20 Years—Two Girls
Implicated

Shelbyville, Ill., April 13. Jimmy Delk, former circus performer, but lately a joy-riding "sky-pilot," was convicted by a jury in the Shelby county court here last week for taking undue liberties with children, and faces an indeterminate sentence of from one to 20 years in the state penitentiary.

The jury was out less than half an hour.

Delk sought a continuance because of the absence of a co-worker in the evangelistic field, John R. Neighbors, but the court overruled the petition, finding that the affidavit did not present sufficient grounds for the inability to locate the witness. Delk claimed that Neighbors was with him all the time of the alleged offense and would substantiate Delk's denial.

The two girls implicated in the charge and four men who found them on the highway afterward and heard their stories, were state witnesses. The prosecutor scored Delk's career and presented evidence that during his Shelbyville "revival" the circus evangelist was supported by two women, whom he had with him while his wife and family were elsewhere.

Trouble in Rock Island

Shortly before the Shelbyville incident it was learned that Delk had hastily quit Rock Island after the husband of one of the "sisters" drawn by the ex-aerialist's powerful talks, assaulted the "sky-pilot" on the street. During that altercation, Delk drew a knife on the husband and was arrested for assault with intent to do great bodily harm. The police advised Jimmy to beat it—and Jimmy did.

He later made a tour of southern Illinois with Mrs. Glenn Young, widow of the famous Herrin kinsman, seeking lost souls, but that trip was short-lived. Delk was arrested a few weeks ago as he was rehearsing a choir at a St. Louis revival, which he started up after he had failed as a restaurateur. Delk had jumped his bond to appear in Shelbyville last fall for trial in the criminal charge and one of the trusting widow converts, in her 70th year, forfeited \$800 bond money, beside losing sums estimated as high as \$5,000 she had given Delk at various times to help him in his "good work."

BARNES' TAX TRIAL

Los Angeles, April 13. Al G. Barnes goes on trial today before Federal Judge James on two indictments charging him with making false income tax returns. The first indictment charges that Barnes made returns of \$5,400 in 1935 when his correct income was \$42,000. The second alleges that as head of the Barnes Amusement Company he listed a net income of \$30,000 less than the government claims he had.

Cincinnati Zoo May 23
Cincinnati, April 13. It has been definitely settled that the Cincinnati Zoo will start its new season May 23.

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kinds Theatrical Samples upon re-
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SCENERY and DRAPERIES

SCHILL SCENIC STUDIO, Columbus, O.

Loudest "Squawkers" On Midway Committee

Warren, Pa., April 13. There are more ways than one to head off town squawking. Last year the Warren County Fair and Exposition had some loud yelps against certain concessions that operated on the midway. This year a surprise was sprung by R. E. Wald, chairman of concession committee, when he selected 11 of the town's prominent citizens to act with him in booking the midway shows.

His choices have been made from the loudest kickers of last year, and among them are preachers, S. S. superintendents and Y. M. C. A. workers. Girl shows and games of chance are to be barred.

CARNIVALS

(For current week of April 12
when not otherwise indicated.)

Alabama Amus. Co.: Maryville, Tenn.; Clinton, 19; Rockwood, 24.
Anthracite Amus. Co.: Dickson City, Pa., 21.

Bernardi Expo.: Safford, Ariz., 13-15; Lordsburg, N. M., 16-18.
Bernardi Greater: Charlotte, N. C.
Bruce Greater Shows: Richmond, Va.

California Shows: Northampton, Mass., 24.
Clark and Dyer: West Helena, Ark.

Coleman Bros.: Middletown, Conn., 29.
Copper State: Clarkdale, Ariz.

Dodson's World: Austin, Tex., 12.
Dreamland Expo.: South Amboy, N. J., 10-24.

Endy Shows: Baltimore, 17.
Fairly, Noble C.: Rogers, Ark.

Fisher, Harry P.: Toledo, O., 15-24.
Florida Tip Top: Jacksonville, Fla.

Gibbs, W. A.: Afton, Okla.
Gold Nugget: Rutherfordton, N. C.

Greater Shows: Florence, Ala.
Great Sutton Shows: Sikeston, Mo.

Great White Way: Little Rock, Ark.
Hansher Bros.: Milwaukee, 30.

Happyland Shows: Detroit.
Hiller's Acme: Paterson, N. J., 17.

Howell Shows: Kalamazoo, Mich., 21.
Isler Greater Shows: Chapman, Kan., 24.

Jones, Johnny J.: Greenville, S. C.; Durham, N. C., 19.
Ketchum's 20th Cent.: Little Ferry, N. J.

Krickerbocker Shows: Philadelphia, 22.
Levit - Brown - Huggins: Seattle, 17.

Wenatchee, Wash., 26; Bellingham, Wash., May 3.
Lippa Amus. Co., No. 2; Milford, Mich.

Loos, J. George: Vernon, Tex.
McClellan Shows: Kansas City, Mo.

Mad Cody Fleming: New Richmond, O., 17; Vevy, Ind., 26.
Mantley's Tuxedo: Harrison, O., May 1.

Mau's Greater Shows: Chattanooga, Tenn.
Max's Expos.: Dowagiac, Mich., May 2.

May & Dempsey: Newcastle, Ind.
Metro Bros.: Cambridge, Mass., 24.

Miller Bros. Shows: Baltimore, 26.
Miller's, Ralph R.: Independence, La.

Monarch Expo.: Tuckahoe, N. Y., 17.
Murphy, D. D.: St. Louis, 15.

New England Attrs: Bridgeport, Conn., 24.
Pearson, E. E.: Ramsey, Ill., 26.

Pibeam Amus. Co.: Detroit.
Princess Olga Shows: Mount City, Ill., 12; Coulterville, 19; Sparita, Ill., 26.

Reiss, Nat: Bluefield, W. Va.
Riley, Matthew J.: Emporia, Va., 19.

Royal Amer. Shows: Paola, Kans., 19.
Royal Expo.: Norborne, Mo., May 1.

Scott's Greater: Watonga, Okla.
Smith's Greater: Roswell, Pa., 24.

Wallace Midway: Lafferty, O.
West's World's Wonder: Greensboro, N. C.

Wilson, E. G.: Shows: Wyandotte, Mich., 28.
Wolf Amus. Enterpr.: Oelwein, Ia., May 8.

World-at-Home: Lancaster, Pa., 19; Eddington, Pa., 26.
Wortham's World's Best: E. St. Louis, Ill., 15-17.

A-S. Fair Set for Aug. 30

Albany, N. Y., April 13. The Albany-Schenectady County fair will be conducted the week of August 30 at Akamont, three weeks later than usual. A new feature of the fair will be an auto race on September 4 with twelve cars participating. The night carnival will also be continued.

SELLS-FLOTO CIRCUS

Chicago, April 13. "Poodles" Hanneford is given everything this year with Sells-Floto. The American Circus Corp. bill him like a house afire. And "Poodles" more than made good at the first night performance of the season Saturday night. The mob that packed the Coliseum made the old shed echo with applause, and left no doubt that Mr. and Mrs. Hanneford's boy is quite a success. In fact, nothing in the show can touch him. He is the outstanding personality, beyond argument. And what a showman! How he sells his stuff and how adroitly he wins a call-back!

The show started without much impressiveness. The parade was rather puny and the "musical extravaganza" far from notable. Off the reel the garland bower riders got hopelessly tangled up, many garlands being dropped and the whole thing messed so badly it had to be called off pronto.

Then it was observed that the program was printed as if there were five rings, whereas there were only three. Physical limitations of the Coliseum had evidently forced the abandonment of the plan to have five, with the program already on the press. In Display No. 2 it was thus impossible to know whether Miss Webber or Laverne Hauser had the ponies on one end ring and similarly on the other end, whether the lady was Rose Collier or Miss Kefler. It was only in the wire-walking interlude, officially known as Display No. 18, that five acts performed simultaneously.

Erma Ward, of the famous circus family of that name, was spotted early with her one-arm-over-the-shoulder somersaulting. Announcer George Myers tabbed off Miss Ward's somersaults and announced the total as 74. It may be said Miss Ward is a potential contender of Mile. Letzel of the Ringling Show. Anyhow, she's a good second.

"Nogo" is Hippo
A beauty cart presentation with a posed white horse on a fantastic wagon with dogs walking in the hollow, wheels and drawn by led horses was an early entry. "Nogo," a blood-sweating hippopotamus with a large and ugly monkey on his back also served as a starter. "Nogo" waddled the length of the Coliseum with a little prodding from two attendants.

The point at which the circus may be said to definitely get under way was when Agna Christensen, crack Danish trainer, entered the caged-in center ring with nine Siberian tigers. Huge, snarling felines they were, and much firing of blank cartridges was done. Christensen has muscles of steel and no nerves. His mastery of these enormous cats, each representing incarnate treachery, is a spectacle to make a hard-boiled showgoer forget to be hard-boiled. Once an electric shock of horror went through the audience as one of the big cats snapped at Christensen's back. The trick was a leap from pedestal to pedestal, with Christensen's back as a stepping-stone. The tiger made it the first time.

Later on a cage full of lions under the tutelage of Chris Schroeder somehow didn't seem half as dangerous as those tigers. They seemed so good natured and agreeable by comparison with the tigers.

Spotting these two big wild animal turns early was good circus. They are somewhat of an ordeal and would not show as advantageously later on. Not only that, but the cage must be taken down to clear the center ring.

Some yelping cowboys and cow-girls plus a lot of Sioux Indians put on a fast show. The complete billing is "Sells-Floto Circus and Buffalo Bill's Wild West Combined." Hence the cowpunchers. The Indians seemed a lazy, shiftless bunch. All they contribute to the show is a couple of minutes of war dance. While some of them took their act seriously, many seemed a bit blasé. But they're real Indians, not vaudeville, and for the circus' purposes fine.

Equine Talent

Equine talent is very numerous this year. In fact, fewer horses and

more of something else—almost anything—would improve the performance. Groups of 12 horses, brown, black and white ran the gamut of orthodox ring acts. The Gents' Principal Riding act had Orrin Davenport, Oscar Lowanda, Jr., Fred Derrick and Orrin Davenport, Jr., in the two extreme rings, while the center cage was being readied for the tigers. The Ladies' Principal Riding act was down as Display No. 14, but switched places with the Hanneford family, which moved down from number 19. The ladies solved one each to a ring with Miss Lulu Davenport in the center. She is a businesslike equestrienne with charm and plenty of stunts. Victoria Coyle and Bessie Costello winged her.

There were liberty horse racing, dancing horses, a fox hunt with hurdle jumping, etc. All this with the Hippodrome races at the finale and the wild west section made it a case of too much horse. The high lights of the equine displays were Ruby Orton on "Texas Tommy" dancing the Charleston, Maude Edwards in her waltzing and rearing horse, "Kirby Dare," and Irene Ledgett on "Buster" doing the "Florida Low Down."

Incidentally, that last named party, Irene Ledgett, handles the main troupe of elephants. And how she handles them, with that perfect unconcern for danger that only a woman born and raised on the lot could possess. She pushes the elephants out of the way nonchalantly. Attired sumptuously in black silk hose and a tight fitting costume of black satin with long fringe hung from the waist and a big picture, hat topping it off, she is a trim and graceful figure, 100 per cent competence at her job and a trouper that stands out.

Zack Terrell is general manager again with Bob DeLochte in charge of the ticket wagon. The band, capable aggregation dispensing a type of music more like a modern hot jazz orchestra than a circus outfit, is captained as per usual by Victor Robbins with Conn Instruments muchly credited. Fred Ledgett is in charge of the horseflesh. R. M. Harvey, who has the reputation of being one of the best all-round executives in the circus field, is general agenting again for the show.

Attendance Saturday was good, capacity except for a few empties in the balcony. Considering the newness, the performance, once started, ran smoothly. There were a few mishaps that might have been dangerous and some slips in routine, but as a whole it was pretty snappy. In the fox hunt hurdles one of the girls fell from her horse and fainted. Later another girl, riding side saddle and taking the hurdle at a very high mark, fell and was dragged quite a distance because of her inability to get her foot loose of the stirrup. She remounted and successfully performed the trick.

Two troupes of aerialists occupied the next to closing spot, the traditional spot for this type of act. The Flying Wards above one net and the Ward-Kimball Troupe above another, performed more or less identical routines. Miss Mayme Ward was featured with the Ward-Kimballs doing a double somersault while blindfolded and tied in a gunny sack. Erma Ward, of earlier mention, participated in these family doings.

Clowns

The clowns were a numerous tribe and busy at frequent intervals with buffoonery and nonsense which, if it appeals principally to children, makes many a grown-up forget how old he was on his last birthday. Some originality was noted, but mostly the stuff was variations of the common heritage of all circus clowns.

When the kinks have been ironed out and more speed worked up at certain points, Sells-Floto, as it gets under canvas, the only proper environment for a circus, will be a crackerjack show, providing all the essentials of a circus. If it lacks such luxuries as a giraffe no one will probably notice it or mind particularly. Loop.

TENT SHOWS FREE TO PLAY MILWAUKEE

County and City Now in
Accord on Moderate
License Fees

Milwaukee, April 13. All doubt whether circuses and carnivals would be barred from Milwaukee County this year was definitely decided when the county board of supervisors followed the example set by the city council and voted moderate license fees for these attractions, despite pressure from the outside to make the permit charges prohibitive.

The scale adopted sets the circus permit at \$250 for the first day and \$100 for each additional day. Carnivals, street shows and similar attractions pay \$350 per week for 20 or more shows, or riding devices, or both, and an additional \$5 each for each concession over 15. For more than 10 and less than 20 shows, the fee is \$175, with a surtax above 15 shows. Less than 10 shows and more than four calls for a \$125 fee, and less than four calls for \$75.

It had been the plan of the Socialist commissioners to tax all shows \$750 per week, to drive them out, but the majority would not listen to the idea. Medicine shows are practically barred, no licenses being issued by the county and all promoters being sent to the health commissioner, who is an avowed enemy of this type of show, branding them "quacks."

Indoor Circus Attached

Waterbury, Conn., April 13. The 11 performers with an indoor circus promoted by J. A. Moore, New York, were stranded here Saturday when an attachment was placed on concessions, props and all effects used in producing the show. Coupled with the attachment came the disappearance of Manager Moore, with all the funds. Not only is Moore alleged to have disappeared with all the funds, but also took away all his effects.

The attachment for \$5,000 was placed by the local order of Eagle's, under whose auspices the circus was playing.

Late Saturday night the performers secured a release and, with borrowed money, were able to leave for New York City with their property. The concessions are still being held.

William Hill played "the good angel" to the company as far as he was able. Hill owned the feature act, a dog, pony and monkey number. He was the only member in the group who had any money. He financed the purchase of a ham, which was cooked in the hall where the show was playing, and throughout the afternoon the hungry players sat around eating boiled ham.

Moore's New York address until one week ago was Hotel Langwell, New York.

The show here was playing 50-50 and at the end of each night Moore took the outfit's share of the day's receipts. These, however, amounted to very little, as the circus fell flat here.

CIRCUSES

Christy Bros.

Monroe, La., April 13; El Dorado, Ark., 14; Arkadelphia, 15; Hot Springs, 16; Little Rock, 17; Memphis, Tenn., 19; Dyersburg, 20; Cairo, Ill., 21; Paducah, Ky., 22; Marion, Ill., 23; West Frankfort, 24; Herrin, 25; El Dorado, 27.

Lee Bros.

Hope, Ark., April 16; Malvern, 17; Newport, 19.

Ringling-B-B

New York City, March 31-May 1; Phila., May 3-8; Washington, 10-13; Baltimore, 13-15.

Electric Park's Judgment

Joliet, Ill., April 13. Electric Park, purchased last year by Lawrence "Butch" Crowley, may be offered at auction by the sheriff to satisfy a judgment of \$1,200 secured by the Webb Linn Printing company of Chicago against the former brewer.

INSIDE STUFF ON THE OUTSIDE

Once again the Ringling-Barnum circus passes up Brooklyn. The reason is there are no proper show grounds there.

The Brooklyn stand when first played was for a week at Atlantic avenue and was such a winner the Ringlings decided to make a two-week stand, but the old lot was turned into a reality development.

The circus after its Garden engagement goes to Philadelphia for a week. Routing in New England territory places several old stands in the list and skips some others. Lowell and Bedford, Mass., are back but only two or three stands are scheduled for Connecticut. The show goes into Boston in June.

30 Elephants in One Circus

That the Ringling-Barnum Circus at the Madison Square Garden has 30 elephants is causing talk. No circus ever traveling over here is said to have carried as many mammoths. There are six herds, of five elephants each. Four are full grown and two are baby herds.

OBITUARY

HENRY MILLER

Henry Miller, 68, actor, manager, producer, author and a star of first magnitude, died April 9. He had been ill since the week before when in Baltimore, trying out "The Stranger in the House," his latest production and one in which he appeared but modestly withheld from starring himself. Thus it was "The Henry Miller Company" and in the same town, Baltimore, where he played with Robert Mantell as a member of Mme. Modjeska's supporting cast on her tour in 1879, he caught the cold which developed into pneumonia, causing his death.

He was still vigorous and active. Born in London, he went on the stage at 18, in Canada, to which his people had moved. A small part in "Amy Robsart" was his first role. Thirteen years later Henry Miller was leading man in the same play in New York, although during the interim his rise had been sensational and he had appeared in the best companies—those of Modjeska, Adelaide Neilson, Ada Cavendish, Clara Morris, Mme. Janauschek and

beside her are two sons, Henry Miller, Jr. (in California) and Gilbert Miller, director of Charles Frohman, Inc., as well as a daughter, Mrs. T. J. McCoy, of Wyoming. Funeral services were held Tuesday, but the burial will be delayed to await the arrival of Mrs. Miller from Europe on Tuesday of next week.

CHARLES BLISS

Charles Bliss, 78, died last week at Madison, Wis. He was one of the first "Dutch" clowns in America and was known as the best tumbler of his day. He had made his home in Madison for 60 years.

The Bliss brothers, Charles George and Albert, were sons of Charles Bliss, Sr., who gained fame as one of the original "human flies." They traveled with P. T. Barnum when that showman packed his circus by wagon and cracked the ringmaster's whip. With Sells, Ringling, Halls and Forepaugh circuses they performed in every important city in America, and played in South America and Mexico.

Albert, the only surviving member of the trio, is now seriously ill with pneumonia, but relatives hope for his recovery, stating that last summer the 75-year-old man entertained them by turning handsprings on the lawn at the cottage on Lake Monona where he and his brother Charles had lived for 10 years.

LOU HOWE

Louis Howe (Orchard), 60, veteran burlesque manager and brother of Sam Howe, producer-actor, died April 8 at Rockaway Beach Hospital, L. I., of pneumonia. Interment in Washington Cemetery, Brooklyn.

Lou Howe was known in burlesque. Prior to the enactment of the Volstead law, Mr. Howe was a California wine maker. He came east in 1915 and joined his brother, Sam, in theatrical activities, the Howes building the Hopkinson theatre, Brooklyn. Later, Lou managed Sam's shows.

The deceased had been living at 457 37th street, Edgmore, Long Island. The following survive: Two brothers, Sam and Charles, and sisters, Bertha Howe, Mrs. Rose Calcutt, Mrs. Nettie Hartman and son, Emil, and Laura Howe.

COL. W. E. FRANKLIN

Col. W. E. Franklin, 73, who started as a circus press agent with the Warner shows in 1873 and for nearly half a century had been in advance of many tent shows, died

IN MEMORY
Of Our Dear Pal
'MICKY' McCULLOUGH
Who Died April 16th, 1935
May His Soul Rest In Peace
LYNCH FAMILY

recently in St. Petersburg, Pa. Interment in his old home, Watska, Ill.

Colonel Franklin was out with the Pullman Hamilton Shows, in '76 general agent for the Shelby, Pullman & Hamilton show, and later with the Barnum & Bailey, Hagenbeck-Wallace and in 1909-10 the Sells-Floto show.

ALVA L. TILTON

Alva L. Tilton, 66, bandmaster and musician, died at Rockford, Ill., April 9, after a long illness. He was a charter member of the local A. F. of M., played in vaudeville and picture house orchestras and with a dance organization. A widow, a sister and five brothers survive.

Harry V. Fitzgerald, 60, former vaudeville actor and for several years connected with the late Henry Lee, died of complications, April 7, in New York. Mr. Fitzgerald had been out of the show business the past five years. Widow survives.

The mother of Bertha Julian (Mrs. W. M. Smith) of Bardonia, Ill., died suddenly April 5.

Russell Linn, 40, owner and manager of theatres in Fairmont, W. Va., for many years, committed suicide last week by taking poison as he sat at his desk in the Dixie theatre talking to friends. He is said to have brooded over financial losses.

Several years ago, his brother, Glenn Linn, ended his life by taking poison. A widow and three daughters survive.

H. M. S. PINAFORE

(Continued from page 29)

he did get a singing chance with the "Merry Maiden and the Tar." There were many who realized how lacking some of the others were and how incomparable Danforth is.

Marion Green was fine looking as the Captain and handled the part with assurance, doing especially well with the "Sixes and Sevens" air which begins the second act. As for Mr. Hazard, it would be silly to say that he missed out on his part, for each speaking line was great, but in the "Ruler of the Queen's Nave" number he was forced to talk lines which are not only rich in lyrics, but in music. Thus 50 percent of the effect was lost. In the trio "Never Mind the Whys and Wherefores," the effect of what should have been a basso was entirely lost. With Arthur Cunningham in the part what a boost would have been made in the

show! And in that case, there would still be Danforth doing wonders as Deadaya.

Of the minor principals, Charles Gallagher sang the "Englishman" number excellently, although his acting wasn't so good. Nydia D'Arnell was an attractive Hobe and a nice piece of staging was the dancing of the hornpipe in the first act, here turned into a Charleston hornpipe without grating on the devotees.

This show costs plenty to run. With the large orchestra of about 35 pieces, the chorus of 150 and a fair salary bunch of principals, it probably has to do around \$16,000 to break—not counting the house. A sensible move is the \$2.50 top here and with the comment that the size of such a spectacle is bound to inckle, "Pinafore," despite its flaws, should get a fair stay at moderate money.

"DOCKED" A DAY

(Continued from page 1)

cause one of the girls who had been out because of illness for one day had been docked pro rata when the pay envelopes were distributed.

Several militant ones suggested a march to executive offices of the K-A Circuit to learn the whys and wherefores of such a procedure, but the girl affected decided to quit instead, claiming it was the first job she ever held where she was "docked" for absence on account of illness. Four other girls walked out in sympathy.

The main bone of contention among the girl ushers was that they had readily given their services to several midnight exploitation performances without extra compensation and could see no reason why they should be treated in such a manner when losing time through illness.

The Keith-Albee Circuit has caused to be often printed letters from actors expressing thanks for receiving full pay while ill and playing in vaudeville theatres. This has been alluded to as "the better conditions in vaudeville" and "the better understanding between actors and managers."

Ushers are not actors and there's no publicity to be gained through one.

"BUGS" BAER'S SPEECH

(Continued from page 2)

read it to you. It is from no less a person than W. R. himself.

Mr. Hoban: Mr. Hearst, you mean. Mr. Baer: W. R. with me. It says from W. R., dictated but not verified.

"Dear Bugs: The Friars Club is tendering you a testimonial dinner this evening in the great hall of the club. It is a big event for a young man to be honored by so many prominent people for so little reason. Knowing you as I do, I trust that you will be there."

"You have been in my employ for the last seven years and you have worked faithfully, when you worked. During those seven years you have walked out not less than 46 different times. You have torn up 32 contracts and fought with every one of my managing editors, publishers and efficiency experts. You disagreed with Mr. Watson, quarreled with Mr. Stansbury and Mr. Merrill, took a punch at John Farrell, and would probably have beaten Jack Lait if he had not got out so quickly."

"Now, no matter what happens at this dinner, don't walk out before you get the oysters. These men mean well tonight even if they are giving you a dinner. They have brilliant minds and their hearts are in the right place. It must be their liver."

"You can tell the gentlemen present this evening that I have no intention of making a tabloid out of the morning 'American.' There has been some rumor to this effect. This is wrong. I may make it a postcard, but not a tabloid."

"Although I am unable to be with you tonight, I wish you health and happiness until 1939, when your contract expires. Quite a few of my other writers and managers will be present tonight."

"If Moe K— asks you to autograph his program, don't sign it without first reading it carefully, not that Moe would try to sneak one through the infidel but he knows the racket. He was once a city editor on the Great Lakes, which leaves history doubtful as to their original number."

"Once again I wish you the best of health. It has been long my aim to beautify New York city, and you

can assure Mayor Walker that I will never rent busy corners to the United Cigar Stores in any of my buildings in Central Park.

"Yours sincerely and for the last time,"

"I thank you."

"W. R."

NORA MAKES 'EM PAY

(Continued from page 1)

Keith's Palace "protected" her, the headliner, in the matter of position on the program at the opening Monday matinee, giving the preference to Sophie Tucker, obliging Miss Bayes for self-protection to retire from the bill.

On this ground Miss Bayes stated she never would reappear in a K-A theatre unless receiving her full week's salary in full. This reverses the procedure of the past of the K-A people in calling for "liquidated damages" for a walk-out.

Plenty of opportunity was had by the K-A agency to omit Miss Bayes from the Washington program for next week, had they not cared to take heed of her demand.

Sophie's Conditions

Another blow to the haunted rules and regulations of the Keith-Albee circuit also cropped up with Miss Tucker's engagement. Miss Tucker is held over at the Palace this week, although still remaining the star of her own Broadway cabaret.

Besides other conditions made by Miss Tucker in accepting the Palace engagement last week, was one that the K-A office must transact their business for her stay through William Morris, her agent; also that the Palace would have to mention she is at Sophie Tucker's Playground on the board, billing her in the lobby of the Palace theatre. Both of these conditions were accepted by the K-A booking office and theatre management.

Miss Tucker, when told of the inspired report last week, she intended to "live her Palace salary to the N. V. A. fund, replied, "You Know me."

Another defiant cabaret booking this week at the Palace is of Santley and Sawyer, who refused the Palace date when asked to "show" their "new act" three weeks ago. Jos. Santley had engaged a couple of new chorus girls and refused to accept "break-in" salary on that account, going into a cabaret. They remained in the cabaret but a week.

BILLS NEXT WEEK

(Continued from page 15)

| | |
|---------------------|---------------------|
| Metropolitan (Fe) | WK'S BARRE, PA. |
| (11) | Palace (K) |
| Warning's Penns | 2d half (15-18) |
| Slyrocket | Sacer Midway Co |
| Rialto (Fe) (11) | Maurice Diamond |
| Josef Terin | Harlequins |
| Martha Perry | Courtesy Club Girls |
| Guterson's Orch | Crafts & Sheehan |
| WASHINGTON, PA. | WINNIPEG, CAN. |
| State (K) | Capital (Fe) (11) |
| 2d half (15-18) | Mary Jane |
| DeWitt & D'Amant | George Riley |
| Tracey & Hay | Marie White |
| WATERBURY, CT. | WINDSOR, CAN. |
| Palace (K) | Capitol (KW) |
| 2d half (15-18) | 1st half (18-20) |
| Turner Bros | Trenelle 3 |
| Lawrence & Hols | Stanley & Walters |
| Wm A Kennedy Co | Mann & Strong |
| Joe Darcey | Manning & Hall |
| Danny Dugan Co | Armand Marie B4 |
| WATERLOO, I.A. | 2d half (21-24) |
| Flaza (Fe) (11) | Yokohama Boys |
| S & H Ross | Wright & Marion |
| Joe Whitehead | Burke & Durkin |
| Ransdell Sis & Deyo | Small & Mays |
| Strand (Fe) (11) | Townsend Bold Co |
| Ruth Glanville | WORCSTER, MASS. |
| WATERLOO, N. Y. | 2d half (15-18) |
| Regent (K) | The Brants |
| 2d half (15-18) | D'Appolon Co |
| Walter Newman Co | Marion Glavin |
| P & E Ross | Lyndon May |
| Gonzello White Rev | Wanda Star & Ross |
| WHITING, W. VA. | YONKERS, N. Y. |
| Victoria (K) | Proctor's (K) |
| 2d half (15-18) | 2d half (15-18) |
| Fashion House | McGinnis & W |
| George Armstrong | Edith Davis Co |
| Balassi Trio | Ingels & Wilson |
| WICHITA, KAN. | (Two to fill) |
| Majestic (11) | YORK, PA. |
| 1st half (19-21) | Opera House (K) |
| Swain's Cats & Dogs | R & M Rev |
| Libonati | James & Lynn |
| Bungle Love | Gaud & Loughlin |
| Willard & Jordan | (Two to fill) |
| McKay & Ardine | YOUNGSTOWN, O. |
| 2d half (22-25) | Hipp (K) |
| Brent Hayes | 2d half (15-18) |
| Foley & Letour | Yard Post |
| Four Thespians | Eliz the Salt Co |
| Kennedy & Hollis | Henri Sylvia |
| Lorraine & Minto | Nolan & Leary Co |
| WICHITA, TEX. | McCoy & Walton |
| Columbia (11) (19) | Rogers & Durkin |
| Allen Taylor Huston | (19) |
| Pat Henning Co | Parlinia |
| Hall Ermline & B | Columbia & Blair |
| Neil McKinley | (Others to fill) |
| Bragdon & M'aries | Keith's (12) |
| | Dr. Rockwell |
| | Ethel Davis Co |
| | Wichita |
| | The Merchants |
| | (Two to fill) |

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If you want to go to the Majestic on Saturday, Sunday or a holiday it will cost you 60 cents from now on instead of the customary "half berry." And there weren't so many pleasure seekers haunting the entrance as is the usual thing for early spring afternoons.

It is generally conceded that the Majestic clears about \$1,000 per week with its trick policy of using the house as a final "showing" four-a-day grind. So, even if an act is assured of a route it must make a final week stand here for the sort of salary that leaves you money for stamps after you buy a Sunday paper. Thus does this theatre escape being listed with the "cut" houses.

Lydia Harris one of Chicago's favorites, is here this week. Practically every one knows Lydia, as she has been featured several times with Paul Ash and was headlined at the Frolics cafe for months. She

will get over. They used their heads and pulled out of the rut near the finish.

"Echoes of Scotland" and the "Venetian Masqueraders" were the two big musical flashes. Both drew about equal applause. "Echoes of Scotland" is a nifty costume song, and dance affair that didn't hit big until its final number. "Venetian Masqueraders" includes the more classical vocal and instrumental numbers and a girl toe dancer. Neat scenery helps greatly. This act kept them in till closing.

Sam Bevo in blackface displayed versatility with the harmonica. Sam doesn't use his hands in playing, doing the manipulating with his wide and plastic mouth. A nice act for early spotting on almost any bill.

Tom Patricola, after several postponements, arrived at the Palace Sunday matinee, came on next to

been shown and the customers were adjecting uneasily. Several went so far as to head for the exits. Then the lights went up.

Burke Morgan, of Burke Morgan and Co., then appeared without coat, vest or collar, stationed himself just three feet from the wings, and began a monotonous, unimpassioned plea for money. After he had been listened to, the audience appeared decidedly bored. Fifteen seconds later the crowd was laughing and talking, wholly out of sympathy with the N. V. A. cause, while Mr. Morgan continued to talk to himself.

The ushers then started with the baskets. Mr. Morgan announced he would tell a few jokes. It was at this point that the razzing started. The crowd didn't like the idea of being raked, and so Mr. Morgan received a large, juicy lemon. "Louder!" cried the crowd, and Mr. Morgan talked louder. "Louder!" cried the crowd, and Morgan's throat almost cracked. He was in the middle of a joke and the crowd was laughing and yelling. No doubt Mr. Morgan felt like sinking through the stage.

Dance Tours was the only act caught on the first show, and this classy dance travesty has been reviewed several times in the past month. On the second show, Frank Shields was doomed for the opener spot with his rope tricks. After listening to Mr. Morgan, the crowd seemed most impatient.

The restless audience made it impossible to judge Monte and Lyons, wop comedians, as they couldn't be heard above the noise. They were followed by Burke Morgan and Co. with their "mixed couples in a roadhouse" playlet.

The \$400,000 enlargement program for Schoenstadt & Son's Atlantic theatre has begun. The Atlantic will not be closed during the remodeling, which will add a stage and balcony. The new seating capacity will be 3,600.

Ethel Kendall and Jack Lund's reconstructed Merry Garden Ballroom opened formally last week. Opening entertainment was furnished by Rose and Joe Morache, Lew Fink, Williams Sisters and Doris Robbins. Billy Tucker's orchestra is again the musical feature.

Balaban & Katz have purchased a new theatre at Kankakee, Ill., erected by the Kankakee Building Corp. The theatre has 2,000 seats and a 25-foot stage.

Ascher Brothers have engaged L. A. Roche, former district manager. (Continued on page 48)

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has arranged a suitable program for vaudeville (New Acts), but the impression lingers that it isn't quite up to her ability as a character blues singer. There is no doubt, though, but that she will get the hang of what her new type of audience wants within a short time and will stand out as a logical big time act.

For show stoppers there are Elliott and La Tour, next to closing, with commendable comedy and music that doesn't need and doesn't use the regulation "he-she" gags. The Eddie Carr Co. oil shark playlet lined the laughs up handsomely throughout. Scene is outside the general store of a candle-light village where the town character is hooked in on a fake oil project by the city slicker. The skit is packed with gags and small town comedy and took very well. Miner and Browne, blue gag boys, didn't hit so well here as they have been known to do in the neighborhood theatres. They were evidently puzzled over their unique reception, as one of them was heard commenting to the effect that you never can tell what

closing, received a tremendous reception, stayed on about 15 minutes, was forced to two encores and two speeches and left with success scrawled all over the place. Tom has not appeared in vaudeville locally for some time, but was just here with Mr. White's "Scandals." He is assisted by the McCarthy Sisters, a couple of cuties who foil nicely and provide what Thomas lacks, beauty. Following his usual custom, "the dancing fool" worked his head off.

Venita Gould took second billing and second honors. She gave impressions of Nora Bayes, Ted Lewis, George M. Cohan, Grace Larue, Karyl Norman, Blossom Seeley and Dame Tuck. For her customary scene in full stage she does a bit from "White Cargo." This is not as successful as some former legit excerpts, but is well done and satisfies. The Ben Blue-Britton Brothers combination closed the show, which consists of eight acts this week. Since its last Palace appearance the band has changed its routine almost completely, and the whole thing is entirely "re-furbished," as they say in the circus ads these days. A smart vaudeville band, fast and funny.

Eric Hagelacher, the sensational young German who rose to the world's balking billiard championship in less than five years of play, was given fourth position. He held the assignment easily. (Bob Cannefax, the three-cushion king, closed the show when he played the Palace.) Hagelacher has a good routine of impressive shots, and is capably hallyhooped by a young male announcer. Possibly Hagelacher's English lingo is a little faulty as yet. Reynolds Donegan and Co., a four-piece "revue" on roller skates, opened. They get about all that can be obtained from this mode of entertainment. The Versatile Three, programmed as "London's Favorite Society Entertainers," followed. They are colored boys of vocal and instrumental talents. One of them showed marked nervousness, but displayed remarkable skill on the banjo, playing it as if it were a piano keyboard instead of strung. Real merit to this act. Billy House Co. was third. This is the second Palace appearance of the hefty comedian. He has a skit with music. It's a "flash" of the old type with a little plot to it and there might be more flashes of the same type to advantage. Incidentally, while House has been playing good time, and played the Palace previously, he has not as yet received proper recognition nor played the real big stuff.

To show how they are trying to build and hold business, the Palace is billing Patricola as they haven't billed any headliner in a dog's age. They are using a cut of him in their ads in the dailies. That's Van and Schenck stuff, and is almost never seen.

Pressler and Khakis, standard big time act, were fifth and scored their usual substantial popularity. Hal.

Wonder what the Jeffrey theatre management thought, while the N. V. A. collection was being taken up at 9:40 p. m. Friday evening? The N. V. A. charity film had just

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STRAND THEATRE BLDG., NEW YORK CITY

P. S.—Jack Clarke, Sole American Representative of the Kit Cat Club and Piccadilly Hotel, London, sailing with us, also joins with "Au Revoir."

CHICAGO

(Continued from page 45)
ager for Metro-Goldwyn in this locality, to act as chief assistant to Max Ascher (vice-president) in the formation of an independent booking combine for the smaller theatre owners. Rozelle will purchase pictures for the Ascher circuit and associated theatres.

The Chicago Daily News has gathered statistics showing that Chicago's younger Charleston dancers have taken in over \$1,000,000 in the past five months, with 550 of the child strutters sharing the dough.

Sam Levin, one-time general manager for Jones, Linick & Schaefer and later manager of Grauman's Million Dollar theatre, Los Angeles, returns to Chicago to take charge of Ascher Brothers' new Highland theatre (south side), opening May 12.

The Arthur Gale Players, alternating between the Crocker theatre, Elgin, and the Fox, Aurora, three days in each town, are making a neat little profit with stock at 40 cents top.

Carme Romano, formerly in the show business and now affiliated with his brother in the Lawrence P. Romano Realty Co., is contemplating opening New York offices for that firm in the near future.

Dave Manley, performer, who was a member of the Will Cunningham agency, has severed his connections with that firm and is now affiliated with the Max Richards agency.

The Englewood theatre, only about 10 blocks away from the new Tower theatre, is advertising Orpheum circuit vaudeville, although the only acts it plays are "break-ins" at "showing" salaries. The difference between the two theatres is that the Tower theatre uses the official Orpheum circuit script.

The Tower theatre opened last Sunday, playing a three-a-day policy with 30-cent matinees. The first bill included Frankie Heath, Harry Burns Co., Hughie Clark and band, Albertina Rasch Girls and Braille and Fallo revue.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wisting—3d week, stock, "Silence."

Savoy—Burlesque and film.

Strand—"Don Q." week.

Empire—"Sea Beast." week.

Eckel—"Sandy." week.

Rivoli—"Blue Streak."

Regent—"Three Faces East."

Crecent—"California Straight Ahead."

Swan—"Wild Horse Mesa."

Harvard—"Irene."

The return of Syracuse to the Columbia Burlesque Wheel next season is regarded here as certain, with the Temple, operated by the Cahills, named as the medium. Sam S.

Scribner was in Syracuse last week for a conference with William R. Cahill, who directs the Temple. The Temple, since it opened, has been devoted to pop vaudeville and films. It is ideally suited for burlesque. The house is a couple of doors away from Keith's, and but a short distance from the site where Loew will build. A. A. Van Auken is the house manager.

George A. Chenet, local Shubert manager, but now acting in the capacity of company manager for the Wilcox Stock at the Wieting, pulled a fine publicity yarn on Saturday. He caused a telegram to be sent to the Connecticut prison officials requesting the loan of the suit that Gerald Chapman wore before his execution, for use in this week's production of "Silence." Local papers gave the story a play on Sunday.

Jack Innis, who will play general business for the Frank Wilcox Stock. Hal Brown and Eric Clavering, members of the company last year, also back this week in "Silence." Clavering and Brown are both with the Wilcox-Newing stock in Scranton this season.

The Martin Sisters, scheduled for Keith's the first half of the week, failed to open Sunday, illness of one of the girls, plus non-arrival of the act's baggage, given as the reason.

The annual Herkimer County Fair will be held at Herkimer on Sept. 6-11.

Elmira will get its first circus of the season on May 27 when the Sparks outfit is scheduled for the old Maple Avenue driving park.

Grace Presbyterian Church of Oswego will experiment with pictures as a substitute for the usual Sunday evening service. The Syracuse "Herald" will award a silver loving cup, emblematic of the amateur Charleston championship of Central New York, to the winner of a Charleston contest to be held at the Temple April 28.

Syracuse's newest neighborhood theatre, Harvard, opened Sunday. The house, of Spanish type in design and seating 1,000 on one floor, is located on Westcott street, and will cater particularly to the Syracuse University section. Phil Smith, veteran local exhibitor, is operating the theatre with a second-run policy. Admission, 25c., with 10c. for kids. Harry C. Berns of New York is at the console.

Elmer Brown, for some time past general stage director for Henry Miller, will substitute for Ralph Murphy as stage director of the Wilcox Stock at the Wieting this year. Murphy will stick to vaudeville.

Returning to Watertown, her home city to visit, Rachel Tanzer, picture actress, revealed that she had secured a divorce from her husband, Walter Clute, Watertown musician, about a year ago. The Clutes

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THE THEATRE GUILD PRESENTS

THE CHIEF THING

A comedy by NICOLAS EVREINOFF

Translated by Herman Bernstein and Lee Randole

were married in 1920 when Miss Tanzer was but 16 and still in high school. They separated shortly afterward. Miss Tanzer made her theatrical debut in Ziegfeld's "Follies" in 1923, and since then has appeared in many pictures, her most recent work being in Gloria Swanson's "Fine Manners." She is known professionally as Rodna Petrie.

The "Ten best plays of 1925-26," from the Syracuse viewpoint, are listed by "The Herald" as:

"The Student Prince," "The Rivals" (Tyler's revival), "What Price Glory," "A Lady's Virtue," "The Show-Off," "Dancing Mothers," "White Collars," "Artists and Models," "The Gorilla" and "Arabesque."

SALT LAKE CITY

By GLENN PERRINS

Fred Dahnen, here on a tour of inspection, said a new \$250,000 theatre, seating 1,500 people, will be erected at Boise, Idaho, by the Fred Dahnen Theatre interests.

Julia Arthur in "Saint Joan," at

the Salt Lake theatre, will play three nights, beginning April 22.

Theatres last week received big play, due to the annual Latter-Day Saints conference, when thousands visited this city. After the meetings in the Mormon tabernacle, the crowds thronged to the theatres.

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ST. JOHN, N. B.

By WM. J. McNULTY

The daylight saving system continues unappealing to residents of many centers in the northeast. St. John will use it this time. The change may be made earlier in May than in the past owing to requests of railroads for a uniform daylight time.

Individual dates for starting and closing the new time have created considerable confusion. Only a few of the Canadian towns will use the daylight saving plan this summer season. The time has adversely affected theatre patronage.

The Mae Edwards Players (dramatic stock) is touring the maritime provinces and Maine, and currently

in an engagement at the Opera House here. The company includes Mae Edwards, Peggy Downes, Mabel Grand, Anita Webb, Roy Mitchell, Lawrence Hayes, Charles Downes, Paul Linton, Walter Sanville, Fred Bemis, Carleton Pinckney, Charles T. Smith, manager.

The company played 10 weeks at the Strand, Halifax, N. S. Specialties and a jazz orchestra are included.

No plans have been made for the rebuilding of the Capitol and Empress (pictures) in Moncton, N. B., destroyed by fire. Torrie & Winter, proprietors, are using the local City Hall as a temporary theatre. The Capitol and Empress were sister houses, being located from the same entrance. The Capitol was opened about three years ago.

A. H. Lindsay of the volunteer fire department, Moncton, was killed by a falling wall. He was an ex-newspaper man and advertising agent of the Canadian National Railways.

TOLEDO

Auditorium—"Magda" (Bertha Kalich), April 15-16-17. Next, "What Price Glory," 22-23-24.

Keith's—Vaudeville (Mary Haynes, first half; Gracie Deagan-Jack Mack, 2d half).

Rivoli—Vaudeville (Mazette-Lewis revue).

Empire—"Burlesque Carnival" (Columbia).

Loew's Valentine—"Beverly of Graustark."

Palace—"When Husbands Flirt"—Jeanette Adler's orchestra.

Pantheon—"Girl from Montmartre."

Princess—"For Heaven's Sake" (2d week).

Temple—"Sandy"—Mme. Ellis.

St. Olaf choir in concert here April 14.

University of Michigan glee club booked here April 19.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"The Smart Alec."

Keith-Albee—Vaudeville.

Gayety—"The Fashion Parade" (Columbia).

Fay's—Vaude-pictures.

Corinthian—"Hey Ho Gang" (Mutual).

Victoria—Pop. vaude.

Eastman—"Kiki."

Regent—"The First Year."

Piccadilly—"The Girl from Montmartre."

Eddie Cantor and Mary Eaton in "Kid Boots" did one of the biggest weeks of the season at the Lyceum.

Harry Abbott, former manager Corinthian (Mutual), is here with his 1926 vehicle. Abbott, with Mr. and Mrs. Bud Abbott, brother and sister-in-law of Harry, also appear in "Hey Ho Gang." Charles Lane and Raymond & Irving, local boys, are doing specialties with the outfit.

"Rose-Marie" makes its third visit at the Lyceum next week. Pat

Rooney in "The Daughter of Rosie O'Grady" is here week April 24.

Harry Pasternak, Bowmansville, who purchased Horseshoe Lake, three miles east of Batavia, from the Horseshoe Lake Amusement Co., paid \$20,000 for the property. James Cary, Buffalo amusement resort promoter, announces Pasternak will spend \$10,000 more on additional improvements. A stage will be installed for vaudeville, and a new dance pavilion and midway will also be added.

Suit of David Rosenberg against Jacob Levy, part owner new Thurston theatre, for permission to pay for one-third interest in the house, has been placed on the calendar of Supreme Court. Rosenberg claims he was to have been a partner in the building of the theatre and deposited \$2,000, but when it was found that the venture was to be highly profitable Levy refused to permit him to share in it.

MINNEAPOLIS

Metropolitan—Dark.

Shubert—Bainbridge Players in "Dancing Mothers."

Palace—"Irene," McCall Bridge Players (Musical Comedy Tab.).

Hennepin-Orpheum—Vaudeville (Beverly Bayne, Olsen and Johnson).

Pantages—Vaudeville (Nat Nazarro, Buck and Bubbles).

Seventh Street—Vaudeville ("Frolics of 1926").

Gayety—"The Speed Girls" (Mutual).

State—"Skinner's Dress Suit," Barr Twins.

Garrick—"Beverly of Graustark," Saxophone Serenaders.

Strand—"The Blind Goddess."

New Lyric—"The Far Cry."

New Aster—"Hell's Four Hundred."

Abe Lyman's band is announced for an early Hennepin-Orpheum appearance.

Walker Whiteside spoke over

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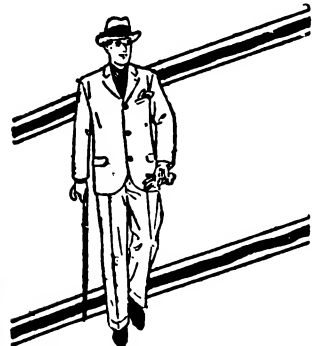


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over road shows for a few weeks, starting with "Kempy." "Able's Irish Rose" is also scheduled for a return. "Able" played here twelve weeks a year ago.

Jimmy Stanton, in Kansas City last season, is here to produce choruses and finales for the Fox & Krause summer stocks, opening in the twin cities and Milwaukee April 18.

Eugene Phalen, manager, Allis Theatre, has been elected to the city council of West Allis, a suburb of Milwaukee.

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WCCO, local broadcasting station, April 12 on "The Drama of Today." Two stations here broadcast plays one night each week, the casts being recruited from local amateur ranks.

The McCall-Bridge Co. (musical comedy tab.), spent \$350 for a full page in the Sunday Tribune to welcome Bessie Gross, late of "Rose-Marie," to the Palace cast.

"Buzz" Bainbridge ran big display ads for the stock presentation of "Dancing Mothers" (Shubert) because the picture had been shoved in a week ahead of the play. During the engagement the Shubert electric sign read: "The Drama—Not the Movie."

Bainbridge announces the initial stock presentation of "They Knew What They Wanted" next week.

The Walker Whiteside engagement (Metropolitan) is for a fortnight; this week "Mr. Wu" and Whiteside's play, "The Arabian," next week.

The Royal Swedish Navy Band in concert at the Armory drew 4,000 people.

MILWAUKEE

By HERB ISRAEL

Davidson—"Grounds for Divorce" (stock).

Garrick—"Kempy."

Pabst—German stock.

Gayety—"Laffin' Thru" (Mutual).

Empress—"Tickle Toes" (stock).

Alhambra—"Watch Your Wife."

Garden—"My Own Pal."

Merrill—"For Heaven's Sake."

Strand—"A Social Celebrity."

Wisconsin—"The Devil's Circus."

With the Davidson going in stock this week, the Garrick has taken

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LOS ANGELES

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Floods, baggage delays and N. V. A. week caused the opening bill at the Orpheum last week to run over three hours and 35 minutes.

In addition to Topics of the Day and the newsreel, a cheap comedy was shown to keep the audience in their seats until the first curtain went up. Hubert Dyer and Co. were shot in on the opening spot and proved a good gambler as a raiser. A smooth routine and plenty of laughs provided the tumbler and acrobat with applause. The comic did a bit dodging his partner, who was swinging from rings, that brought the house down for a wow finish.

Another unscheduled act slipped in for the dance spot was Jerome Mann, a likable kid with a voice that may develop as he matures. He scored with imitations of musical comedy celebrities. Flo and Ollie Walters, billed second, were on third. Non-arrival of costumes slowed the turn up, while the specially written material was fairly well received. Both girls took their regular outs for costume changes without appearing in new garb.

George Le Maire and Joe Phillips then favored the crowd with their old "Osteopath" act, the only change being a new set and a slightly varied ending. When George Price appeared in street clothes, sans makeup and handing out his music to the orchestra, he got a laugh. His entire performance was impromptu and liked for that reason.

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LOS ANGELES, CAL.

The first half was closed by Ted Lewis and band in their second week. The boys were dressed in Russian costumes and played new songs. The absence of reeds in the band was made up by Lewis on sax and clarinet and a mute used on the brasses that produced the reed effect. In addition to Bobbie Arnst, Lewis introduced his new noofer, Helen Charleston, who does most the work as well as Charleston hoofing.

The second half started with a N. V. A. appeal by Harry English, local secretary. This is a departure from former custom, when one of the headliners usually spoke the piece. English's talk and the subsequent passing of wooden bowls by the usherettes while the orchestra footed "Glorious N. V. A." lasted fully 30 minutes and allowed the audience to practice coughing throughout the entire number. Collections were very light Monday afternoon, for the song and dance by the secretary, the running of a trailer on N. V. A. and the appeal of the girl employees were tiresome after the long first part.

The Three Orontes, scheduled to open, finally arrived with their props; their act in two, with hand-to-head balancing, while the under man climbed over a ladder, would have been better received in opening spot, as originally intended, but the first acrobatic act by Dyer took the edge off. The boys were natty in white trousers and sailor blouses. Coram, ventriloquist, took a bow on a set that looked rather dingy, and although his lip and throat control at the beginning was not so good, he improved as he went along. Coram brought over a few new English jokes that clicked.

Le Maire and Phillips, in their old afterpiece, were thrown as a sop to the customers for dishing out small change for N. V. A. week. The two comics have used the same act here for some time. Ted Lewis, in a fake ventriloquist act, and the Orontes as "atmosphere" in addition to the Misses Charleston and Arnst, were the only other acts that participated. Otellie Cordoy, Edith Babson, Mildred Marsh, Mary Pearson and John Kearney were the others in the "miniature musical comedy."

Will King staged "Charleston Mad" as his attraction last week at the Broadway Palace. The production even falls below his previous efforts since it cannot boast of a script or decent lines. Since the show was an ad lib affair, with an attempt to convey that Honora Hamilton, playing King's wife, was crazy to learn the Charleston, it was much weaker than anything else King has done here.

Another new set was flashed that was just as loud and gaudy as the settings used before; a lot of brush work with fancy colors does not constitute an eye-pleasing stage. Don Smith, Jimmie Ellard, Jean Singer and Evelyn Mueller have pleasant voices. Blanche Soules, Edna Locke and Evelyn Mueller in an acrobatic dance pleased. A toe dance by Hazel Delphine and Maurice Pierce was unusual. The dance finale was a Charleston of different nations not very well done. "Wreckage" (May Allson) was the picture.

Jupiter Pluvius, who has been denting "Sunny California" propaganda these past 10 days, came with an ace of forcing Pantages to issue rain checks to an S. R. O. opening show mob last week by causing a washout on the railroad bringing the last week's bill into town at 2.30 p. m.

A booking office S. O. S. brought Lieut. Thetion and Co., a Pantages lay-off scheduled to open next week, into the bill in place of the European female acrobatic act, Claudia

Alba and Co., programmed, and not only proving the Lieut. a "pip" of an opening act, but one particularly adaptable to a stalling for time when situation demands.

The French sharpshooter got on at 3.30 to quiet the stamping, applauding mob who had been fed five single reel comedies in an effort to stall for enough time to allow incoming acts to make taxi dash for theatre. The sharpshooter, with his two girls and man assistant, held away for a full 20 minutes with the stalling for a stretch of running time having no seeming effect where interest was concerned, and his finish trick, the shooting of four small disks from a headpiece strapped around the head of an assistant building a nice curtain.

The management, while having been forced to substitute for "vaudeville's youngest grand-mother," Anna Chandler, for two weeks past on account of her loss of voice, was particularly fortunate in having her available as a "top" for this show, as Miss Chandler was the only act allowed orchestra rehearsal and consequently registering to "wow" response from the packed house of rain dodgers.

McDonald and Oakes, duce, following the sharpshooting bill starter, passed their music books out to the orchestra, and considering they had to practically tap a tempo for guidance, the entire act met with appreciation.

Willis and MacFarlane, with a four show girl support, survived the handicap of no rehearsal, due to principals smiling disregard of orchestral mistakes, and would have clicked to greater returns had the slender brunet of supporting show girl chorus not shown such obvious bad taste in scowling her disapproval of orchestra's effort to follow her in her single bit of a fill-in chorus dance. An audience is ever quick to recognize bad sportsmanship of this sort. Yet the good fellowship spirit of the other girls and the two principals saved things, with hearty wholehearted response at their finish.

Davis and Nelson, next to closing, following Miss Chandler's "wow" getaway, had the packed gathering unmindful of the deluge going on outdoors, banging out enough snickers and laughs to force an encore and a speech get-off for their efforts.

Four Ishikawa Bros., the Jap hand equilibrists, closing, held the packed house intact, with the complimentary score of not a walk-out through their showy equilibristic routine, bringing the close-in on a show which despite its lack of orchestral co-ordination gave evidence of working into an above the average big-small show once it gets the proper musical embellishment which this tardy train arrival denied it.

Peter Schram, who controls a string of houses playing Orpheum time in and near Kalamazoo, Mich., has purchased a home site in Beverly Crest, new suburb near here.

The third annual ball of the studio electricians will be held on May 6 at El Patio Ballroom. Each year the "Juteo gang" holds an entertainment and dance for their sick and injured fund.

"The Volga Boatman" will have its western premiere with the opening of Fred A. Miller's new Far West theatre, the Carthy Circle, in Carthy Center, suburb between Los Angeles and Beverly Hills, early in May.

Al Austin, comedy director, formerly with Charlie Chaplin, has been added by George Marshall, supervisor of comedies, to the comedy directorial staff at the Fox

Studio. His first picture will be "The Swimming Instructor."

Dr. Eric Locke, production manager at Warner Brothers studio and associate of Ernst Lubitsch, was struck down by an unidentified thief at his apartment here when the burglar was surprised as he was ransacking the place. Although police at first believed that the assailant was out for revenge, they changed their minds when it was found that about \$500 in cash and \$200 in jewelry was missing. Locke declares that an adjoining apartment was entered in the same manner several weeks ago.

Heavy rainstorms, floods and landslides in Southern California during the past week slowed up studio production and stopped all exterior shooting at studios here. Props and a stage coach used by Richard Barthelmess in making "Ransom's Polly" for inspiration in the hills back of Hollywood were buried beneath a landslide there.

Herbert Hayes will play opposite Marjorie Rambeau in "They Knew What They Wanted" at the Majestic. This follows "The Night Duel," which opens April 18.

The White, Fresno, playing vaudeville, operated by West Coast, will remain open this summer.

Dr. Lee K. Frankel, second vice-president of the Metropolitan Life Insurance Company, is here observing hygienic conditions in picture studios. After completing his survey Dr. Frankel will return to New York and look over eastern studios.

Florence Dobinson, who produces in Glendale, near here, will present "The Sin of David," by Stephen Phillips, here in May. Fred J. Butler will stage the show.

W. H. Lalloier, controller for the West Coast Theatres, Inc., has been appointed assistant to General Manager Arch M. Bowles. He was succeeded by Alfred Pointer, formerly controller employed by the Doheney-Standard Oil interests.

Two legit stock openings in town Sunday. Marjorie Rambeau returned here in "The Goldfish" at the Majestic, while Charlotte Treadway and Gavin Gordon in "Badges" were the attraction at the Morosco.

A four-day convention of the western sales staff of Universal opened April 4 at the Biltmore hotel here. L. J. Schlaifer, district manager, was in charge of arrangements, with National Sales Director Lou Metzger of New York, Nate Rothstein, and Dave Bader presiding.

Marjorie Rambeau will play "They Knew What They Wanted" and "The Night Duel" after "The Goldfish" at Michael Corper's Majestic.

Watts, which is to Los Angeles as Yonkers, Brooklyn and Hoboken are to New York, has voted itself into the local big city. In addition to the big name, Watts threw in four square miles and 20,000 people. The annexation was made possible by the election of Green Meadows, which lies between the two, as part of Los Angeles. A number of other suburbs are scrambling for admittance to Los Angeles, Alhambra and Bell being the next to vote on annexation.

George Wintz added six chorines to the cast of "Scandals" road show while here. Kay Williams, Melba Pfau, Hilda Sparfeld, Marion Tally, Charlotte Vestry and May Irene Lee were the local girls.

Peggy Udell, screen actress, has brought another suit against B. F. Fineman, former F. B. O. studio manager. This time \$100,000 claim for damages alleged to have been suffered when Fineman charged her with being a blackmailer.

Others named in the suit are Charles Reimer, district attorney's detective; a Miss Spray and Roger Manning, who are said to have overheard the demands Miss Udell is alleged to have made from Fineman that he give her a job or she would claim an attack had been made upon her.

Gil Pratt, comedy director, who shot himself accidentally, had an operation performed on his left shoulder at the Hollywood Hospital to remove the bullet.

A syndicate known as California Studios, Inc., has purchased Samuel Buschoff's interest in the California studios. Buschoff will leave tomorrow for New York to perfect his releasing organization, Buschoff, Inc.

Alexander Oumansky, dance producer, who has been staging prologues in Berlin, returned here with his wife, Peggy White, whom he married abroad.

Adam Hull Shirik's new mystery play, "The Ape," will have its first showing at the Hollywood Tent theatre starting April 18.

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Words by
JACK YELLEN

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Art Kassel & Milton Charles

"I'D RATHER BE ALONE"

Fox-Trot Novelty Song
By Yellen & Ager

"GONE"

Waltz Ballad
By Davis & Burke

"IN YOUR GREEN HAT"

Fox-Trot Novelty

By Yellen & Ager

"STATIC STRUT"

Hot Instrumental

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"YIDDISHE MOMME"

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Published By M. WITMARK and SONS

ST. LOUIS

By LOU RUEBEL

Shubert-Rialto—Charlotte's Revue.
Empress—"The Show - Off"
(stock).
Garrick—"Make It Peppy" (Mutual).
Gayety—Mollie Williams (Columbia).
Liberty—"Able's Irish Nose" (burlesque stock).
Missouri—"Let's Get Married."
Loew's State—"The Barrier."
Kings and Rivoli—"The Beautiful Cheat."
Grand Central, West End Lyric and Capitol—"Tramp, Tramp, Tramp."

More than 300 guests were present at the 47th birthday party of "Duke" Pohl, manager of the Brevort hotel.

Saturday night. Billy Elson was toastmaster, and a number of acts from theatres around town gave some good entertainment.

"Rose-Marie" plays its third engagement and fifth week of the season at the Shubert next week. Eva La Gallienne. In two Olsen plays, is booked to follow, and then "The Big Parade" comes to the Grand boulevard house for a run. The American reopens May 2 after a month of darkness, for a week of "Naughty Cinderella."

Next week at the picture houses: Loew's, "Stella Dallas"; Missouri, "That's My Baby"; Grand Central, "Too Much Money"; West End Lyric and Capitol, "Made for Love"; and a Tom Mix; St. Louis, "The Fighting Edge."

PITTSBURGH

By JACK A. SIMONS

Shubert Pitt—"The Big Parade" (5th week).
Gayety—"Miss Tabosca" (Columbia).
Davis—Vaudeville.
Academy—"Jazztime Revue" (Mutual).
Grand—"Kiki."
Aldine—"The Auction Block."
Cameo—"Skinner's Dress Suit."
Olympic—"The New Klondyke."

The Nixon and Alvin are dark this week with the former also dark next week. "The Student Prince" plays a return at the Alvin next week. The Nixon reopens for one week April 28 with the San Carlo Grand Opera Co., which closes the regular house season.

Jack Cohen, manager local office Producers Distributing Corp., has resigned to join Universal. He

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THEATRICAL OUTFITTERS

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has been succeeded by Robert Mochrie.

A new theatrical hotel, known as the New Forbes hotel, will be built this summer in the heart of the city.

The Royal (combination) opened three years ago by H. H. Robey, Ravenswood, W. Va., has been taken over by J. W. McCoy.

A new picture theatre will be erected in Greenville by Walter Silverberg.

MONTREAL

His Majesty's—"Hits and Misses" (Junior League Players).
Princess—"Artists and Models."
Amherst—Vaudeville, "The Vanishing American."
Imperial—Vaudeville, "The Song and Dance Man."
Orpheum—"Beware of Widows" (stock).
Loew's—Vaudeville, "The Million Dollar Handicap."
Francois—Vaudeville, "Infatuation."
Capitol—"For Heaven's Sake" (Harold Lloyd).
Palace—H. R. H. Prince of Wales in his first and only photoplay.
Strand—"Wreckage."
Regent—"The Unwanted."
Plaza—"Steel Preferred."

The Palace last week offered to the first 500 patrons entering the theatre before 1 p. m. daily, except Saturday or Sunday, a handsome autographed photograph of the Prince of Wales, free.

SEATTLE

By DAVE TREPP

Metropolitan—"The Gorilla."
President—"Dancing Mothers" (stock, 2d week).
Coliseum—"Dancing Mothers."
Strand—"The Girl of Montmartre."
Liberty—"Behind the Front."
Columbia—"Skinner's Dress Suit."
Blue Mouse—"The Sea Beast."

Wanda Hawley is starred in "The Totem Pole," the second picture being made at the H. C. Weaver studios at Tacoma. The first Tacoma-made film, "Hearts and Fists," was released about two months ago.

Helen Audifred, starring locally with the Henry Duffy Players, joined the special company at San Francisco last week to sail for Sydney, Australia. The Duffy company

will play 15 weeks in New Zealand and Australia, presenting three pieces, "The Best People," "The Alarm Clock" and "Meet the Wife."

Wenatchee, Wash., is getting ready for its annual Blossom Festival, April 30-May 1. A new stunt will be the exchange "queens," with Winchester, Va.

CINCINNATI

By MELVIN J. WAHL

Shubert—"Accused."
Grand—"The Sea Beast" (2d week).
Cox—"The Thirteenth Chair."
Keith's—Vaudeville, "Rainbow Riley" (film).
Olympic—"Sliding Billy" Watson (Columbia).
Empress—"All Set to Go" (Mutual).
Boulevard—"High Hatters" (stock).
Photoplays—Strand, "Moana" and Chaplin; Capitol, "Sally of the Sawdust"; Lyric, "The Vanishing American"; Walnut, "For Heaven's Sake"; Family, "The Pace That Thrills."

A movie theatre to be erected at Beecher avenue has agitated some of the residents, who have petitioned the city to stop the building. They say the theatre will be too near a hospital.

The theatre property (2108 Vine) has been sold to a religious syndicate for approximately \$30,000.

Fritz Reiner, conductor Cincinnati Symphony Orchestra, has returned from his concert series in New York.

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TORONTO

Hart House—"Advertising April."
Royal Alexandra—"Blossom Time."
Uptown—"Rip Van Winkle" (stock).
Hippodrome—"Irene."
Loew's—Vaudeville—"The Devil's Circus."
Shea's—Vaudeville.
Regent—"For Heaven's Sake" (Harold Lloyd).
Pantages—Vaudeville—"Oh, What a Nurse!"
Bloor—"Ypres."
Tivoli—"Miss Brewster's Millions."

Verdi's "Rigoletto" was presented in concert form at Massey Hall April 7, the proceeds going to the Hospital for Consumptive Children.



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SEASON 1926

SAN FRANCISCO

By WALTER RIVERS

Homer Curran had his heart set on playing "Is Zat So?" but the moguls in New York cancelled the Pacific coast route. Homer now has completed arrangements to buy the western rights and will present it in his Curran theatre.

"Is Zat So?" is pencilled in to follow "The Lullaby," which comes to San Francisco from Los Angeles. Mabel Julienne Scott, picture actress, is featured. "The Lullaby" comes into the Curran when "The Student Prince" folds up its cloak and moves on probably three or four weeks hence.

William Ellster is company manager for Michael Corper's "Weak Sisters" (Capitol).

A first run picture house now building at Taft, Cal., by the West Coast-Langley Circuit, will open in June.

Homer Curran, after riding around in a glass cage on a Pierce-Arrow chassis, a coupe of the vintage of 1903, has bought a new car. Henry Duffy got a slant at it and also bought one.

Fred Gleesa is putting out "The Student Prince" in several east bay and northern California towns. Mrs. Ivy Crane will do special publicity work, going four weeks ahead.

West Coast Theatres, Inc., will build a new theatre in Chico, Cal.

Michael Corper, lessee of the Majestic in Los Angeles, is angling for a theatre in San Francisco. He has opened negotiations to take over the Capitol here, where his "Weak Sisters," with Trixie Friganza starred, is now playing. Homer Curran recently entered into an agreement with the theatre owners to reopen the house with Curran acting as a sort of supervising lessee with no definite period fixed. Corper is anxious to obtain the house under a long term lease and to use it for productions, which he intends to first play at his Los Angeles Majestic. Following "Weak Sisters" he announces Marjorie Rambeau in "They Knew What They Wanted."

It looks as if Barnes Circus will not play San Francisco this season. Ben Austin and "Dusty" Rhodes, ahead of the big top, have been in town for three weeks endeavoring to find and obtain a suitable lot for the show to utilize. There isn't any ground in the downtown section, and the next best bet was the Marina. When they sought a permit for this a howl went up from the residents in the vicinity. Barnes, however, will play San Mateo, which is twenty miles south of San Francisco.

Max Haase, for many years lessee and manager of the Victory, San Jose, and who recently sold out his interests in that city, has signed with Henry Duffy to become manager of the President theatre here. Haase succeeds Walter Chonoweth, who has been moved over to Duffy's Casino as manager.

"The Big Parade," which enjoyed ten weeks of prosperity at Wilkes theatre here, has not been doing so well in the smaller towns. During a week at the National Stockton, the film got \$4,400 at 22 prices.

In order to "sell" the recently-opened Grand Lake theatre, Oakland, Cal., to the better class of theatregoers and to introduce the house to a wider public West Coast theatres through Charles Thall has signed with Fred Gleesa to bring in "The Student Prince" for three days, May 6-7-9. West Coast is guaranteeing Gleesa a fixed sum on the engagement.

This move is not intended as a change of policy from the original one of first run pictures.

The Max Bradfield orchestra, permanent feature of the Grand Lake programs, will play the score of "The Student Prince" during the three days.

Since Alexander Pantages moved his theatre to the uttermost limits of San Francisco's downtown section a peculiar condition of affairs has arisen at the Warfield, diagonally across Market street from the site of the former Pantages house. The Warfield management began to notice an increased demand for gallery seats. Also it noticed that from this section emanated much noise, particularly during the time the Fanchon and Marco girls were doing their stuff in the stage act. Sometimes the noise was inspired by boisterous approval and at others it was a voicing of the "gallery gods" disapproval.

The condition became such that General Manager Charles Thall appealed to Chief O'Brien and with his aid engaged a special policeman. Now, for the first time in the history of the Warfield there is a uniformed special policeman always on duty in the gallery section of the Warfield to maintain a medium of quiet and orderliness.

A picture house owner who runs a theatre in San Francisco's China-

town went away for several weeks, leaving his house manager in full charge. A few days after his return, in answer to the friend's query as to business, the Chinatown theatre exhibitor said: "Do you know I got back just in time to save my house from complete ruin. That manager of mine, while I was away, had brushed off all the cobwebs from the ceiling and he was sweeping out and cleaning up the place every night. All my regular customers were beginning to quit coming. I stopped that foolishness just in time."

Dora May Howe, former stock actress, has quit the stage and taken up a commercial career. She is living with her parents in Alameda, Cal.

Arthur Hammerstein was here accompanied by Herbert Stoth-

and Rudolf Friml, co-authors of "Rose-Marie." Hammerstein was en route to Los Angeles to be present at the forthcoming wedding of his daughter, Elaine Hammerstein, to Walter Key, Los Angeles business man.

With the idea of increasing the gross and taking care of late at night trade, the Granada has inaugurated a six-show policy on Saturdays. Under the former schedule the final show of the night began about 9:30 and frequently resulted in a turnaway of a large number of patrons.

Under the new scheme the final Sunday night show will now begin a little after 10.

Sam Grauman is reported negotiating for a piece of property on Van Ness avenue owned by one of the big oil companies and used in

part as a gas station. The site is a corner lot about 137 by 137 and in the center of a residential district.

To fill the vacancy left by Charles Kurtzman, promoted to manager of the Imperial theatre, succeeding Charles Pineas, transferred to the Public offices in New York, Herbert Poland was moved from the St. Francis to the Granada. Poland, who has been in charge of the St. Francis press and exploitation work, will carry on the same duties at the Granada.

Marvin Blair of the T & D theatre, Oakland, has been appointed to take Poland's place at the St. Francis.

The State, Sacramento, has been sold by W. D. Walker to the V. S. Company. The company is reported to be a large corporation consisting of members of the V. S. McClatchy

family, who also own the Sacramento (Cal.) Bee.

Samuel H. Levin, owner of a chain of neighborhood picture houses, has opened executive offices in the new Pantages Theatre building.

During its five weeks' season at the Curran, "Rose-Marie" hung up something of a box office record, getting approximately \$136,000 on the engagement. "Rose-Marie" opened to \$26,000, jumped the second week to \$29,000, got the same figure the third week, dropped to \$27,000 the fourth and for the final week did \$25,500.

Bob Harvey, press agent at West Coast's Luck & Winfield, here, has been promoted Harvey goes to Oakland to take charge of the public relations of all West Coast houses on the trade of the bay.

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OPENING WITH GEORGE WHITE'S "SCANDALS"—8TH EDITION EARLY IN JUNE

BALTIMORE

By BRAWBROOK

Ford's—"Kid Boots."
Auditorium—Dark.
Guild—"Charles Street Follies" (spring edition).
Vagabond—"2 x 2 Equals 5."
Maryland—Keith-Albee vaude.
Hippodrome—Vaudeville-pictures.
Garden—Vaudeville-pictures.

Frank Price, assistant to Manager Guy Wonders at the Rivoli, has been elected to the Exchange

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Club of Baltimore. Mr. Price is the only exhibitor on the club's roster.

Frederick Arnold Kummer, Baltimore novelist and magazine contributor, has been commissioned by Universal to write a scenario on the history of the South.

Stuart Olivier, business associate of the late Frank Munsey, who has been accumulating stock of the Lyric (opera house) here, denies that the house is to give way to a hotel. Olivier declares that he has been purchasing the stock simply because he considers it cheap at \$11 when the par is \$25.

The Charleston figured in the vital statistics of this city last week when it was given as the cause of death of Evelyn Turner, Miss Turner, 21, was an exhibition dancer of local renown.

INDIANAPOLIS

By VOLNEY B. FOWLER

English's—"The Big Parade," \$1.65 top (2nd week).
Murat—Dark.
Circle—"Tramp, Tramp, Tramp," Magine and Baskette; Gilda Grey next week.

The Circle Theatre Co., operators

of the Circle, one of the first large picture houses in the country, have purchased the capital stock of the Tivoli Theatre Corporation. The Tivoli Co. had started work on a new neighborhood theatre at 42d street and College avenue which the Circle Co. will complete at a cost of about \$185,000.

Stuart Walker plans to operate a repertoire company at Keith's this summer, opening early in May.

Walker did not have a company in Indianapolis last year but occupied the Murat for seven summers before.

The Berkel Players open their fourth summer season at English's next Sunday.

PORTLAND, ORE.

By SAM H. COHEN

Liberty—"Irene."
Rivoli—"The Wanderer."
Majestic—"For Heaven's Sake."
Columbia—"The Cohens and Kels" (2d week).
People's—"Miss Brewster's Millions."
Pantages—Pan vaude.
Hippodrome—"Flaming Waters."
Blue Mouse—"The Cave Man."

Maxwell Ball is now handling publicity for the Hip.

Auditors from the North American Theatres, Inc., have been going over the books of the local Jensen Von Herberg houses, recently acquired. It is rumored Hal Horne, now in California signing up acts and presentations for the circuit, will be appointed general manager of the northwest string.

Robert E. Powers, Powers Studios, Los Angeles, came here to inspect the new Broadway, as well as the Fifth Avenue, Seattle, both now under construction.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Rose-Marie."
Orpheum—Vaudeville (Trini).
Newman—"The Untamed Lady," "Bug House Revue."
Pantages—Vaudeville, pictures.
Royal—"For Heaven's Sake" (2d week).
Mainstreet—"Rainbow Riley," vaudeville.
Liberty—"The Gilded Butterfly," Paul Tremaine orchestra.
Globe—"The Johnstown Flood," Lole Bridge Players (stock).

Ethel Barrymore headlined the Orpheum bill last week and business was capacity at nearly every performance, with the lower floor sold out clean.

Columbia burlesque has closed for the season at the Gayety. The Empress (Mutual) closes this week.

Lawrence Lehman, manager Orpheum, in Research hospital for a couple of weeks, has returned home.

"The Youngest," the seventh and next production by the Kansas City Theatre, is being given at Ivanhoe Temple this week. L. Logan Smith is directing.

"Charlotte's Revue" at the Shubert next week plays at \$3.50 top.

DENVER

By A. De BERNARDI, JR.

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Auditorium — Paderewski (Friday).
Broadway—"Topsy and Eva."
Colorado—"Joanna."
Denham—"The Gorilla" (Wilkes Players).
Empress—"Mrs. Bluebeard."
Orpheum—Ruth Robinson.
Rialto—Ibanez' "Torrent."
Victory—"For Heaven's Sake" (second week).

Lem Stewart, advertising manager for Public Theatres, and M. H. Feld, special representative, both of New York, inspected the two local Public houses, Victory and Rialto, to acquaint themselves with local conditions.

Louis Levand, manager of the Empress, will make a business trip to New York April 25.

Gladys George and Ben Erway, in private life Mr. and Mrs. Erway, are planning a European vacation trip for the summer. They are leading woman and man with the Wilkes players at the Denham.

Max M. Kravetz, of Fort Collins, Colo., has signed an agreement with the Cheyenne Securities Company, Cheyenne, Wyo., to lease and operate a new 1,200-seat theatre in that city. Paramount pictures will be exhibited.

CLEVELAND

By C. S. GREGG

Hanna—"The Student Prince."
Ohio—"They Knew What They Wanted."
Keith-Albee Palace—Vaudeville (Alla Nazimova).
Keith's East 105th Street—Vaudeville (Mellie Dunham) "The Million Dollar Handicap."
Reade's Hippodrome—Vaudeville (Winifred Morgan & Co.) "Million Dollar Handicap."
Loew's State—Vaudeville (Walter Fehl & Co.) "Sandy."
Circle-Pantages—Vaudeville (Oxford Four), "The Gilded Highway."
Columbia—"Wine, Women and Song" (Columbia).
Empire—"French Models" (Mutual).
Loew's Allen—"Sissie and Blake," "Let's Get Married."
Loew's Stillman—"Kiki" (2nd week).
Loew's Cameo—"For Heaven's Sake" (2nd week).
Loew's Park and Mall—"Monte Carlo."

"Desire Under the Elms" comes to the Ohio next week, replacing "They Knew What They Wanted."

Bernard Shaw's comedy "Androcles and the Lion" is the next attraction at the Playhouse, produced by a local amateur group.

The Hasty Pudding Club of Harvard University appears in Masonic Auditorium April 23.

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"Topsy Turvy" "Keeping Up With the Joneses"

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La Meris Bros
Lee Mildred
Le Roy Dot
Leder Marie
Lawrence Alice
Mack Frank
Melins Frank
Miller B
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Original Nifty 3
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Pheasant & Powell
Pym F & P
Russell & Burke
Reed & Lucy
Rash Eddie
Rogers Eddie
Rothchild Irving
Suzette Mile
Shriver Joe
Sanger Harry
Sherman Dan
Steinbach Bruno
Waltons The
Wallace Frank
Wynne Ray
White Pierre H
Wright Geo M
White Anita

NEWARK, N. J.
By C. R. AUSTIN

Shubert—"Countess Maritza."
Broad—"Ladies of the Evening."
Proctor's Palace—Vaudeville—
"Hearts and Fists."
Branford—Vaudeville—"Kiki."
Mosque—"The Untamed Woman"
—Vaudeville—
Capitol—Griffith Week.
Rialto—"In Every Woman's Life"
—"The Gilded Highway."
Fox's Terminal—"Sandy"—"The
Midnight Limited." (14) "Blue
Blood"—"The Speed Limit."
Goodwin—"The Rat."
Newark—"Red Dice"—vaudeville.
Loew's State—Vaudeville—"Brown
of Harvard."
Miner's Empire—"Rounders" (Col-
umbia).
Lyric—"Speedy Steppers" (Mu-
tual).
Orpheum—Vaudeville (colored).
Palace (Orange)—"Cat and the
Canary" (stock).

Michael Cullen, who went two weeks ago from the Capitol to do publicity at the Fabian, Paterson, is now manager there.

Rudolph Goerke and James Falls, Newark, will build a new theatre seating 1,250, in Union, a suburb of Newark, not to be confused with Union City.

A new theatre, the Yale, is announced for Mapewood, which has no house at all at present. It will be built on Springfield avenue at Yale street about seven blocks from the new Stern house.

For the first time since it opened last fall the Capitol played an act—Ray Nichols and orchestra, last

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\$14 to \$25 weekly
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week. The Capitol was built with practically no stage and with the intention of showing pictures only. While the house may use acts occasionally, the management has no expectation of adopting the policy permanently. This week the Capitol is running a Griffith week.

Definite confirmation of the story which appeared first in Variety that the Hollanders intend to erect a 5,000-seat house here has been given. With the Hollanders will be associated Michael I. Strunsky and Arthur Greenbaum of New York. The theatre will be located on Park Place facing Broad street.

NEW ORLEANS

John Klorer, Jr., son of the Commissioner of Public Property, has been engaged to do the press work at Loew's State.

Lottice Howell is playing a fifth return engagement at the Strand currently.

The Tulane is being rented by the managers projecting "The Naked Truth," advertised "for adults only." The premier "legit" house of the south has closed the biggest year in its history. The average gross over the season was better than \$12,000. It is reported around the Tulane has shown a net profit of over \$50,000.

One of the employees of Lewis Films, a local state-right company, stepped out rather unceremoniously with about \$5,000 of the company's funds, forgetting to leave his address.

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By HARDIE MEAKIN
Belasco—"The Kiss in a Taxi" (Janet Beecher and Arthur Byron). Closes season.
National—"Three Live Ghosts"; next, "The First Year" (stock).

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Poli's—"Blossom Time"; next, "Princess Flavia."
President—"Dark."
Wardman Park—"The Circle" (Thomas Herbert stock).
Keith's—Straight vaudeville (Alma Nelson—Healy, and Cross—Virginia Bacon).
Earle—Pop vaudeville, pictures (Dainty Marie).
Strand—Loew vaudeville, pictures (Allyn and Tyrell).
Gayety—"Karin to Go" (Columbia).
Mutual—"Naughty Nifties" (Mutual).
Columbia—"Beverly of Graustark" (2d week); next, "For Heaven's Sake."
Metropolitan—"The Skyrocket"; next, "Tramp, Tramp, Tramp."
Palace—"Sandy"; next, "Monte Carlo."
Rialto—"The Sea Beast"; next, "The Still Alarm."

The British Ambassador and Lady Howard are great movie fans, seldom missing a week.

Poli's was set for closing when the unexpected booking of "Princess Flavia" gave the house an additional week. The other Shubert house (Belasco) closes this week.

Warline's Pennsylvaniaans are back at the Metropolitan for their twentieth week in Washington. The personnel of the orchestra has been almost doubled with many novel instruments, when considering the usual modern orchestra, being added. The box seats for the entire month of April.

Steve Cochran, treasurer, National, got his 100 to turn over the theatre early this season, with Steve's stock starting off with a bang. All of last season's players are back, including Lenita Lane.

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Dorothy Tierney, Kathryn Givney, John Warner, William Phelps, Romaine Callender, Percy Winter and David Munro. Mrs. Hubbard is new this season, playing characters. Clifford Brooke is director.

Dainty Marie is playing her first "three-a-day" this week at the Earle. The house is heavily billing her.

Meyer Davis' the Swance is to be

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatre

moved to the Earle Roof during the summer. It is continuing the special weekly feature.

The new Crandall-Stanley Colony opens this month.

The Hotel Mayflower is continuing its Garden through the summer. Spencer Tapman's orchestra is featured.

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VARIETY

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VOL. LXXXII. No. 10

NEW YORK CITY, WEDNESDAY, APRIL 21, 1926

64 PAGES

NEW COLUMBIA 'BURLESQUE'

WELLER DID \$27,600 LAST WEEK; SPANISH STAR MAY GO ON ROAD

Opened to \$10,000 at \$25 Top—Played to \$5,600
Saturday Night at \$10 Top—Did \$4,500 at
Matinee—Agitation Over Merit—6 Press Agents

| | |
|---------------------------|----------|
| Wednesday (premiere)..... | \$10,000 |
| Thursday (benefit)..... | 7,200 |
| Friday (matinee)..... | 4,800 |
| Saturday (night)..... | 5,600 |
| Total | \$27,600 |
| Monday (night)..... | 7,200 |

Above are the gross receipts of the Empire, New York, for Ray Costa, American manager for Raquel Meller, Spanish singing star, who opened an American tour April (Continued on page 20)

YALE WILL SHOW PICTURE FOR FIRST TIME

"Big Parade" Selection by
College—Forerunner to
Picture Course?

For the first time in the history of the picture business, one of the great educational institutions will present a film made by one of the major companies.
This will occur in New Haven May 17 when the Dramatic Department of Yale University will present "The Big Parade" under its own auspices for a week's showing.
The event is not a press stunt.
Conservative picture people along Broadway figure that this recognition of the motion picture business by a great college is about the best (Continued on page 61)

ENGLISH RADIO TIE-UP

When Jack Smith opens in London next month he will precede his cabaret debut at the Embassy with a fortnight's broadcasting advance campaign.
Smith came to fame in America via the radio. Although his Victor records have preceded him abroad as a plugging medium, Smith's soft style of vocalizing will be further exploited via the radio with a British Broadcasting Corp. tie-up.

FAUST WILL BE GUILD'S BIGGEST

Revivals Among Next
Season's Productions

The Theatre Guild's big production for next year will be a spectacular production of Goethe's masterpiece, "Faust," with an all-star cast. It will probably be their major (Continued on page 61)

RADIO FAVORITES ARE NAMED BY LETTERS

The monthly check-up on radio favorites, as gleaned from WEAF's correspondence department, finds the Ipana Troubadours (Sam Lanin's band) in first place with the fans. The Vikings and Blanche Elizabeth Wade, the G. R. Kinney (Continued on page 61)

'Peaches' Browning Worth \$250 as Night Club Draw

"Peaches" Heenan, the 15-year-old Mrs. Edward Browning, wife of the "Cinderella" man, is a possible cabaret attraction.
The Beaux Arts Studio Club has offered \$250 a week for a personal appearance by the girl at the night club.

N. Y.'s Largest Theatre; 3,000 on One Floor

What will be the largest structure of its kind in New York is the theatre seating 3,000 all on one floor, which Philip Stivelband is to erect at Jerome avenue near 183d street.
It will be of the stadium type, without balconies or columns. The cost is estimated at \$500,000 and the policy will be pictures with presentations.

BURLESQUE NAME AND SHOWS TO CHANGE

'White Cargo' and 'Gorilla' as Experimental New Attractions on Wheel—Former Musical Comedy Hits to Be Revived—Old-Time Burlesque Producers and Stereotyped Columbia Shows Will Be Removed from Circuit—'Stock Burlesque' and Other 'Burlesque' Shows Inviting Stigma Injuring Columbia's Trademark

TWENTY-TWO YRS. OLD

After 22 years the Columbia Burlesque Wheel has decided to change the complexion of its shows next season. In all probability the "burlesque" as a descriptive title for its form of entertainment will be dropped.

The Columbia has secured "White Cargo" and "The Gorilla" to play the Columbia burlesque houses. It is negotiating for several former farce successes, such as "Getting Gertie's Garter" and "Up in Mabel's Room" to play the circuit at the regular sharing terms given to the burlesque producers.

The circuit will retain about 20 of the present standard burlesque shows, eliminating 10 or 12 of the weaker shows and producers who fell behind the past two seasons.

According to Columbia officials, it is not their intention to play straight dramatic shows. It was explained that "White Cargo" and (Continued on page 10)

Describing "Variety"

Washington, April 20.

E. C. Mills, of the American Society of Composers, Authors and Publishers, when testifying yesterday before the Senate and House Patents Committees in joint session on the Bill bill, described Variety for the record as:

"The official, authoritative and recognized medium for the dissemination of news and information in the amusement world."

The reference was made in connection with several news reports presented by Mr. Mills in his testimony.

MABEL NORMAND IS VINDICATED IN TAYLOR CASE BY DIST. ATTY.

Never Implicated, Says Asa Keyes in Exclusive Statement to Variety—Miss Normand's Name Unfortunately Associated in Newspaper Stories

CHAMP SUCKER WENT FOR \$6,000

Lady in Jail Cleaned Him
—Fresh From France

San Francisco, April 20.
Of all gullible would-be motion picture scenario writers seeking a quick road to fame and fortune the case of Ambrose Cabot of this city (Continued on page 58)

MINISTER SAYS CHURCH IS THEATRE'S OPPOSISH

Kansas City, April 20.
Ministers of the city have been given something to think about in an address given them by Karl H. Koerber, young publicity man of this city, who talked on the subject (Continued on page 10)

Trade Mark for Truth; Press Agents' Guarantee

Los Angeles, April 20.
The Wampus, picture publicity organization, held its semi-monthly meeting April 13. A code of ethics, to govern the conduct of the press men, was formulated.
In addition to a list of rules which will regulate the writing and planning of picture company copy, a trademark was decided on and will be copyrighted. This emblem will be placed on all stories sent to the papers and will vouch for the authenticity and truth of all statements made by Wampus members.

CHAPMAN PLAY

Less than two weeks after he was honored, a play based on the life of Gerald Chapman, written in Italian by A. Generazzo, was produced at the Nation theatre, 14th street and Sixth avenue, Friday night.
The Committee for the Abolition of Capital Punishment sponsored the performance.

Los Angeles, April 20.
Mabel Normand was never implicated, suspected or involved in any way, in the murder of William Desmond Taylor, director, four years ago, according to an exclusive statement issued to Variety by District Attorney Asa Keyes.
Mr. Keyes feels an injustice has been done Miss Normand through linking her name with the Taylor (Continued on page 61)

PRESIDENT IS INDIFFERENT TO CENSORING

Matter for Local Option
by States—Has Faith in
Will Hays

Washington, April 20.
At the newspapermen's conference this morning President Coolidge said in response to a query (Continued on page 53)

GIVE TRILBY CREDIT

Trilby's, Greenwich Village, famous for years as a rendezvous catering to "temperamentals" has passed out of the Greenwich Village night life.

Trilby reigned in the cellar back of the Jefferson Market Court for five years until last week when Trilby decided she had gotten all the money she was going to get in the Village.

Removing her equipment to an uptown stand she left the Village flat.

COSTUMES
GOWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY - TEL 5580 PEN
ALSO 2, 200, 201, 202, 203, 204

PETTIJOHN FLAYS REFORMERS DURING CENSORING HEARINGS

Variety Bureau, Washington, April 20.

For the first time in its history the Will Hays organization laid aside its conciliatory attitude toward the reformers and through Charles C. Pettijohn, its general counsel, had a few things to say as to the motives of these same reformers as well as to the reformers themselves.

The occasion for this long-awaited turn was the final hour of the protracted hearing before the House Committee on Education in connection with the Uphaw and Swope bills, which, if either were passed, would set up Federal, or, as Pettijohn termed it, "political" censorship of the pictures.

Mr. Pettijohn answered the bitter attack voiced by the advocates of the bill on Will Hays by stating that those possessing the "expert and highly trained consciences we have heard so much about should get down on their knees and thank God for this same Will Hays if they are sincere in their demands for clean pictures."

Pettijohn also lit into Congressman William D. Uphaw (D.) of Georgia, and crawled, figuratively speaking, all over Canon Chase, "the arch enemy," as he has been termed, of the movies.

Opening with the statement that 95 per cent of the contentions of the proponents of the bill could be answered in a page and a half, Mr. Pettijohn proceeded to "tear the false whiskers off of the masqueraders," as he termed them.

"I would like to see a picture written by Twombly and played by Chase and Uphaw," said Pettijohn in dismissing the charges of the Rev. Dr. Clifford Gray Twombly of Lancaster, Pa., who, on the first day of the hearing, charged that one-third of the pictures produced were dirty with each having incorporated somewhere in its story an exhibition of muscle dancing. Rev. Twombly's blue definition of muscle dancing will stand as a classic in the records of the hearing, with the men and women present.

For each charge made against the pictures Pettijohn passed one back to the proponents of the bill.

"You have called the picture industry unpatriotic," said Pettijohn. "I'll answer that. During the war there was not a single motion picture suppressed, but several newspapers were. Not the guns and men first in the trenches; it was the pictures. After the war it was the pictures and those of the pictures that saved 280,000 children in Europe, on whom Mr. Hoover has set a price of \$10 each."

On the question as to what the reformers were doing then Uphaw jumped to his feet and cited his "200 speeches," which brought the observation from Pettijohn that "no wonder Uphaw withered under the remark."

The scene that followed can be readily pictured.

"We have developed 104 pictures as our best sellers," said Pettijohn, "that even Canon Chase can find nothing wrong with. I'd like to see all your censorship boards, coupled with your Chases and your Uphaws, do that."

Touching upon the bill, the witness stated that under the provisions of the Swope measure, as contained in sections 13 and 14, children under 16 years could not view motion pictures even in their own homes.

Sweeping Bill

Uphaw's bill covers everything, according to the witness. It takes away the functions of the President, of Congress; it fixes prices; it amends the copyright law, and then, continuing with a quotation from the testimony of Canon Chase, said "the Constitution should be interpreted to fit the bill."

Under the pension provision of the measure," said Pettijohn, it is so fixed that Uphaw and Chase can step right into a couple of large-sized pensions, this being covered in the clause in connection with retirement of commissioners when

reaching the age of 75 or when suffering a disability. Canon Chase is near 75, while Uphaw uses crutches.

As for the qualifications set down for the commissioners, it was pointed out that even Canon Chase had admitted that President Coolidge and members of the U. S. Supreme Court, as well as national leaders and educators, to say nothing of the business men of the country, could not measure up to them.

Another little "joker" in this same connection was brought out by Mrs. Florence P. Kahn (R.) of California, of the committee. Mrs. Kahn stated that because she owned five shares of stock in a bank that had underwritten a picture company she would not be eligible for the commission.

"Gigantic Lobby"

Answering the charge that Will Hays was not engaged to clean up the movies, but to stop any attempts at the regulation of the industry, the picture counsel divulged that the "gigantic lobby working throughout the entire country" was none other than Jack Connolly of the Washington office and himself.

Incidentally this same Jack Connolly handled the "mechanics" of the hearing for the opponents. Those of the committee remarked as to the manner in which Connolly had his case ready. Whenever a committee member questioned a point Connolly was ready with statistics or documentary evidence to back up the assertion.

This applied particularly when, following a controversy over the use of the word "regulation" by the proponents instead of "censorship" Connolly dug out two dictionaries wherein censorship was defined as regulation.

The hearings opened Wednesday with Congressmen Swope and Uphaw making brief explanations as to their bills.

The caucus room of the House (Continued on page 10)

Broadcasters' Bill Introduced by Borah

Washington, April 20.

Still another bill to regulate the radio industry has been introduced, this time in the Senate by William A. Borah (R.) of Idaho.

Senator Borah's bill varies considerably from any previous measure introduced in that it takes the control out of the Department of Commerce and vests it in a commission of three members.

The radio industry has been fighting for just such a commission.

The Borah bill came as somewhat of a surprise with rumor having it that the Senator was sought out to introduce the measure, which characterized as an ideal one from the broadcasting angle.

Mass. Cabaret Control

Lawrence, Mass., April 20.

Strict regulation of night clubs and road houses throughout Massachusetts is promised as the result of preliminary action taken by a legislative committee in session at the State House, Boston. The legal committee of the House has voted to report a bill providing that any innkeeper or operator of a cafe, road house or restaurant who puts on a concert, exhibition, cabaret or public show as a part of the regular program must obtain a license from the licensing board of the jurisdiction in which the establishment is located.

The bill provides for stiff punishment in case of violation. A fine of not more than \$1,000 is provided, or imprisonment for not more than one year, or both.

The license may be suspended or revoked for cause, the bill provides.

REP. BLOOM'S ADVICE ON VESTAL DESIGN BILL

Variety Bureau, Washington, April 20.

The Vestal Design Copyright bill, which is to be considered last week in executive session by the House Patents Committee for the purposes of readying a report on same, was pronounced by Representative Sol Bloom (D.) of New York, a member of the committee, as a measure that not only should be opposed by picture interests but also by theatrical producers.

Mr. Bloom stated the bill as now framed does not place the responsibility on the manufacturer in the case of infringement as it rightfully should.

"The picture interests," continued the congressman, "have realized the dangers ahead in thousands of infringement suits both as to costumes and sets. This same danger faces the producers of legitimate and operatic productions, as well as those vaudeville artists and producers carrying productions."

"If a manufacturer of costumes or sets makes an infringement of a design or several designs is sustained it would mean damages would have to be paid by these producers plus the possible necessity of scrapping the entire production."

The only safeguard seen by the congressman is the establishment of research departments which would mean an enormous expense to the producers.

Representative Albert H. Vestal (R.) of Indiana, chairman of the committee, declined to comment on the bill other than to state that several hundred amendments had been proposed.

"The committee will consider these and endeavor to satisfy all concerned," said Mr. Vestal.

It is hoped to report the bill out during the coming week.

2-Day Hearing in Washington On "All-Approved" Copyright Bill

Washington, April 20.

Cited as "the most complete and comprehensive copyright measure yet to be presented to Congress" by such men as William Hamilton Osborne, secretary of the Authors' League; Will Irvin and Leroy Scott, testifying as authors, and Gene Buck, appearing as a composer; the Vestal "all approved" copyright bill was taken under consideration by the House Patents Committee Thursday and Friday.

Will Irvin stated that everyone was in accord on the bill, adding that this universal approval created a unique situation between factions interested in copyright.

To this was added the approval of Matthew Wohl, representing the American Federation of Labor, who stated that labor wanted to aid the author in securing the exclusive right to his creation; and George Haven Putnam, speaking for the book publishers, who testified that the bill affirms those exclusive rights and in so doing would work to the benefit of all as a book publisher could then purchase a clear title.

The members of the committee sat through two solid days of such testimony. Within a few minutes of closing the break came with Mr. Osborne resting his case for the Authors' League without testimony from those of the legitimate stage or the motion pictures, two vitally interested factions.

The picture interests jumped into the breach with Arthur W. Well, copyright expert of the Hays organization, requesting an opportunity to appear later and at the same time voicing his approval of the bill. As for the legitimate and musical comedy producers they have yet to be heard from.

With no intimation that such representation was to be made later, the first real question as to all factions interested being in accord presented itself. One committee member summed the situation up with the surmise that the producers, though vitally concerned, were evidently satisfied to "ride along with the others, come what may."

Upon this unexpected termination by the proponents another development came with such suddenness as to have everyone in the Caucus Room of the House Office Building,

BICKERTON FILING BRIEF IN DILL BILL HEARINGS

Variety Bureau, Washington, April 20.

The producers of "dramatic-musical composition," to quote the Copyright Act, have precipitated themselves into the joint hearings on the Dill Bill, which aims to set the price broadcasters shall pay for musical numbers, before the Senate and House patents Committees. This presents an entirely new and unexpected angle which it was evident the committees noted with considerable interest.

The Shuberts take the stand that if legislation is enacted along the lines of the Dill bill setting the price composers shall receive then they, as the producers of the work, want a cut of the earnings whether or not such an agreement exists between the composer and themselves. In taking this stand these particular producers are, to a degree, aligning themselves with the broadcasters in that they would likewise take away from the "exclusive rights" of the composers.

That the Shuberts contemplated such action through their local attorney, Otta A. Schlobohm, was reported in Variety of April 7; yesterday the proposal took concrete form in the brief filed by Schlobohm, who stated he presented same at the request of William Klein, general counsel for the Shuberts.

Joseph P. Bickerton, Jr., the theatrical attorney-producer, is here to file a brief in behalf of himself, Charles B. Dillingham, Aarons and Freedley, and several others.

Mr. Bickerton will tell the committee that:

If Congress has the right to set

the price for the broadcasters for public performance for profit then the Producing Managers of the United States demand of Congress like treatment, and, quoting from the brief to be filed by Mr. Bickerton, "ask that Congress fix the price for which the right to perform dramatic-musical copyrighted works upon the stage for profit, and that such price be the same amount as fixed for public performance for profit by radio broadcasters."

Thus Mr. Bickerton will tell Congress, through these two committees, just what a job it is opening up for itself, which it has not the right to undertake under the Constitution, as the brief contends.

Coming to the defense of the composers, who have so far fought their battle alone, the producers represented by Mr. Bickerton, not only will bring moral support that is bound to demand attention, but in also presenting a brief wherein each assertion and contention is backed up by citation after citation, will demand the legal attention of the committees.

The contrast between the two producing factions brings out at least one point in which they are in agreement, namely, both are opposed to the broadcasting of musical comedy numbers, with the Shuberts also questioning the right of Congress to fix prices.

E. C. Mills, chairman of the Administrative Committee of the American Society, was selected by the composers' group to first take the stand in rebuttal of the charges made by the broadcasters, which charges have lost their sensationalism due to oft repeated rendition either before a Senate or House committee in connection with the many proposals advocated to tear down the present copyright law, the formation of everything in amusements.

Mr. Mills, however, presented something new.

He introduced into the record a letter from Earle C. Anthony, regional director of the Broadcasters' Association, wherein it was stated that \$50,000 was to be raised to "put the Dill bill through Congress."

Mills further charged that the Broadcasters were negotiating with the Society in bad faith. "All the time that we were endeavoring to come to an agreement the broadcasters were frantically circularizing letters to get that \$50,000," said the witness.

As to the "million dollars in three years" so stressed by C. S. Tuttle, attorney for the radio interests, Mr. Mills explained that informal negotiations between himself and one of the broadcasters brought out the suggestions of \$330,000 annually for all stations to secure all privileges to be granted by the Society. The witness stated the broadcast never returned.

Copies of the radio bulletin termed "Confidential Gossip, accuracy not guaranteed, and not to be published," to quote Mills, were introduced into the record. These were cited as evidence of the danger that lay ahead in broadcasting as, stated the witness, "Radio is the greatest disseminator of propaganda and publicity in the world."

Following an address of four hours Mills closed with the statement that if music were controlled by organized labor broadcasters, or no one else, would be asking that Congress set the price "they may force us into the American Federation of Labor," warned the speaker.

Preceding this witness, John Philip Sousa testified that since the advent of mechanical reproduction

(Continued on page 48)

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GERMAN VARIETY INFLUENCED BY U.S. VAUDEVILLE IN DESPERATE STRAITS

Returning Native Acts Want Germans to Pay American-Made Salaries—8 Weekly Performances at Home—From 14 to 24 Weekly in States—All German Acts Affected by Returning Turns with Higher Salary Demands Universal—Only 9 First Class Variety Theatres Left in Germany

Berlin, April 20.

Vaudeville's future in Germany is threatened unless native performers dispense with their present high salary demands or enough foreign acts can be imported to keep the variety theatres here supplied with sufficient talent.

The American invasion is held partially responsible German acts having toured the States demand the American salary from the German managers upon returning here. They prefer to lay off rather than shave salary figures acquired abroad.

The attitude of the few imported by the American circuits has also had influence among the native rank and file with the result German managers have almost gone broke in meeting their demands to keep the variety theatres open.

Even post-war financial stringency throughout here and the provinces has had no effect on the salary (Continued on page 9)

KIT-CAT ACTS TAKE IN \$1,000 TURN FROM PARIS

London, April 20.

Cora Madou, from the Rue de la Paix, Paris, has been booked through Howell & Baud, the French agents, into the Kit-Cat Club for a limited engagement at \$1,000 a week starting in September. The contract is for a fortnight with options.

Vronska and Alperoff, currently at the Kit-Cat are also a Parisian act, in for eight weeks at \$500 a week.

Ben Bernie's band is set for Sept. 6 at \$2,500 a week, with an eight weeks' contract. Irving Aaronson's Commanders come over for a similar figure and time limit in December.

Jack Hylton's band, the local aggregation, will have a tough assignment, slated to follow Paul Whiteman into the Kit-Cat and Piccadilly.

Spring Slump

London, April 20.

A terrific slump, affecting everything, has blanketed West End box offices and the situation is only made darker by the advent of daylight saving despite the extra hour of sun. The clocks went ahead Sunday. The decline is general, even the "hit shows" feeling the pressure.

'LADY, BE GOOD,' LONDON SMASH

Sensational Opening—Astaire and Kent Big

London, April 20.

Following a two weeks' break-in at Liverpool, "Lady Be Good" (American) with the Astaires, had a sensational start here at the Empire. The premiere swept everything before it and goes down as one of the biggest opening nights London has ever seen.

The show is a "smash." Not a hitch marred the opening, topped off by speeches from both of the Astaires (Fred and Adele) and William Kent. The latter was only second to the Astaires for honors in the comedy role.

Sir Alfred Butt, in association with Aarons and Freedley, form the producing group. Felix Edwards staged.

A chorus of 30 girls and 16 men has been drilled by Max Scheck, with the principals, including George Volaire, Sylvia Leslie, Gloria Beaumont, Pauline Winston, Irene Russell, Denier Warren, Ewart Scott, Picton Roxborough, Alex Johnstone and Cyril Stowell, with Buddy Lee substituting with his uke for Cliff Edwards.

WHITEMAN-"PARADE" IN ONE LONDON HOUSE

At Tivoli Next Month—Playing Twice Daily—Whiteman on Percentage and Guarantee

London, April 20.

Paul Whiteman and "The Big Parade" will be the joint attraction at the Tivoli (pictures) next month. Whiteman opens at this house April 26 under a guarantee and percentage arrangement for eight weeks.

On his third week the Metro-Goldwyn-Mayer war special will come in. At that time the house policy will change from three to two shows daily. The Tivoli will be the only London picture house to play but twice a day.

This cleans up the matter of the homeless "Big Parade," which has had no place to go since the Superior Landlords, representatives of the government, refused to sanction the showing of any film in His Majesty's Theatre.

"Scotch Mist" and "Blue Kitten" Through

London, April 20.

"Scotch Mist" will close in three weeks when Godfrey Tearle tries out a new play called "Dawn" at the Q theatre.

Another piece to go out is the revised "Blue Kitten," with Fay Marbe, which will leave April 24 after a fortnight's run.

This show will not move to the Adelphi as originally planned.

Americans in Paris Cabaret

Paris, April 20. Edgar and Arline Gardiner, American dancers, open today (Tuesday) at the Perceps cabaret.

LONDON AS IT LOOKS

By HANNEN SWAFFER

London, April 9.

The National Union of Journalists will shortly be asked to consider the question of articles signed by people who do not write them, it being argued that, not only is it imposing upon the credulity of the public, but it is a hardship to working journalists.

In a manager's office, the other day, I saw two articles sent, ready written, with notes asking if Marie Tempest would sign them! One was from the "Daily Chronicle" and the other from a man on the "Referee."

"Miss Tempest is always being worried like this," said the manager.

The New Journalism

Evelyn Laye has, for weeks, been billed as the authoress of a daily beauty article in the "Daily Sketch." Actually, these are written by a woman whose name is known to me, not by Evelyn Laye. This week, "Petty's Paper" is announced as being edited by Evelyn Laye!

It certainly is not good for artists. It makes them cheap. And it makes them unpopular with the other papers.

When Evelyn Laye went on the stage, for the first time after the announcement of her engagement to Sonnie Hale—this was in "Betty in Mayfair," two days ago—there was very faint applause.

Gladys Cooper is now rivaling the Evelyn Laye boom with a beauty feature in the "Daily Mirror."

Serious artists would not go in for this sort of publicity. If they don't write the articles, it is selling something with a false label; if they do, they are working on journalism time they should be using on perfecting themselves in their job.

Margaret Bannerman's Problem

I wonder what will become of Margaret Bannerman's stardom at the Globe.

Mrs. Anthony Prinsep—Marie Lohr, in other words—started a provincial tour with Oscar Asche in "Big Business," at Golder's Green last Monday. On the following night, Margaret Bannerman, who succeeded her as leading lady, under the Prinsep management, at the Globe, had a terrible frost in "By Ways," a silly play about a woman who is going to have a baby by a married man and then blames it on his wife.

The pit began to jeer, half way through. The next day, the newspapers all united in administering a death blow. The "Daily Telegraph," which seldom prints frankness, said that, since her success in "Our Betters," Miss Bannerman had done nothing but have bad plays chosen to suit her.

This actress has had failure after failure since "Our Betters." She is a nice girl, determined to get on. But, to be a star in London, you must possess the sympathies of the public; those, for the moment, Miss Bannerman seems to have lost.

Another Critic Barred

The failure of "By-Ways" was aggravated by the fact that poor (Continued on page 9)

2 OF 3 NEW COMEDIES DUBIOUS IN PARIS

'Tetes de Rechange' Approved —'Carcasse' Scored as Unsuitable to Comedie Francaise

Paris, April 20.

Two of three new comedies were unfavorably greeted here, one of these being Denys Amiel's "Carcasse" which was criticised as being not suited to the House of Moliere. It is playing at the Comedie Francaise.

This is a three act satirical comedy-drama telling of a retired and selfish general who pretends to be innocent of his wife's frivolities, profits by the situation and even reveals egotism when his son commits suicide after committing a fraud. Maurice Feraudy gives a splendid impersonation of the general while Berthe Cerny plays the wife.

"L'Apprenti Don Juan" (Don Juan's Apprentice) is the second of the group to be poorly received. Edouard Halsey is the author of this comedy which J. Chasaigner and R. Darzens have produced in four acts at the small Theatre du Journal.

The story is of an unsentimental lover who desires to understand women and follows his rival's advice by dominating his wife. However, a demi-mondaine reveals the plot. Harry James is cast as the husband, Mlle. Germaine Risse, the wife, and Mlle. Rosario, the other woman.

Jean Victor Pellerin's comedy, "Tetes de Rechange" ("Heads for Exchange") proved the exception of the week when it was well liked upon premiering at the little Studio des Champs Elysees, under the roof of the music hall of that name, Gaston Baty, recently recovered from illness, is the producer.

The script is a philosophical review comparing the present characteristics between men aged 25 and 50. Among the principal cast members are Jean Bouchard, Suzanne Demars, George Vitray and Suzanne Carvallo.

On the same bill is a one act piece entitled "Une Visite" by Anne Vallery, which was created by the Phalange Stage Society some time ago.

It has to do with two former school girls who meet and compare their past, one having married wealth, the other into meagre circumstances. Both then resume their careers.

Colored Show in Paris With Florence Mills

London, April 20.

Harry Foster and William Morris, Jr., have booked "Doré Street to Dixie," Low Leslie's "Dixie to Broadway" revue, for the new Ambassador, Paris.

The musical will open in the French capital May 25. It will include Florence Mills and the Will Vodery band.

Young Morris also has booked Paul Whiteman for Paris on June 30 with the Commanders, another band, to follow.

'Woman's Business' Light

London, April 20.

Frederick Harrison's "This Woman's Business," which opened at the Haymarket, is a light comedy on the order of "Three Wise Fools," with its only good feature the characterizations of a capable cast.

Benn. W. Levy is the author of this well-worn plot, played by Fay Compton, Evelyn Culver, Clifford Mollison, Leon Quartermaine, Sebastian Smith, O. B. Clarence, Douglass Ross, A. Bromley Davenport and Frank Cellier.

SAILINGS

April 24 (London to New York), Grant and Wing (Aquitania).

April 24 (New York to London) Lillian Gish (Majestic).

April 26 (London to New York) Charles Gulliver, Henry Sherek (Leviathan).

April 17 (New York to Southampton) Doris Keane (Olympic).

April 14 (Paris to New York) Christine and Marie Guy, Smyrnova and Tripolito (France).

April 10 (London to New York) Laura Burt (Minnetonka).

COSTUMES FOR PRODUCTIONS PICTURES GOWNS FOR INDIVIDUALS
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BAN ON CABARET ACT SEEMS OFF FOR "NAMES" ON K.-A. TIME

Negotiations on for Entire Cabaret Show at Palace, New York—Vaudeville in No Condition to Assume "Position," Booker Quoted

The Keith-Albee ban on cabaret attractions seems a thing of the past. Negotiations are now on for the Club Anatole entertainers to headline at the Palace, New York, for two weeks in the very near future.

The Club Anatole is headed by Anatol Friedland, former producer of his own flash acts which played the K.-A. Circuit for years. Friedland embarked at the head of his own night club last fall, following reports of friction between him and the K.-A. people over salary.

This was stressed when Friedland was forced to explain on his opening night that the K.-A. Circuit had threatened to cancel future time of Odette yrtle whom Friedland had engaged and advertised as a cafe attraction.

During the N. V. A. Week drive the Club Anatole entertainers doubled from the club into the Palace, New York, as a "guest" turn. Following, negotiations for the two weeks' summer bookings at the Palace were entered into.

The booking parallels the doubling of the Club Richman entertainers headed by Harry Richman into the Palace last season when the house was hard pressed for a "name" for one week. Later a return engagement was announced and also a booking at Moss' Colony (pictures) but neither booking was ever consummated.

Total About-Face

Following the Friedland appearance at the Palace it is said the chief booker of the circuit pointed out that vaudeville is in no condition to take a "position" as regarded cabaret acts. The shortage of "names" and the desertion of standard acts to picture houses, cabarets and outside circuits is said to have greatly influenced the booking official in countenancing the Club Anatole booking, regarded as tantamount to executing an about-face in the former policy of the circuit in relation to cabaret acts.

Sophie Tucker, doubling from her own night club, finished an engagement of two weeks Sunday at the Palace.

FLA.'S "SHOT" BOOM REUNITES TWO-ACT

Paul Martin and Grace Kenny are reuniting as a two-act.

The team split last winter when Martin accepted a lucrative offer from a Florida realty group to act as personal escort and entertainer of prospects from New York.

With the Florida boom 'shot,' Paul's job stopped and he's back in New York and returning to vaudeville.

NO ROAD TOUR

Florence Mills Objects—May Go to Paris This Summer

The Florence Mills show at the Alhambra has one more week to go in its present tenancy of the Alhambra. It is reported that Lew Leslie is very anxious to take a road tour with Miss Mills and the Alhambra contingent, but that Miss Mills declined any such proposition.

It is also understood that Miss Mills' husband, U. S. Thompson, is also opposed to the road show plan at this time.

Miss Mills may go to Paris during the summer for professional appearances.

Jack Haley

Featured with
"Gay Paree"

Exclusive Management
Ed Davidow & Rufus LeMaire
1200 Broadway, New York

PROMISE NOT CONTRACT AS "PATRIOT" LEARNED

Frank Gould "Gets Works"—Without Job or Time as N. V. A. Rooter

Chicago, April 20.
Eenie, meeeny, minie, moe, tag! Your "it!"

Frank Gould was tagged by the N. V. A. They tagged him "sawp." They elected him Chief Chicago Patriot and wrote a nice speech for him to read at the club. He fell right into the spirit and added some ideas of his own to the speech.

About stage hands and such. Oh, it created quite a furor, that speech.

And Frank, giddy with his success as a speech-maker, plunged into the great job of proving that actors ought to be grateful to somebody. He devoted so much time trying to prove it that the real estate firm he was working spoke to him about not attending to business.

So then he decided to become an actor again and as a reward for his patriotism he was given the Majestic at four-a-day and a couple of one day stands.

Now he is looking for dates having found out that you can't hold two jobs at once and also having discovered that promises are not contracts.

Maybe someone will read this and "publicly commend Mr. Gould for his humane consideration." He might even have his picture printed.

Debate Mount Vernon Tournament Winner

Mt. Vernon, N. Y., April 20.
The first annual Westchester county little theatre tournament, sponsored by the Community Players of Mount Vernon, came to an end Saturday. The Playshop, of Pelham Manor, was awarded the prize. There was some question of the decision as the judges gave the prize to the Pelham Manor players because their offering was "new."

In the opinion of newspapermen present, there should never have been any debate about the winner. The Wayside Players, of Scarsdale, displayed more showmanship than any of the others. There were three organizations in the finals.

The Playshop presented "Jeremiad," by Mrs. Whitehouse, and it might well be called an "Episode of a Herring," because 60 per cent. of the conversation was about herrings as purchased down on Hester street.

The local community players presented "The Drums of Oude," by W. W. Jacobs, while the Wayside Players did "The String of the Samson," by Rita Wellman.

Laura Adair directed the Wayside production, Genevieve H. Cheney the Mount Vernon offering and Robert Hamilton the prize winner.

The judges were Mrs. Harriet Stewart, J. E. Rogers, Jr., Belasco prize winner, and P. C. I. Briggs, assistant headmaster of the Riverdale school.

Van Hoven With Pan

Frank Van Hoven is at Pantages, Toronto, this week, the booking making his first appearance for any circuit other than K.-A. and affiliated circuits since his return to this country from Europe two years ago.

Van Hoven is receiving \$1,000 for the Pan booking. William Mack for the Alf Wilton office spotted the turn.

Cole and Young Dissolve

Cole and Young have dissolved as a vaude team. Mr. Young sails for Paris next week; Miss Cole will do a new dancing act with another partner.



GEORGIE WOOD
VAUDEVILLE'S PETER PAN

Address: 44 Inglis Road, Ealing Common, London, W. 6., England.
Love to Burke and Durkin. Jim knows of my "pash" for Eleanor.

SHEA AND F. P. IN TORONTO AS PARTNERS

Shea's Vaudeville and Uptown Theatres in Deal—Three-a-Day Next Season

Toronto, April 20.
Completion of one of the most important mergers in Canadian theatrical life was brought about when N. L. Nathanson, president of the Famous Players Canadian Corporation, took over Shea's (vaudeville) and the Uptown theatre. The amount of money involved exceeded a million dollars. This gives Famous Players practical control of the show business in Toronto and finds Canada's most successful stock company homeless.

As the result of the merger Shea's vaudeville will occupy Shea's Hippodrome both of which were built by Jerry Shea and at present managed by him. The vaudeville house is the Toronto home of Keith-Albee and the Hippodrome, leading Toronto house of the Famous Players group. The Hippodrome with feature pictures will move 2½ miles north to the Uptown theatre formerly owned by Loew's, Inc., and leased to the Vaughan Glaser Players now in their fourth Toronto year.

This will find the vaudeville theatre empty and the Vaughan Glaser Players homeless. Real estate brokers expect Vaughan Glaser will take over the vaudeville house, but he refused to make a statement except that he does not want to move downtown.

Keith-Albee vaudeville will probably be three a day in Toronto next season.

A similar F. P.-Shea deal was recently consummated in Buffalo by M. Shea.

ORCHESTRA ROUTED

The Vincent Rose-Jackie Taylor orchestra has been routed in the picture houses up to their opening May 12 at the Blossom Inn, Detroit.

Arthur Spizli has them booked in the western houses to bring them into Detroit in time for the opening.

Big Time Mathematics

In big time vaudeville a two-act, man and woman, was receiving \$400 weekly. That was a season ago. Had they continued, at present the team might have been earning \$500 weekly, together.

They separated and both members became "singles."

At present the woman is receiving \$700 a week and the man \$550, making a gross for the couple worth \$500, possibly, of \$1,250 or \$750 more weekly than they could have secured as a two-act.

EVA TANGUAY AT \$3 TOP PALACE AFTER AT LOEW'S STATE AT 50c

Returning to Keith-Albee Ace House Next Week—Played Independent Vaudeville, Also Picture Houses, Since Last There—Broke State Record

FRISCO, "CUT WEARY," TAKES CABARET'S \$1,500

Another Headliner Lost to Straight Vaudeville—Scored "Riot" at Benefit

After fighting the big time vaudeville bookers for three years, Frisco, a "riot" at the Palace, New York, two weeks ago, got a break this week when he was signed to open at the Parody Club after appearing at the Jack Rose benefit performance staged Sunday night at the Winter Garden, New York.

The jazz king will replace Van and Schenck, who left the Parody after differences with the management over their desire to double between the club and the Stanley, Philadelphia, where they are playing this week.

Frisco, who now bills himself Joe Frisco, was waiting for the "boy scouts" to set a salary on his new single when the invitation to be the master of ceremonies at the Winter Garden benefit for his pal, Jack Rose, was extended. He followed all of the stars on the bill and scored such an individual triumph the Melody engaged him at \$1,500. He was asking \$1,000 for vaudeville bookings, according to report, and had refused the usual proffer of "cuts" to "show."

No action forthcoming, he accepted the night club offer and has a production offer to follow, all of which marks the passing of another headliner from the straight vaudeville horizon.

Lopez' \$5,000 Weekly At Shea's, Buffalo

Vincent Lopez opens May 30 at Shea's theatre, Buffalo, for four weeks at \$5,000 a week, booked through William Morris. Lopez will not broadcast during his picture tour which will carry him into the summer, with the Casa Lopez, his New York night club, to be closed May 20 until the fall.

Lopez will play the Mark Strands, in Brooklyn and New York, and the Mosque, Newark, next month as his last local stands before going to Buffalo. When playing locally Lopez's broadcasting continues, the other plugging for the next week's stand with the theatre mentioned and the selections to be featured on the programs also announced and played. This has been found satisfactory at the box-office and not unfavorably reactionary.

CLARKE SAILS APRIL 29

A. J. Clarke, the American representative for the Kit-Cat and the Piccadilly of London, assisting William Morris in the booking of American attractions for the London cabarets, sails April 29 on the "Mauretania." Clarke's trip is a line up new acts for the fall and winter.

Harry White (White and Manning) will accompany Clarke back to England. White put on the "Piccadilly Revels" and is returning to stage a new edition of the floor show.

Last week it was inadvertently reported that Clarke sailed on the "Aquitania" April 14.

Cliff Edwards at Fox's

Cliff Edwards opened a tour of the picture houses this week at Fox's, Philadelphia. Edwards returned recently from Florida.

Eva Tanguay returns to the Keith-Albee circuit and Keith's Palace, New York, next week (April 26).

Since Miss Tanguay last appeared at the K.-A. ace vaudeville theatre she has played independent vaudeville theatres, also Loew's State, New York, which is one block south of the Palace, on Broadway.

At Keith's Palace the top admission is \$3, charged on Saturdays, Sundays and holidays. On other nights the top is \$2. At Loew's State, the top is always 50c.

While Miss Tanguay remained a week at the State she broke the box office record of the theatre. The State plays Loew's vaudeville and a feature picture. At the Palace straight vaudeville is displayed.

A former rule of vaudeville has been that a headline act playing at a lesser admission price in the same neighborhood injured its value to the competing theatre. On this often asserted and practised theory in other days many acts landed on the "blacklist" maintained by straight vaudeville. Miss Tanguay has been on and off the "blacklist" several times.

Kolb and Dill's Condensed Musicals for Film Houses

Chicago, April 20.

A report here says that Kolb and Dill have received and may accept an offer in picture houses giving them a flat guarantee and to play on percentage.

The comedians will condense from their former musical comedies.

The California Sweet 16 Girls now with them in "A Pair O' Pools" at the Studebaker will go along if Kolb and Dill accept the picture house dates.

From reports it is Famous Players making the offer, calling for the comedians to play 18 weeks out of each year for five years. Kolb and Dill are to be in charge of producing and casting.

Gibb Twins Will Be Trained by Turner

Terry Turner has taken over the Gibbs Twins, 14, and will train them for the show business. The second Siamese set were under contract for Wonderland, Coney Island, but the Children's Society interfered through their age.

It was Terry Turner, general press representative for the Loew Circuit, who exploited the Hilton Sisters (Siamese Twins) and also wrote the act for them which they have successfully done ever since.

Mr. Turner will act as general manager for the Gibb Twins.

Hart Sues Tinney

Frank Tinney's latest experience in the courts was in the Third District Municipal, where Max Hart sued and recovered \$500 on a commission claim dating back to an adjustment of a previous managerial contract. This was settled by Tinney agreeing to give up five percent of his present \$1,250 weekly stipend in "Vanities" to pay off the Hart claim.

The agent sued for eight weeks and will continue further actions until the full amount is made good.

Andy Wright Okay

Chicago, April 20.
Exonerated and with his affairs cleared up, Andy Wright is out of jail, following his arrest on a charge of conspiracy in his recent financial tangle.

Wright will reopen offices and start anew in a small way.

MISS FONTAINE IN STANLEYS

Evan Burrows Fontaine becomes a picture house attraction at the Stanley, Atlantic City, with the Stanley, Philadelphia, to follow. The dancer is doing a new act, a \$1,000 intake booked by Walter Myers.

CHAS. B. NELSON, 75, PAID UP N. V. A. MEMBER, "TURNED DOWN" HAD TO ENTER ACTORS' FUND HOME ON S. I.

Application to N. V. A. Met With No Response—Member of N. V. A. for Years—Believed Everything He Read or Heard About It—"No Further Use for N. V. A. Cards"—Sam Scribner and John Mack Intervened to Have Old Veteran Placed in Actors' Fund Home, Away from N. V. A. and Its Millions in Surplus—Modern N. V. A. "Charity" Without "Alibi" or "Out"

Charles B. Nelson, 75, paid up member of the N. V. A. and in good standing since the N. V. A. was founded, now living in the Actors' Fund Home at Staten Island, N. Y., may be a living example of what is in store for the N. V. A. member who becomes destitute and too old to be of any use to that organization.

Mr. Nelson, for over a quarter of a century a high light comedy name in vaudeville, a pronounced devotee of the N. V. A., found the wealthy vaudeville association unable to lend the helping hand he over believed was there to render quick aid, and was compelled to accept succor from another theatrical organization.

Mr. Nelson, grown gray in the service of vaudeville and proud as Lucifer of his paid up N. V. A. membership card, now thinks and ponders over other days.

Unable to obtain further stage work and his age unquestionably against him, he found vaudeville a quicksand of uncertainties and his N. V. A. membership nothing more than a yearly payment of coin from him.

Nelson's condition became so acute he went to the N. V. A. in New York for aid. He needed a home, rest and daily food. The ways of the N. V. A. are devious where expenditures without publicity are concerned and the case of Mr. Nelson appeared to be a drain indefinitely of money only.

Mr. Nelson wrote to Henry Chesterfield, the Beau Brummell secretary of the N. V. A., with the result Mr. Nelson got as much attention or satisfaction as though he didn't exist.

Nelson couldn't understand it. He was one of the oldest N. V. A. members, had always paid his dues, lauded its apparent precepts to the skies and felt that if there was one friend that would prove the friend in need and deed, it was the N. V. A.

In Despair

In despair he turned to other theatrical interests. Years ago Mr. Nelson had been on the legitimate stage, and at one time had been in burlesque. He conferred with Sam Scribner and J. Herbert Mack. They extended sympathy. Realizing the old fellow should have a permanent home, they advised Nelson to file an application for the Actors' Fund Home. They sent him to see W. C. Austin, assistant secretary of the Fund, whose office is in the same building where the Scribner-Mack offices (Columbia Circuit) are. There were no delays. Mr. Nelson provided sufficient proof that he was entitled to admittance to the Fund, and he was accepted at the Staten Island Home, April 5, 1926.

With the Actors' Fund taking care of Mr. Nelson in the most splendid and generous way known to any charity throughout the land, the N. V. A. could breathe a sigh of relief—Nelson was off their hands.

Apple Sauce

Charles B. Nelson, though 75, seems to have that personal pride that even though he is broke and his vaudeville days over and he is dependent upon unexpected sources, he refrains from speaking his mind; evades making any out-and-out statement that bespeaks the keen realization that the N. V. A. "charity," as far as he is concerned, in vaudeville slang parlance is "apple sauce."

He admitted to a Variety reporter at the Actors' Home that the N. V. A. did nothing for him in his real hour of distress. There was a tinge of sadness in his voice when he showed a batch of N. V. A. cards

Candy Butcher in Proctor's 5th Ave.

Proctor's 5th Avenue theatre, one of New York's oldest theatres and at one time the ace house of the F. F. Proctor Circuit, is now playing split week vaudeville under the Proctor management and the Keith-Albee bookings.

It has placed a candy butcher with a candy stand in the lobby.

and remarked: "Guess I won't have any further use for these."

To the Variety reporter Mr. Nelson told of writing the letter to Chesterfield and that Chesterfield replied there was no home they could send him. Then, with unmistakable gratitude in his voice, he told of his talk with Messrs. Scribner and Mack, and how they advised him to try the Actors' Fund and how the Fund gave him quick consideration.

Charles Nelson's Career

Mr. Nelson, despite his long years of stage service, has a marvelous memory, and he delights in telling of his professional career. He goes back some years ago and describes some interesting events; tells of days of association with some of the biggest of vaudeville and legitimate stars.

The longest service in vaudeville he spent was in the presentation of two well remembered acts, "Put in Glass" and "The Friendly Call." With Mr. Nelson appeared his wife, known professionally as Mamie Milledge. In October, 1917, Miss Milledge, then appearing in vaudeville in New York, became ill with acute indigestion and died; Mr. Nelson was working the varieties in Tacoma, Wash., and was notified by Maggie Cline, then living and an old friend of the Nelsons, of his wife's condition.

Trouped All Over

Mr. Nelson has trouped all over the country. He vividly recalls his days of travel through the Black Hills and how he produced and acted in shows in Deadwood, N. D.

In 1882 Leclair and Nelson operated the Orion theatre, Deadwood, with the latter as principal comedian. He was the leading juvenile in "The Ticket of Leave Man"; he played with Tom Nawn in "Shanty Town"; was one of the star acts with Gus Hill's Novelities (Gus was with the show); toured with the Trans-Atlantic Variety Troupe in 1893; had his own version of "Who Owns the Baby?"; played Luke Marks in "Lady Audley's Secret," and also appeared at times in "A Day at West Point," "Down on the Pike" (by Ben Welch), "The Sausage," "Josh Whitcomb" (condensed version), "Muldoon's Picnic," etc.

In vaudeville Mr. Nelson not only appeared in sketches, but wrote songs, and also authored several skits. He and his wife were once billed as the "California Comedy Couple," offering "Love and Art," "Officer Ogeran" (by Charles Horwitz), "Glass Put In," "The Secret" (Continued on page 10)

Wiedoeft's Film House Return

Rudy Wiedoeft, concert saxophonist, has been signed for a tour of the motion picture houses by Walter Meyers. The musician opens at the Stanley, Atlantic City, May 10, and plays Wilmington, Del., and the Metropolitan, Washington, following.

Wiedoeft recently gave a concert at Aeolian Hall, New York.

JACK ROSE BENEFIT BRINGS OVER \$16,000

Enthusiastic Affair, Piloted by Al Jolson, at Winter Garden Sunday Night

Jack Rose, "nut" comedian, operated on at Roosevelt hospital for cancer of the stomach last week by Dr. John R. Erdman, was given a fair chance to recover by the surgeon. The liver was affected and partly removed.

Despite his serious condition Rose clowning with visitors. He told a yarn about a fellow who stopped him as he was about to enter a taxi. When Rose said he was going to be operated upon, the other chap said:

"That's the breaks I get. You promised to play a benefit for me Wednesday."

Al Jolson worked strenuously in selling tickets for Rose's benefit at the Garden Sunday night.

With a \$5 top scale the benefit performance in charge of Jolson grossed \$8,300 at the box office. A collection added over \$3,000 more, and pledges for several thousands in addition were secured.

The expense of the operation is being paid by A. H. Woods. That was brought out in a letter read by Jolson to the audience Sunday night.

It was pronounced one of the most enthusiastic benefits held in New York in years.

For some time Rose has acted as master of ceremonies at the Winter Garden's Sunday night vaudeville shows and had grown very popular.

Ida May Chadwick Riled Seeing Hubby with Lady

Chicago, April 20.

Hungry and alone, Ida May Chadwick wandered into Lindy's Restaurant in the Loop.

And there was Ida May's husband.

And with a manicure, a quite well known manicure in the Loop. And then Ida May started something.

And then Ida had the restaurant all to herself.

Girl Accidentally Breaks Walter Rosener's 2 Ribs

San Francisco, April 20.

Nell Kelly, comedienne and dancer featured in Fanchon and Marco's stage act at the Warfield last week, unintentionally almost put Walter Rosener, musical director, in the hospital.

During her dance number Miss Kelly has a comedy bit where she makes a sudden gesture and is supposed to crack Rosener across the chest. Rosener had been inflating his chest and receiving the full force of the blow. It was always a big laugh. One night toward the middle of the week he forgot to take in air into his lungs, and Miss Kelly whanged him with the usual gusto. Rosener nearly collapsed, and only by the exertion of much fortitude was able to continue through the act.

Later a medical examination revealed that he had two fractured ribs as a result of the blow. They bound him up in splints and adhesive tape, and he was able to direct the orchestra as usual.

The hitting stuff is now out of the act.

Bob McCarthy Stricken

McCarthy and Kane left the bill at the Supreme, Brooklyn, Monday night when Bob McCarthy was seized with a paralytic stroke and removed to the Cumberland Street Hospital. Edwards, Brown and Company were substituted.

McCarthy's condition had remained unchanged up to press time.

SMALL BUT BUSY

George A. Thronton, Lilliputian comedian, formerly with "Arabesque" and "The Monkey Talker" is in Jermy, Pa., engaged in chicken raising.

The midget actor has set 5,000 chicks as his first stab at the poultry industry.

ABBIE MITCHELL WEDS

Colored Prima Donna Surprised Friends—Married Student

Abbie Mitchell, famous colored prima donna, former wife of Will Marion Cook, musician and composer, surprised her friends with her sudden marriage to Leslie Tompkins, student at Columbia University.

The groom is regarded as a very bright young colored student, and is said to be an exceptional musician.

The ceremony was performed in City Hall April 13. Mr. and Mrs. Tompkins, upon their return, expect to be "at home" to their friends at 220 West 128th street, New York.

Mrs. Tompkins has a son, Mercer Cook, by her first marriage, the boy now attending school in Paris, having won a scholarship through his American school proficiency.

FLO BROWN'S DIVORCE

\$75 Weekly Alimony Goes with It—No Defense

Washington, April 20.

Flo Brown, vaudeville single, has been granted an absolute divorce from Joseph Meyerson, sometimes known as Joseph Morrison, whom Miss Brown claims is worth \$100,000.

Meyerson refused to deny any of his wife's charges as to misconduct, and will pay \$75 weekly as alimony.

The specific charge was the result of a raid on a manicurist's apartment.

ROSE COLBY'S 73-YR.-OLD HUBBY GOT LITTLE CASH BUT MUCH 'AIR'

Felt Sorry for Old Man on Street Car—Gave Up Her Seat and Heard About Bonds and Coin—Exchanged Her Name for Both—Husband Pleaded for Freedom and Something Back—Got \$3,000

Chicago, April 20.

Rose Colby, 32, formerly of Colby and Ash, grew tired of vaudeville and wanted a haven of refuge from the storm and stress of trying to fill the last half. So she got married last July to Thomas F. Corcoran, stationary engineer, 73.

The marriage failed. The aged husband became obnoxious, and the wife locked him out of his own house.

The husband sued for divorce and last week won a decree from Judge Sabath on the grounds of cruelty. But the wife won't have to go back to vaudeville. The husband had \$18,000 in bonds and \$6,500 in cash. The thrifty little lady had the bonds put in her name and the cash converted into securities (also in her name). Not wishing to be too hard on her 73-year-old mate, she has agreed to give him back \$3,000 of his \$24,500.

Attorney William F. Ader represented the thrifty lady. The testimony proved that she met Mr. Corcoran in a street car. He looked so weak that out of respect for his years she surrendered her seat to him. A conversation ensued, and from that the knowledge of the bonds and bank account, which indicated to Miss Colby that domestic life might be better than vaudeville.

The judge is said to have remarked that it's a great life.

Other Divorces

Other divorces of show folk pending or just settled in the local courts

"AUCTIONING WOMAN" COST TAB MAN \$25

Police Step in When Viola Devore Had Little Else to Sell—At Gloucester, Mass.

Gloucester, Mass., April 20.

That old business-getting stunt, "Auctioning Off of a Woman," was attempted here, but the clothes that were being sold off the back of Viola Devore in "Senna and His Nifties," musical tab in the Union Hill theatre here last week, brought the police in when all Viola had left on was a pair of bloomers and a brassiere.

Matt Senna, manager of the tab, was fined \$25 on the charge of giving an immoral entertainment. Policewoman Mabel Kauffman interfered when some of the male buyers of Viola's attire went upon the stage to claim what they had bid for.

Besides Senna these also were arrested: John H. Kingsley of Salem, Harry Labelle of Salem and William T. McCormack of Gloucester. They were discharged.

HENRY STANLEY FELL

That Led to Hospital, Then to Court—Sentence Suspended

"I think you have been punished sufficiently," declared Magistrate George W. Simpson in West Side Court when Henry Stanley, acrobat, 435 West 135th street, was arraigned on a charge of intoxication. Sentence was suspended.

Stanley was found lying on the sidewalk at 50th street and Seventh avenue by Policeman Linehan, West 47th street station. The acrobat was trying to navigate to the "L" station when he fell and cut his head.

He was taken to Bellevue hospital, where it was thought his skull was fractured, and kept there three days. When found the skull had not been fractured he was released and brought to court to answer the intoxication charge.

Stanley pleaded guilty to the charge. When the magistrate learned of his three-day stay in the hospital he allowed him to go.

include Marea Dykes, cabaret entertainer, recently at the Town Club, New York, who got a decree from Carroll Vernon Robinson of musical comedy.

Gunda Mirelez, lady achobot, married her cousin, Joseph Mirelez, also an acrobat, Jan. 3 of this year and filed suit for divorce March 16. They never worked together, so there was no commercial advantages out of the marriage.

Gunda says Joe was jealous and cruel.

Eva Kny Vaughn, formerly of Walter Newman and Company in vaudeville, filed suit through Attorney Ben Ehrlich against Carlton Keley, composer and musical director recently with the Shuberts and now on the Orpheum Circuit.

Keley has retained Mr. Ader to file a cross bill defending the case. He claims that Miss Vaughn deserted him and not vice versa, as she charges. He alleges she left to visit her mother in New Albany, Ind., but was next heard of at the Tremont Hotel, Chicago, in company of Raymond Wylie, another actor.

Desertion is charged against Laura Dedrick, waitress, by Robert K. Dedrick, electrician with the Joe Wilton Girl Club show in burlesque. The case is pending.

Alice Jordan, professionally Alice Perival, withdrew a suit against Albert W. Jordan, of Gordon and Gordon, when the latter filed a cross bill denying her charges and making retaliatory charges.

INSIDE STUFF

ON VAUDEVILLE

Bob Murphy with his entertaining crew from the Imperial Cafe, Brooklyn, is doubling this week from the cabaret to Loew's Gates theatre, also in Brooklyn. The Murphy bunch gives the stage show at the Gates with the house paying off the acts separately.

Show people in Chicago who selected their own list of candidates in the recent primaries proved 100 per cent right. At least every one of their candidates won the nominations to head their respective tickets.

The professionals are now organizing to split their vote to go solid in the November elections for candidates who are friendly to show business. The organization is strictly non-partisan and is backed not only by show people but many picture house, legit and vaudeville managers. It is said that they could around 20,000 votes.

Chicago, and most of Illinois, will have legalized boxing, the five to one returns showed. It is reported that the Catholic church was a very strong factor in putting the boxing ticket over.

A certain condition arising among picture house agents should be curbed before it is too late. The "sharpshooting" picture agent is commencing to work his harmful way. The better and bigger agents for the picture theatres should take immediate means to check this trouble making kind of promoter. He's not an agent in the real sense, just a sharpshooter who is parasitizing himself upon the regular agents.

There are two important points to bear in mind in the present rather unfocused picture booking; that the business is new and that every picture exhibitor is not wise to the many angles of the sharp practices of the show business.

An attraction may tell its agent, a reputable one, that it will not play a picture house excepting at a fixed figure. The agent believes that and strives to secure the salary named. It can not and so informs the act or attraction. Another reputable agent may be tried. Neither can he get the figure.

About this time the sharpshooter enters. He learns the details, grows important and says to the act if you will take a hundred or five hundred less (according to the size of the original salary asked), I'll fix it for you.

The sharpshooter thereupon wires the very exhibitors formerly approached, submits the lowered figure and though the exhibitor may not accept the attraction at the lower price quoted, he becomes suspicious of the first two agents.

It's an old vaudeville trick to undermine confidence. Of course the exhibitor can not know, as vaudeville managers found out, that the man who cheats the acts will cheat the manager also. That requires experience.

Any manager or exhibitor should be happy to be in the agenting hands of a reputable agency. It not only will save him much money in time but will probably make and save his business. Meanwhile until the exhibitors find this out for themselves, the picture agents should not wait but protect themselves from the parasite of the agency business field.

Variety will lend any assistance in this endeavor. It knows from years of experience the harmfulness of the irresponsible and the benefits of responsible agents; this paper also knows every picture and vaudeville agent in America, their standing and their methods. It will willingly lend itself to the promotion of a perfectly conducted picture house agency business. While the business is young, protect and perfect it.

Particularly must the agent be checked who submit names he has no authority for, "just taking a chance," attempting to deceive everyone.

People in the show business have been called up of late by the banking firms handling the Keith-Albee \$6,000,000 bond issue and asked if they cared to invest. It surprised the people approached. Three banking houses were named in the advertisements offering the issue for sale. The three banking concerns have private mailing list of investors who should easily absorb an issue of that amount. Show people receiving the phone calls thought that perhaps the sale of the K.-A. bonds was not moving as rapidly as expected. Since it is expected that upon the sale of the initial amount depends whether K.-A. will offer the remainder of the allowed \$25,000,000 bond issue, no one will venture a prediction as to what the future may bring forth in the proposed K.-A. capitalization scheme.

With two women headlines on the bill a straight vaudeville theatre in Greater New York played a matinee last week to an actual attendance of two rows in the orchestra.

While Bugs Baer was playing a Keith-Albee vaudeville theatre around New York he overslept, missing one performance. Mr. Baer was "docked" for the single performance. Bugs Baer's daily column is printed in 300 newspapers in the United States. His newspaper friends are legion.

Desperate efforts appear to have been ordered to force or coerce acts to advertise in the program. Letters go out from New York direct to straight vaudeville theatres calling upon house managers or press agents to "demand" that acts advertise according to the space and amount "allotted" them. Nothing quite as "raw" or bold in attempting to make actors spend their money has ever been heard of in the show business.

A distinct unwillingness to be threatened or cajoled into advertising or placing their money in any way excepting to please themselves have gained ground in view of the tactics employed of late. It also has bred an antagonistic spirit among a large number of acts so brazenly approached. In many instances house managers have apologized to the acts, explaining that they are acting "under orders from the booking office."

Lack of prompt response by the acts to the strenuous "appeals" have made it mandatory for some of the yes boys to try to swing commercial advertising to the program. In this they have been more successful but are reported to have left an awful stench for "vaudeville" in their commercial wake.

In the "Hindustan Times" of March 18 the appearance of Ruth St. Denis and Ted Shawn, March 20, at the picture theatre in Delhi was advertised. On the same page appeared the following matrimonial ads:

Wanted—A fair handsome bride, age 21, for Young India Christian gentleman of good birth in service good housekeeper. Apply to, etc.

Wanted—Suitable matches for two Agrawal boys of Delhi learning B. S. C. and F. S. C., and holding good estate. Apply, etc.

An independent booker recently bolting his employer and setting up as competitor is gradually realizing the jump out was not a smart move after all. Although doing well on his own he has discovered that when the profits are split five ways it's not so good.

Doing all the work and having all the headaches bring him a good salary and his name on the business. The latter may have appealed since his former job also held a good salary at least as good as his drawing account here and no worry over expense or anything else. The salary remained stationary even in summer when 60 per cent of the houses were closed. Maybe that's what's worrying him now wondering if the financiers will keep him on the payroll when most of their houses close.

Ticket agency people have their own idea as to one cause for drooping business at Keith's Palace, New York. They claim the house through

Houses Opening

Vaude discontinued at the Opera house, Peetzburg, N. J., after two weeks. Now operating with pictures on daily change schedule.

The Grand Street, New York, has reverted from its former policy of Yiddish shows to vaudeville. It plays five acts and pictures on each half booked independently.

The Park Hill, Yonkers, N. Y., straight picture house of 1,200 capacity which opened last week, added an act Sunday, booked by Fred Mack through the Alf Wilton office. The house will play three acts and pictures in future.

The Mesa, new West Coast house at Slauson and Mesa Drive, Los Angeles, will open April 21. The theatre seats 1,500, is of Spanish-Moorish architecture and will change programs four times a week. Pictures will be played with a West Coast stage presentation included.

The Newton, Astoria, L. I., will play three acts in conjunction with its picture programs on Fridays and Saturdays beginning this week. Arthur Ryan, newcomer among agents, is booking.

Shea's, Buffalo, closes for the summer the week of April 26. Shea's, Toronto, closes for the summer the week of May 2.

The Globe, Atlantic City, will open June 14 with K.-A. vaudeville booked by Eddie Darling. The houses play straight vaudeville twice daily.

The opening is timed to catch the Sesqui-Centennial celebration in Philadelphia the same week.

The Smoot Amusement Co.'s newest theatre, seating 1,100, in Parkersburg, W. Va., will be known as the Smoot. The house will play pop (Keith) vaudeville. R. J. Hiehle, manager of the Hippodrome, will be manager of the new house.

The Armory, Keyport, N. J., closed for several weeks, reopened this week, adding vaudeville on the second half. The house, originally a 500-seater, now has a capacity of 1,000, also a completely equipped stage. It plays five-act bills, booked by George Dupres.

The Valley Stream, Valley Stream, L. I., will open next Saturday (April 24) with vaude and pictures, playing five acts on the second half, booked by Arthur Fisher. The new house has been erected by S. Calderone and makes the fifth of a chain of houses operated by Calderone on Long Island. He has three others in Hempstead and one in Lynbrook.

JUDGMENTS

Times Garden, Inc.; Hilton C. Inc.; \$2,849.95.

Merit Distributing Co.; City of N. Y.; \$51.00.

Billy Rose; T. Scurlaba; \$1,282.08.

San Carlo Grand Opera Co., Inc.; Emily Ehlers; \$9,158.32.

Thermidore Radio Corp.; E. Potter; \$25,852.15.

Marwood-Peppercorn, Inc.; W. Dickie et al.; \$351.80.

Freed Scenery Studio, Inc.; F. W. Dodge Corp.; \$89.20.

Anton F. Scibilia, Emanuel Greenberg and Rivet Art Prods., Inc.; S. Goodman; \$596.74.

Edoardo Ferrari Fontana; A. L. Hayward; \$900.

Its policy of fighting brokers and denying them ticket allotments has chased a certain class clientele away from the house. A not inconsiderable proportion of theatregoers purchase tickets from agencies because of the convenience afforded. Such patrons refuse to stand in a box office line and have gotten out of the vaudeville habit.

After the "war" against the brokers started the demand for Palace tickets has steadily declined in the agencies, with the latter having no desire now to handle them.

The Palace incidentally lost the advertising in the agency offices.

It is percolating around the inner circles that Marcus Helman, president of the Orpheum Circuit, is not quite as subservient to the associated circuit as supposed. According to the very inside stuff Helman wanted the booking chief of an associated circuit before considering Max Gordon to replace Frank Vincent. The reason said to be back of the desire was a decision to support his own general manager because the latter was too friendly with the head of the associated circuit and an almost inseparable companion of his son-in-law.

The negotiations never proceeded beyond conversations with the associated booker. The Orpheum president expressed himself as doubtful that the associate would permit the transfer. This occurred some time before Max Gordon became attached to the Orpheum's staff.

After-dinner speechmaking as a profession is not all as pleasant as it seems, take it from Capt. Irving O'Hay, who is a bit tired of the racket right now. Caustic comments from inebriated diners are often the source of annoyance. Some speakers have taken the slap without comment, but not O'Hay. He is known to have returned the insults with interest and then dared anyone to molest him as he walked out.

Recently he sat beside the Rev. Dr. Cadman, who was given the razz, and sat down with tears streaming down his face. O'Hay confronted the dominie, saying, "I'll take care of them, doctor." What O'Hay said was plenty. When he sat down the clergyman turned to him and said: "Your language is most emphatic, but, mentally, I agree with you."

John Gorman, minstrel, and Mrs. Gorman were given a dinner in New London, Conn., to celebrate the 50th anniversary of their marriage. The affair was given by the acts on the bill at the Capitol. Among them were James Bradley, Charles Udell and Billy Golden, appearing with Gorman in "Minstrel Monarchs."

INCORPORATIONS

Albany, N. Y., April 20.
Fredonia Theatres Corporation, Batavia, 100 shares common stock, no par value. Directors, Nithkas Dipson, 23 Washington avenue; J. R. Osborne, 304 East Main street; E. B. Westcott, 26 Tracy avenue, all of Batavia.

Reinshield and White, Yonkers; theatres; capital, \$10,000. Directors, Frederick C. Reinshield, New Rochelle; George H. White, Pelham; Regina Starkman, Mt. Vernon. Attorney, Benjamin Freeman, Mt. Vernon.

Phil Warner, Manhattan; operatic and dramatic entertainments; capital, \$15,000. Directors, Philip Winorsky and Mike Goldreyer, both of 80 Malden Lane, same address.

Clancy Land and Improvement Corporation, Flushing; hotels and theatres; capital, \$10,000. Directors, A. J. Clancy, Parsons boulevard, Flushing; R. A. McCourt, 2474 Grand avenue, Bronx; James A. Harkins, 577 15th street, Manhattan. Attorneys, Hallinan & Groh, 35 Nassau street, Manhattan.

Olivet Construction Company,

FORUM

London, March 27.

Editor Variety:

During the past few months there have been two or three articles in Variety that would tend to let my many friends in the profession gain a wrong impression of me.

It is not my custom to air my domestic affairs in the press but the misstatements that have been told, and printed by you in all good faith call for some sort of answer.

First, the agreement, which is incorporated in the decree, gives me custody of my daughter, Sunshine, six months each year, starting Oct. 31. When that date arrived, my ex-wife refused to give up the child so I kidnapped her, and was well within my rights in doing so.

If my ex-wife has said that the law has given her permanent custody of the second child, Joyce, you can say I am to have her for six months a year from the time she is three years of age.

Regarding my travels at the present time, that is none of her business, so long as the child is in good hands and well taken care of, mentally and physically, and her time to start her cheap notoriety will be after I have failed to return the child to her.

Fred Deekard.

(Hank the Mule.)

ILL AND INJURED

Constance Carpenter English singing comedienne of the 5th Avenue Club show, operated on for throat affliction and now out of the show.

Van D. Sheldon is at the Methodist Episcopal hospital, Philadelphia, with an infection of the face and hands. He is teamed with Muriel Morgan. The act was forced to cancel two weeks.

Loew's Norfolk May 10

The opening of Loew's, Norfolk, Va., has been postponed until May 10. The house is a new 2,500-seater and will play pictures and vaudeville.

Queens; amusement enterprises; capital, \$1,000. Directors, Abraham Waldman, 1464 Ocean avenue, Brooklyn; Philip Michaels, 15 East 107th street, Manhattan. Attorney, Charles Podson, 149 Broadway, Manhattan.

Federated Theatre Owners, Brooklyn; capital, \$500,000. Directors, L. J. Merrell, Irving Cryll and L. B. Onkeles, all of 44 Court street. Attorneys, Anderson, Phillips & Moss, same address.

Daithe Corporation, Manhattan; light opera, grand opera and theatrical entertainments; 1,000 shares common stock, no par value. Directors, Estelle Siegel, 1372 Grant avenue; William M. Schwartz, 320 East Fifth street. Attorney, Ivan E. Maginn, 505 Fifth avenue.

Emerson Theatre Corporation, Manhattan; theatrical, motion pictures; 1,000 shares common stock, no par value. Directors, A. L. Erlanger, L. E. Bergman and E. S. Golding, all of 214 West 42d street. Attorney, Saul J. Baron, 342 Madison avenue.

Marboro Theatre Corporation, Brooklyn; motion pictures; 100 shares common stock no par value. Directors, M. C. Steinberg, E. M. Sholemson and Alexander Aaronson, all of 165 Broadway. Attorneys, Jacobson & Pollack, same address.

K. O. N. Theatres, Manhattan; manage theatres; 200 shares common stock no par value. Directors, Elias Mayer, 1310 Carroll street, Brooklyn; Louis Schneider, 1291 Carroll street, Brooklyn; Samuel Weiss, 62 Delancey street. Attorneys, Levy, Gutman & Goldberg, 277 Broadway.

Roma Realty Corporation, Brooklyn; theatrical merchandise; capital, \$18,000. Directors, Pasquale Seccia, 1180 75th street; Joseph Frascione, 173 80th street; Domenico Cosenza, 1148 65th street. Attorney, Daniel Epstein, 299 Broadway, Manhattan.

City Island Amusement Company, Cedarhurst; open-air amusement park, motion pictures; capital, \$5,000. Directors, L. M. and J. M. Craft and H. F. Karst, all of Cedarhurst. Attorneys, Vandewater & Karst, Cedarhurst.

Francis Anthony, Manhattan; dramatic and musical productions; capital, \$15,000. Directors, Clare L. Goldberg, L. David Weiss, both of 1819 Broadway. Attorney, Samuel S. Goldberg, same address.

Samarkand, Manhattan; hotels, theatres; 50 shares preferred stock \$100 each, 10 common no par value. Directors, Herbert Peterson, F. M. Davenport, Jr., and Walter G. McGahan, all of 130 Broadway. Attorney, William V. Saxe, same address.

CONNECTICUT

Associated Theatres, Inc., New Haven; theatres and productions; capital, \$50,000; to start business with \$25,000; incorporators, Barnett Cohen, president, Morris Nunes, treasurer, Harold E. Alprovis, secretary, all of New Haven.

Realty Associates, Hartford, Inc., amusement enterprises; capital, \$50,000; to start business with \$25,000; incorporators, William M. Higgins of New Haven; Irene R. Daley and Helen Regan of Hartford.

Housatonic Amusement Co., Bridgeport; amusement enterprises; capital, \$50,000; to start business with \$2,000; incorporators, George H. Roberts of Fairfield; Ogden T. Marsh and Beatrice A. Leaven of Bridgeport.

Greater Pictures Corp.; capital, \$251,000; pictures; studios at Stamford and New York City; incorporators, Stuart Mack and Daniel Griswold of New York City, and Jackson Palmer of New Rochelle, New York.

Hartford Associated Theatres, Inc., 152 Temple street; authorized capital \$50,000; incorporators, Barnett Cohen, president, Harold Alprovis, secretary, and Morris Nunes, treasurer, all of New Haven.

Red Seal Film Exchange, New Haven; capital, \$50,000; major portion of stock held by Red Seal Pictures Corporation of New York and Yale Film Exchange of New Haven. President, Max Fleischer (New York); secretary and treasurer, Lester Tobias; stockholders include Carlos S. Holcomb, J. Given and A. W. Waite, all of Hartford.

MASSACHUSETTS

Dedham Community Theatre, Inc., Dedham, theatre business; capital, \$100,000; incorporators, Rupert C. Thompson, Newtonville; Thomas D. Gotshall, Joseph E. Downey and Carleton P. Bell, all of Newton, and Thomas L. Goodwin, Newton Highlands.

Capitol Theatre Company of Everett, Boston; amusement enterprises; capital, \$50,000; incorporators, Mary K. O'Connor, Cambridge; Maurice A. Silver, Chelsea; Benjamin Rosenthal, Boston.

Lynn Baseball Club, Inc., Lynn (New England League); amusement enterprises; capital, \$10,000; incorporators, John P. Morrissey, Eugene R. Fraser, William T. Murphy and Hiram E. Mitchell, all of Lynn, and Fred F. Mitchell, Newton.

Standard Radio Corporation, Worcester; radio supplies; capital, \$500,000; incorporators, John C. Fink, New York City, Stewart C. Morse and Charles M. Stewart, both of Worcester.

ASCHERS' NEW BOOKING OFFICE DECLARING ASS'N 'OPPOSITION'

Harry Beaumont in Charge for Aschers—Expert Vaudeville Booker—May Draw All Mid-West Independents Together—Aschers Have Powerful Influence of William Fox in Addition

Chicago, April 20. The Western Vaudeville Managers' Association in the past has been promiscuous and indiscriminate in branding this theatre or that circuit "opposition." Now it may find "opposition" works two ways.

If the independent theatres get together and decide that the W. V. M. A. is "opposition" it looks as if a new force will appear on the scene in the shape of Ascher Brothers, operators of the largest chain of independent film houses in Chicago.

The Aschers have incorporated a booking office to supply vaudeville to its own and other independent theatres.

That the booking office is potentially powerful every showman can easily appreciate. The Aschers being film exhibitors, are not dependent on vaudeville, but merely use it to enhance their programs. They rate double-A, have a powerful ally in William Fox and stand aces with the other independents, who have sufficient confidence in them to form a defensive alliance against the W. V. M. A.'s high-handed methods and associates.

The new booking office is in charge of Harry Beaumont, with a world of experience, a wide acquaintance with acts and every qualification to give the W. V. M. A. cause to worry.

Mr. Beaumont has been with the Aschers for years, supplying all the vaudeville talent used by them. L. A. Roselle, former district manager for Metro-Goldwyn-Mayer, is now with the Aschers, and is lining up the small exhibitors for their booking agency.

BAGGAGE FOR NEWARK MUST GO BY RAIL

Local Transfer Men's Union Discriminates Against Vaudeville—No Trucks

Newark, N. J., April 20. As a result of a dispute of some standing the Theatrical Transfer Association (local union) has laid down the dictum that vaudeville baggage, etc., can not be sent into Newark except by railroad.

It has been the custom to use auto trucks from and to New York for this purpose, but the present ruling means that props must be hauled to the railroad, shipped by rail, and then hauled again.

Performers billed in Newark should be sure to observe this mandate and ship by one of the railroads (Penn., Erie, Lehigh Valley and Jersey City) running into Newark.

This order has not effect on the legitimate productions, which are permitted to ship by auto.

Featuring Picture End Over Vaudeville Bill

Minneapolis, April 20. By playing up his pictures over his vaudeville in his ads and publicity, George Guise has increased his business at Pantages considerably since assuming the theatre's management.

"CUT" WEEKS WEST

Los Angeles, April 20. Claiming that he had played enough cut weeks for Pantages, Charles Root refused to open his "Dance Carnival" act here at yesterday's matinee.

As a result, the Pantages is an act short.

Engaged for Colored Show Abroad Brown and McGraw have been engaged for the summer for "The Chocolate Kiddies," touring Europe.

COLORED THEATRE SOLD; PROMOTION OF \$250,000

Doubt in Harlem Over Recovery of Investments in Renaissance Theatre and Casino

Financial emmeshment is said to have caused the sale of the Renaissance Casino and theatre in Harlem to white interests. A coterie of colored men which operated it was reported unable to obtain more money to retain ownership.

There is no end of gossip among the colored section, as there were some 2,000 stockholders, who, it is alleged, are wondering what their status is in this recent change of property control.

Several of the men who claim to be in the know estimate that the loss of the stockholders will touch \$250,000.

Cornelius Christy headed the colored owners. Joseph S. Sweeney was secretary and treasurer of the negro corporation.

The Renaissance Casino and theatre were built about six years ago. There was every indication that they would be the biggest kind of success, and the colored folk responded liberally in their efforts to make them a reality.

The property is reported heavily mortgaged.

LOEW'S M. P. ACTS

Picture house bookings for Loew's houses in the Louis K. Sidney division, include Fredric Fradkin, who opens at \$750 May 8 at the State, St. Louis. Dave Schooler's act, with six girls, goes in May 15.

The California Nighthawks, under Joseph Rea's direction, is slated for May 3 at the Aldine, Pittsburgh, the band being an Atlantic City and Philadelphia cabaret favorite.

N. V. A. Ad Solicitor Didn't Think of Cash

Chicago, April 20. Robert Redmond, solicitor for N. V. A. ads, registered at one of the prominent loop hotels catering to theatrical people. He introduced himself as an important person and hinted that he could do the hotel some good.

After his bill had mounted to quite a figure the management suggested it would be pleased to see some cash. Mr. Redmond uncovered his ace. He would allow the hotel as a special favor to take his bill out in advertising.

The hotel's clientele is almost solidly professional, indoor and outdoor, but Mr. Redmond is reported to have quoted the manager as saying they didn't want any show people.

Pantages Will Have New Portland House

Portland, Ore., April 20. Alexander Pantages will assume possession June 1 of the new theatre building here seating 2,400.

Pantages vaudeville and pictures, mostly Warner Brothers' features, will be the policy. Harry Evenson will direct the symphony orchestra, with Jack Johnson manager of the theatre, and Carl Werner in charge of publicity.

The Warners will take the old Pantages on the same date with policy to be later announced.

NEW COLORED DETROIT HOUSE

Detroit, April 20. Another new theatre, exclusively for negroes, opened Monday. It's called the Dunbar, managed by E. B. Dudley, who also runs the Koppin.

The Dunbar is located at Hastings and Alfred streets. It will offer a mixed policy of vaudeville and pictures.

HARRY HOLMES SINGLE

Harry Holmes is doing a single turn under the direction of Harry J. Fitzgerald. Holmes was formerly of Holmes and LeVere.

Lander Bros. on Loew Time

The Lander Bros. have been routed for a tour of the Loew circuit, opening at the National, New York, April 29. William Mack of the Alf Wilton office arranged the booking.

Wilton-Booked Houses Worrying Independents

The theatre booking adjunct of the Alf T. Wilton agency has given the other independent bookers something to worry about lately. They now know the Wilton office is going after houses and getting them.

Fred Mack, in charge of bookings, made a field tour two weeks ago and came back with contracts for nine houses. Last week six others were added which gives the Wilton department 15 houses in all despite in operation but four weeks.

The latest additions are the American, Lodi, N. J., playing four acts on the last half (switched over from Jack Linder); State, New Bedford, Mass.; Apollo, Brooklyn, N. Y.; Hampton, Hampton Beach, L. I.; National, Lewiston, Pa., and the Shade, Sandusky, Ohio. Most of the latter are picture houses using vaudeville for the first time, some playing three and others four acts on their weekly bills.

Fox's New Brooklyn House

William Fox has broken ground for a 2,500-seater at Eastern Parkway and Bedford avenue, Brooklyn, expected to open in September. It will give Keeney's Bedford, booked independently, the first opposition it has had in that neighborhood.

The policy of the new house will be pictures and vaudeville on a split week.

Fox originally held the lease of Keeney's Bedford and operated it until five years ago, when Keeney took it over.

BOOKING ALL OVER

Matt Krueger Incorporates and States Intention

Chicago, April 20. Matt Krueger of New York has incorporated in Illinois the Feature Attractions Corporation with a capital of \$25,000.

Krueger, according to his attorney, William F. Ader, plans to remain independent, placing his turns wherever he can obtain the best terms and the longest routes.

Belmont in Charge Of Linder's Agency

Frank Belmont has been promoted to general booking manager for the Jack Linder Agency. The post was vacated a week ago by Jack Allen who went over to Faily Markus in a similar capacity.

Belmont originally came over to Linder several months ago after leaving Walter Plimmer's staff. He also brought over seven formerly Plimmer booked houses which Belmont had been handling until his recent promotion.

Sidney Rheingold, booking the one and two-day stands in the Linder office, will take over Belmont's former book in addition to his present duties.

MARRIAGES

Leo Cherniavsky, concert violinist, to Gertrude E. Ewing (non-professional) of Vancouver, B. C. at Los Angeles, April 14, by Rabbi Myer Winkler.

George Lait, 19-year-old son of Jack Lait, eloped to Sayville, Long Island, April 13, with Jay Milton of "No, No, Nanette" (Globe theatre, New York) and they were married. George has been on the staff of Variety in New York and Chicago, and is now a reporter on Hearst's New York "Mirror." Miss Milton is 18, and is a sister of Beth Milton, dancer in the same company.

Waddell Thompson and Mabe Kemp, appearing in "Drums of Fortune," were married in Watertown, N. Y., last week.

BIRTHS

Mr. and Mrs. Bob Gilbert, April 10, at their home in Brooklyn, N. Y., son. The mother is professionally Bobby Lester. The father is with "Artists and Models," 1923.

Mr. and Mrs. Raymond Cannon, at St. Mary's Hospital, Los Angeles, April 14, son. The father is a scenario writer.

Mr. and Mrs. Don DeLoach, April 13, daughter. The mother is the Broadway star.

TRYING DAILY CHANGE OF VAUDEVILLE BILLS

Ambassador, Brooklyn, Using Four Acts Daily—Independent Circuit Doing It

An experiment of daily changes in vaudeville bills is being tried at the Ambassador, Brooklyn, N. Y., recently opened in the East New York section by the Premier Theatre Circuit, which operates the Premier, independent split week house, and a chain of picture theatres throughout Brooklyn.

The Ambassador is using four-act bills, changed daily, and booked through the Jack Linder Agency.

The Select, Brooklyn, was also added to Linder's books last week. It will play three acts Friday, Saturday and Sunday, beginning this week.

WOODS-GORDON AGENCY

Joe Woods, Keith booker and brother of Joe and Mae Woods, the latter head of the Keith-Albee pop priced vaudeville department, will become an agent associated with Dave Gordon, brother of Max Gordon, general booking manager of the Orpheum Circuit. Pat Woods is a booker in the big time K.-A. department.

The new combination will begin to function May 1. Joe is now booking about five weeks in the Keith pop department. He has been with the Keith organization for several years.

Woods' engagement to Harriet Townes was also announced this week.

Singer Held to One Week's Havana Salary

Leo Singer, owner of Singer's Midgets, must limit his damages against the Santos Co., the Havana (Cuba) theatrical managers, to \$6,000 instead of the \$30,000 demanded.

Justice Mahoney has decided that Singer be awarded the \$6,000 which was to have been posted by Santos as the last week's salary on a five weeks' agreement at \$6,000 a week but which was never taken-up.

The breach of the contract involved was dated April 22, 1922, to take effect Nov. 17, 1922, and expiring Dec. 14, 1922. The breach complained of was through Santos' failure to post the \$6,000 by Oct. 15. With the money not forthcoming, Singer considered his Cuban contract broken and booked elsewhere, starting suit for the five weeks' salary.

Joining Colored Troupe At Ostend Cabaret

Brown and McGraw and their band, Alex Jackson's orchestra, Eddie Rector and Ralph Cooper and Johnny Hudgins sail May 11 on the "Columbus," along with Arthur S. Lyons (white), the producer, to join the second edition of the "Chocolate Kiddies," the colored revue. The show is at the Casino, Ostend, Belgium, running an hour on the floor. The Jackson band will play for the dance music.

BOZO SNYDER IN ACT

Bozo Snyder in a condensed version of Barney Gerard's "Follies of the Day" opens at Poli's, Hartford, Monday.

Sam Green, Elsie May, Charley Adams, John B. Williams are included in the cast. Charles Allen of the M. S. Benthams office is handling the turn.

"Follies of the Day" closes its Columbia burlesque season Saturday at Baltimore.

NEW LOEW'S, NORFOLK, MAY 3

Loew's, Norfolk, Va., with a capacity of 2,500 will open May 3 at Norfolk, Va. The house will play vaudeville and pictures taking the southern tour Loew road shows.

PROCTOR'S MT. VERNON'S CUT

Mt. Vernon, N. Y., April 20. Proctor's has cut its matinee prices to 25c, leaving its night seats at 50c.

It is in stiff opposition with Loew's.

TABS TAKE THEIR PLACE FOR SUMMER'S RUN

Inde. Managers' Safety First Basis—First Hot Weather Expected to Start Panic

The annual spring and summer economy schedule of the independent booked vaudeville houses has begun. Many have filed provisional closing notice with their bookers and are operating on a week to week basis. The above schedule only appertains to houses with whom the bookers hold seasonal booking contracts. Others are going along as usual getting their bills with privilege of calling off last half bills on Mondays of the same week should business take a toboggan or other contributing causes set in.

That the tab craze, a holdover from last season in the independents, will gain popularity has precipitated a preparedness campaign among bookers with practically all angling for any good tab gamble sighted.

With few good tabs around some of the bookers have approached Mutual burlesque producers to carry their wheel shows through the summer by playing the independent dates at nearly as good a figure as Mutual has guaranteed these shows in regular season.

It is doubtful if the burlesque men can be interested since many of the larger houses on the independent books that could guarantee the shows are spotted in Mutual stands. It would practically be a repeat date for the show in these towns.

Some of the far out spots have found opposition from the balmy weather with motoring figuring as heavy competition. In these spots it is figured the "shutters" will go up after the first warm break. Others may continue with pictures but dispense with vaudeville.

Majestic's, Springfield, Ill. First Legit in 12 Years

Chicago, April 20. For the first time in 12 years the Majestic, Springfield, Ill., owned and operated by the Orpheum Circuit, will play a legit attraction.

"Able's Irish Rose" will play the house a week, after which, instead of resuming vaudeville, the house will take on dramatic stock.

This is in line with the reactions of several other down state (Ill.) towns, notably Decatur, where vaudeville is being dropped and other policies adopted.

Hip, Youngstown, May Book With Gus Sun

Youngstown, O., April 20. It's reported Manager Miller of the Hippodrome, playing Keith-Albee vaudeville and directly opposed by Keith-Albee's own house, recently opened with vaudeville, is contemplating placing his bookings for the Hip next season with the Gus Sun agency.

Benny Leonard Playing In Independent Houses

Benny Leonard has been booked for a tour of the Amalgamated Circuit by Walter Meyers, opening this week at Wilkesbarre and Scranton. The booking marks Leonard's first appearance for any circuit other than the Keith and Orpheum. The ex-lightweight champ has just concluded a tour of the Orpheum Circuit.

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

SOUTH AFRICA

By H. HANSON

Cape Town, March 19.

The much advertised and expected sensational move of the picture business in South Africa has apparently died out or remains in abeyance. However, the two representatives of Metro-Goldwyn-Mayer, H. M. Bernstein and D. W. Fisk, are still in the country.

From information given out they are going through the country, and on what they report will depend the future operations of their company in South Africa. This correspondent believes that satisfactory arrangements have been arrived at between the African Theatres, Ltd., and the Metro-Goldwyn-Mayer whereby the proposed invasion will not take place. Comment is made that South African roads are full of American cars, cafes full of American drinks, and now the cinemas will be fuller than ever of American films.

Somebody has been whispering around that South Africa is a small El Dorado for the movie picture business and production, and the loud whispering has been done by a Jack Zimmerman, who says he is representing and a director of several British film firms. He considers that America has had the film market too long. He also gives his opinion that South Africa is ideal for production. Variety's correspondent considers it would be an act of mercy on his part to burst that delusion of a South African El Dorado. He has repeatedly given out the warning that South Africa holds no possibilities in the business, at least for some years to come. The small population scattered all over the country is insufficient to support too many shows, and too many competitors in the field would result in disaster. The African Theatres, Ltd., with which is incorporated the African Films, Ltd., have secured a strong hold.

Plans projected by the African Theatres, Ltd., call for new super-cinemas, up-to-date cabarets and dance halls for this town.

Alhambra (African Theatre, Ltd.). Business good. Films recently screened: "Single Wives," "Music Master's Series," "The Sideshow of Life," "Manhandled," "She," "Secrets," "The Temple of Venus," "Feet of Clay," "Lily of the Dust," "The Ten Commandments."

Grand (African Theatres, Ltd.). Popular cinema attracting business. Films shown: "Unearthed Woman," "Get-Rich-Quick Wallingford," "The White Mole," "Kiss Me Again," "True as Steel," "Happiness," "Changing Husbands," "Broadway Gold," "The Enemy Sex," "Empty Hearts," "The Wife Who Wasn't Wanted," "Ladies to Board," "Tarnish," "Dangerous Money," "The Alaskan," "Broken Laws."

Wolfman's (African Theatres, Ltd.). Three-session bio with good programs doing well. Pictures screened: "The Snob Buster," "The Lone Star Ranger," "Love Letters," "The Circus Cyclone," "The White Outlaw," "The Burning Trail," "A Man's Mate," "The Gun Fighter," "The Circus Cowboy," "Geared to Go," "Hoodman Blind," "Trainer and Temptress," "The Vagabond Trail," "Bustin' Through," "Forbidden Cargoes," "Don Daredevil" and the serial, "The Riddle Rider," is being screened.

His Majesty's (Mulzenberg). Pictures. Regal (Wynberg). Pictures. Premier (Rondebosch). Pictures. Pavilion (Claremont). Pictures. Globe (Woodstock). Pictures. Lyceum (Observatory). Pictures.

Marie Hall, violinist, gives two recitals March 3 and 5 in the City Hall.

Freda Godfrey, South Africa's most popular actress, has left for a visit to England, and intends going across to the States.

Miss Godfrey was associated with the late Leonard Rayne as leading lady, and lately with the African Theatres, Ltd.

JOHANNESBURG

Johannesburg is apparently going out to imitate, on a small scale, the life of a gay Continental city. There has always been a tendency in this town to enjoy life to the full, while other towns in South Africa look on life in sober mood.

The latest innovation is the St. James restaurant and cabaret, controlled by the African Caterers, Ltd., a concern associated with the African Theatres, Ltd. The fittings and decorations are on an elaborate scale, while the dancing is a big attraction, with the Choren's band playing. Ballets are a feature.

At His Majesty's theatre, Dennis Neilson-Terry, Mary Glynn and Co. scored with "The Crooked Fri-

Can't Sleep on Chaplin

Berlin, April 9.

A Berlin court has officially ruled that it is impossible to go to sleep during the showing of a Chaplin film.

An elderly but sprightly gentleman was charged by a lady, who had been sitting next to him in a theatre, with having annoyed her during the performance. The gentleman did not deny the possibility, but claimed that he was asleep—that the whole thing was merely a dream.

Judge: "What was being shown?"

The Accused: "Chaplin, sir."

Judge: "What picture?"

The Accused: "The Gold Rush."

Judge: "Plea denied. Ten days."

day," giving a fine performance under direction of the African Theatres, Ltd., in association with B. A. Meyer. Commencing Feb. 15, "The Scarlet Pimpernel" was staged with success. The acting of all concerned was excellent.

Empire Palace. Enjoying good business with first rate bills. Week Feb. 8: Frankan's Cabaret Kittens, cabaret scene; Etheridge and Furse, sketch; Gus T. Ragius, ball-bouncing; Alice Melville, vocalist; Cronin Bros., skaters; March and Minka, dancers; Martin and O'Brien, vocal. Week Feb. 15: Cabaret Kittens, continued success; Australian Delos, trapeze; Etheridge and Furse, sketch; Gus T. Ragius; Alice Melville; Alton Sisters, wire walkers; Martin and O'Brien.

Week March 1: George Carney, comedian; May and Keith, vocal and dancing; Alton Sisters; Hayden and Nevard, vocal; Johnny Smarte, dancing juggler; Australian Delos; Harmon and Lady, violinist; Gus T. Ragius.

Orpheum. Business good with bio-vaudeville. Week Feb. 8: Minifred Arthur's jazz orchestra and pictures. Week Feb. 15: Valentine and Bell, cyclists; Stephenson and Macbeth, character impressions; pictures. Week March 1: Hilda Mulligan quartette; Marcel and Minka, acrobatic dancers; pictures.

New Bijou (African Theatres, Ltd.). Films recently screened: "Women Who Give," "Under the Red Robe," "The Uninvited Guest," "Single Wives," "Potash and Perlmutter in Hollywood," "Manhandled," "She," "Feet of Clay."

African Theatres, Ltd., in conjunction with the Theatre Royal Co., Nairobi, will send out a company with the following repertoire: "Spring Cleaning," "Sleeping Partners," "Twin Beds" and "French Leave." The company will play Delagoa Bay, Beira, Dar-es-Salaam, Zanzibar, Tanga and Mombassa on the way up.

Lackaye Temporary as Catholic Guild's President

The Catholic Actors' Guild of America held its monthly meeting April 15 with its president, Brandon Tynan, and Mrs. Tynan, sailing at midnight of that day.

Mr. Tynan was unable to attend and the chair was presided over by Wilton Lackaye.

It was decided the Guild will take an active part in the reception to the cardinal and tender his emittance a luncheon.

During Mr. Tynan's absence Mr. Lackaye will be the Guild's acting president.

SQUIRE BANCROFT DEAD

London, April 20.

Squire Bancroft, 85, retired stage star and manager, died here yesterday (Monday) April 19.

Ambassadeurs' New Director

Paris, April 11.

M. Sayag, director of the Kursaal at Ostend, Belgium, has assumed control of the Ambassadeurs (music hall) here. He will open it as a vaudeville theatre next month.

Swedish Ballet for South America

Paris, April 11.

John Borlin, with six Swedish dancers, left for Buenos Ayres last week, where they will appear at the Opera House.

The troupe will also tour that sector for three months.

G. A. U. NAMES RICKELT AT STORMY SESSION

Berlin Press Barred from Five Hour Meeting—James Klein Explosive Point

Berlin, April 9.

At one of the most stormy sessions in the history of the Deutsche Bühnengenossenschaft (German Actors' Union) Gustaf Rickelt was re-elected as president and Wal-lauer as head of the Berlin branch. For some time there has been much criticism of Rickelt in the press and in professional circles. Particularly on account of his connection with the bankruptcy of the manager, James Klein. Many members would also like to see younger blood in the leadership. Berlin and Frankfurt led the opposition but the provinces went almost solidly for Rickelt, so that he was elected with a large majority. Outside of this nothing of importance was accomplished at the meeting.

The papers and many of the Berlin actors were very critical of the way in which the meeting this year was held. Only the first day, when pure formalities were discussed, were the journalists allowed to be present. The five hour discussion in which Rickelt defended his position and his dealings with Klein was carried on behind closed doors. Not only that but the press was even shut out from the actual act of election. After the election was over Leo Schuetzendorf, the representative of the Berlin opera house, made an inflammatory speech in which he accused the opposition of having used filthy methods to defame Rickelt's good name. When he was about to retail the arguments which Rickelt gave in his own defense Rickelt cut him short. Numerous papers drew from this the conclusion that Rickelt really had something to conceal.

PARIS VAUDEVILLE

Paris, April 11.

Marigny—Revue with Mitty and Tillo; Boucot, Andre Bauge, Pizani, Roques, Bellet, Jean Delas, Almer, Kerly, Ralmu, Robert Casa, Rouviers, Genevieve Vix, Jeanne Veniat, Suz. Duval, France Delys, P. Fontenille, Pontvianne, Georgette Davis, Monet, Jessy, Dorel and Rica Forney.

Champs Elysees—Jose Padilla's Revue. A. Robins, Felovis, George Sylvestre, Larry Kemble, Two Reinch, Pollin, Mrs. Walker's Girls. **Gaiety—Revue** "A l'oeil Nu" with Lillian Gray, Queenie Love, Gaby Bruc, Alice Cox, Rowe Sisters, Lita Duc, Ione and Brieux, Leo Rerryer, Marc Derrys, Teller, Revol, Remy, etc.

Apollo—Steele and Wislow, Maria Delbaicin Troupe, Spanish Dancers, Pepino's Menagerie, Bianca and Fosca, Floretys, trapeze; Remos, equilibrist; Stervel, imitations; Four Hits, acrobats; M. Gilbert, Suzanne Chevalier; Collins, juggler.

Empire—Hal Sherman, Jane Marceau, Hermanos-Williams, Mijares Brothers, Antoinette and Baby, Scamp and Scamp, Picard Co.; Baptista Schreiber; Stephane Weber; Jess Peterson; M. Balec's Troupe; H. Roche's Monkeys.

HAL SHERMAN'S EXHIBIT A

Does Not in Court for Plagiarism Suit Abroad

Paris, April 11.

Hal Sherman came here to give an exhibition of his act before Leo Hatto, appointed by the local courts as expert in connection with his suit for plagiarism against Harry Reso at the Apollo. The case is now pending hearing of witnesses.

Thomas Van Dyke, as agent, has the proceedings in hand for Hal Sherman, who is featured at the Empire this week.

Mlle. Josyane, comedienne, has been condemned to pay Max Vitebo, former director of the Cigale music-hall, 3,000 francs for breach of contract.

Jane Aubert has been sued by the management of the Palace for having quit the Grock revue before the end of her engagement and gone to Egypt. She was condemned by default to pay Dufrenoy and Varna 25,000 francs, but an appeal is anticipated.

AUSTRALIA

Sydney, March 17.

The month of February turned out to be the hottest in this state for the past 30 years. The temperature remained around 90 at nights. Nevertheless, the theatres did remarkable business through the hot spell.

Williamson-Tait presented for the first time here Leon Gordon and a special American company in "White Cargo" at the Royal. The production, backed by great publicity, looks like the dramatic hit of the season.

Leon Gordon scored a triumph and Wallis Clark made a corking impression. Helen Stransky, the only woman in the cast, pleased greatly. Cast also includes Austin Coghlan, Fred Forrester, B. N. Lewis, Scott Alexander, Bert Barton, Dion Wheeler and a couple of real natives. Mr. Gordon produced the play himself and did a good job.

"Katja" is still strong at Her Majesty's, with Marie Burke featured. Another Williamson-Tait piece is "Give and Take" at the Criterion, which has turned into a real hit. Harry Green is responsible for its success.

Frank Neil and Maurice Tuohy are presenting "Are You a Mason?" at the Grand Opera House. Doing capacity, which is remarkable when taking the acting into consideration. Bertie Wright is the show. This comedian should be seen in better company.

"Kangaroo Flat," an Australian comedy, comes into the Palace next week for a run. Show did well in Melbourne.

Fullers are doing capacity business with Jim Gerald and his revues. Vaudeville takes up first part. Cathy Brothers, over; Mlle. Olette, scored nicely; Charles Sherman, hit; the Huntings, jugglers, nice applause.

Bob Albright is the featured act at the Tivoli this week, assisted by Jean King and Edna Fisher at pianos. Albright forced to a speech; Katrina and Joan, dancers, scored; Four Karreys, held attention, best contortionists seen here in years; Negro Minstrels, now in last week. Show bright and good entertainment.

"Phantom of the Opera" (film) is playing to splendid business at the Crystal Palace under Union Theatres direction.

MELBOURNE

Melbourne, like Sydney, has been experiencing a terrible heat wave. In the back country of the Victorian state fearful bush fires have been raging, causing the loss of over 33 lives. This tragedy has cast rather a gloom over the southern city.

His Majesty's—"Aladdin." Royal—"Lilac Time." Big hit. Harriett Bennett and Claude Flemming featured.

Princess—"The Honeymoon Girl." King's—Renee Kelly in revival of "Daddy Long Legs." Business very good.

Athenaeum—"Sport of Kings" opens March 6.

Bijou—Negro minstrels and Gayle Weyer revue.

Tivoli—Lily Morris, Harmston's Birds, Ben Nee One, Donald Stuart, Holbein, Reeder and Armstrong, Leo Darton and Seven Hollanders.

Great preparations are on for the opening of the Fuller-Ward new playhouse, the St. James, March 26. "No, No, Nanette" will open the new theatre.

Harry Hilling, publicity chief at the Tivoli, gets a great deal of credit for the capacity business at this vaudeville house. He specializes in giving the overseas artist every attention.

Muriel Starr, American actress, lost a damage suit claimed by a Chinese for injuries received through an auto accident. Jury awarded over \$2,000 to the injured man.

Miss Starr is touring New South Wales in "Within the Law."

Herschel Henlere returned from a tour of New Zealand a sick man and had to cancel further Tivoli bookings. Henlere will have to undergo an operation before leaving here for South Africa.

Fuller-Ward hands over the Grand Opera House this month to its new tenant. The firm's further attractions will be housed in the new St. James. The next attraction at the Opera House will be a revival of "Uncle Tom's Cabin."

Harry Green may do more plays for Williamson-Tait. It is also quite probable that he will next welcome "Stranger."

Nervo and Knox, English act, have been engaged for a tour of this country over the Tivoli circuit.

"Is Zat So's" Champ

London, April 9.

Jack Perry (American), who takes the part of John Duffy, the real fighter in "Is Zat So?" fought a professional bout at Premierland, a hall always patronized by Americans for their Sunday afternoon fights.

Perry received plenty of boosting. He claims to have defeated a number of champions in his heyday. The fight was for a purse of about \$200 and the entire American colony here turned out in full strength, including the cast of the show. It was the star contest and scheduled for ten rounds.

Perry was a 2 to 1 favorite, his opponent being Billy Mattick. The exhibition Perry put up was not even that of a second-rate boxer. He went one full round and was disqualified in the second for hitting low.

Radio Pays—So Strauss Confines Himself to Air

Berlin, April 9.

Richard Strauss, Vienna's most famous composer, is now to be heard in his native city only over the radio. Strauss, not satisfied with the figures offered him, has started a one-man strike and is refusing engagements to conduct at the opera or in the concert hall.

The radio company seems, however, to be financially more amenable and the composer will accompany the singer Franz Steiner, who is broadcasting. This will be the only chance that the Vienna public will have to hear their favorite this season.

FIRE BEATS AGENT

Paris, April 11.

The agent Sherek, formerly of London, but who has been booking for the Alhambra (vaudeville) during the last few years' existence of this music hall (destroyed by fire and still barren), sued Carmen Devilder for commission amounting to 560 francs.

The defendant claimed she could not complete her engagement because of the Alhambra fire, and the Court gave a judgment against Sherek.

'IDEAL HUSBAND' IN FRENCH

Paris, April 11.

The French version by G. Salx of Oscar Wilde's "Ideal Husband," created at Monte Carlo last winter, will follow "Les Chevaux du Car" at the Theatre Antoine.

The cast will comprise Paul Escoffier, Cande, Pierre de Guingand (producer), Marcelle Gesical and Sarah Rafale.

NOUVEAU CIRQUE PASSE!

Paris, April 11.

The fashionable circus of the Rue St. Honore is closing this week, and it is probable, according to present arrangements, that the Nouveau Cirque will disappear to make place for a garage.

The Folies Bergere is closed this week for rehearsals of a new revue which is due about April 18.

'CO-OPTIMISTS' IN PARIS

Paris, April 20.

The "Co-Optimists," of London, are to be seen here June 14 under the management of Impresario Wyn. The English troupe is to be housed at the Theatre Edouard VII.

BUD FISHER'S DENIAL

Paris, April 20.

"Bud" Fisher, cartoonist, upon his arrival here denied divorce rumors concerning himself. His wife met him at the boat when it docked in Havre Saturday.

Mira Niraska Does Well

London, April 20.

Mira Niraska opened successfully at the Cafe de Paris last night (Monday) doing the "Totem Pole" dance from "Rose-Marie" as well as a "snake" number.

'Wildflower' Closing

London, April 20.

The closing notice for "Wildflower" has been posted at the Adelphi.

LONDON

London, April 9.

An English version of "Der Orlof," a successful musical comedy from Vienna, will be presented in the West End in May by B. A. Meyer, after a brief try-out in the provinces. The show will be produced by Theodor Komisarjevsky, which will mark his first attempt at a musical. The English adaptation is by Fred Jackson, who wrote "The Naughty Wife"; music by Bruno Granichsdatzen.

The leading part will be taken by Louise Edvina, the well-known prima donna, while lighter roles may be filled by Phyllis Monkman and Billy Leonard.

The death is announced of Kitty Everleigh, one time Gaiety favorite and a popular provincial pantomime principal boy. She was the wife of the composer Edward Solomon, but on his death found herself penniless. For some years she peddled books and certain West End managements permitted her "back stage" where she sold make-up and the like. For some years she was missing and her death has revealed the fact she ended as a waitress in a second-rate Bohemian restaurant.

A forthcoming petition for divorce of some interest on both sides of the Atlantic is that of Earl Cowley, who for many years has acted under his old family name of Arthur Wellesley, proving his descent from the famous Duke of Wellington.

He has appeared in a number of productions in England and the States, and it was while playing on the latter side of the pond that he secretly married May Pickard, with whom he was playing, and from whom he is now seeking his freedom.

The drawing power of the Astaires can be gauged by the fact that as soon as they arrived in London several exclusive London night clubs have been falling over one another in trying to get their services. The Hotel Metropole "Midnight Follies" management even intimated to them to name their own figure.

Fred and Adele will not entertain any offers, in spite of the monetary inducement, as they figure that cabaret work in conjunction with their featuring in "Lady Be Good" is likely to undermine their health.

Daly's theatre is branching out in a new field. James White is inaugurating a school of light opera, where singing, dancing, deportment, elocution and acting will be taught—successful pupils graduating into productions at that house. Candidates will have to attend an audition, and only those showing promise will be accepted.

Fees will be about \$50 for a dozen lessons, and prizes and scholarships will be offered.

Donald Calthorpe has been booked for America by the Shuberts.

"Yvonne," the new musical comedy to replace "Katja" at Daly's, will open out of town May 15 and premiere at Daly's about the end of May. The cast includes Gene Gerrard, Ivy Treadman, Mark Daly and Hal Sherman. The latter, Sherman, has been booked to return to the Kit-Kat Club and Piccadilly Revels in July.

A new ballroom is being erected in the Savoy hotel. The floor will cover a surface of about 400 square feet and will be balanced on 400 felt padded supports, which will provide hermetically sealed air spaces below every square yard. This gives a resilience for dancing hitherto unattained.

John Tiller's estate in England is valued at \$50,045. He left two-thirds of his property to nine members of his famous dancing troupe, with the remark that those who have helped to create the assets are certainly the most entitled to share in what remained at his death.

Laddie Cliff will stay in vaudeville until August, part of that time also doubling at the Piccadilly Revels. He then goes into musical comedy, opening with "When You Smile" (William Morris and Harry Foster production), of which the cast has not yet been chosen, but will consist mainly of Americans.

James Gleason, whose performance in his own play, "Is Zat So?" has become a by-word of the West End, will soon have his wife playing in London. She is Lucille Webster and is due to appear in "The Butter and Egg Man," to be produced here by Andre Charlot. Gleason, who staged the play in America, will most likely produce.

Low Hearn claims to have backed King of Clubs, the horse that won the Lincoln, the first big English race of the season, at 100 to 1.

Rumor still persists in an imminent revival of "The Belle of New

York." Names mentioned as likely participants are Edna MacFarlane, Daphne Pollard and Laddie Cliff. Laddie says "No," so far as he is concerned.

It is rather peculiar that in most cases whenever a professional has any spare cash (which, by the way, is very seldom) he invariably invests it in the buying of a public house. There are any number of professionals who are public house proprietors. Jimmy Gold (Naughton and Gold), and Jimmy Russell, in Fred Karno's "Mumming Birds," are just a couple. A new one has just been added to that growing number, and that is George Mozart, who has become "Mine Host" of the "Green Man," St. Martins Lane.

A wedding of interest this month is that of Evelyn Laye and Sonnie Hale Evelyn is at present appearing in "Betty in Mayfair" at the Shaftesbury. Sonnie is the son of Robert Hale, well-known comedian, and brother of Binnie Hale of "Nanette" fame. He is playing the juvenile lead in "Mercenary Mary." Both are popular favorites.

Another imminent wedding is that of the diminutive comedian, "Little Tich," whose bride is Winifred Ivy. Harry Relph, as he is in private life, lost his wife early this year. He is 58 years old, and became acquainted with his present fiancée some nine or ten years ago when playing in a pantomime in Glasgow.

It is becoming increasingly popular to take acts and bands from cabarets into vaudeville. The dancers from the Cosmo Club have just completed successful engagements at the Coliseum and Alhambra. Now Jay Whidden's band from the Metropole is working a series of engagements in suburban cinemas.

Earl Boothe, having launched "Is Zat So?" so successfully, is off to Paris, where he will consult with Granville Barker regarding a play there, with a view to its American production. Early in April Boothe sails to America, taking with him two English plays which, if produced in New York, will probably have English casts.

The year 1925 shows a net profit of \$168,410 for the Alhambra (vaudeville) theatre. The directors have declared a dividend for the year of 18 percent, as against 10 percent the previous year, which still leaves a balance carried forward of \$340,170, as against \$119,210 the previous year.

J. B. Fagan has acquired a long lease on the Fortune, which house has yet to live up to the promise of its name. He will begin his tenancy with a repertoire of Irish plays, following Sean O'Casey's "Juno and the Paycock," transferred from the Royalty.

The new tenants of the Everyman will start their managerial career with "The Passion Flower," by the Spanish dramatist, Benavente. Robert Atkins, late of the "Old Vic," will produce. The piece was done in New York some five years ago, with Nance O'Neill starred.

Foster Horsfield and Hubert Woodward will shortly produce a new play by Stephen Lind, entitled "The Big Noise." The cast includes Sam Livesey, Alfred Daurier, Annie Baker and Margaret Yarde. A theatre has not yet been definitely settled.

Ivor Novello's next London venture will be "Down Hill," written by himself in collaboration with Constance Collier, who will produce. The show is due in the West End during May.

With the untimely demise of "The Snow Man" at the Savoy, which registered only seven performances, "Fata Morgana" was hastily revived, starring, as originally, Jeanne de Caesalis and Tom Douglas.

Gipsy Roumaja is out of the Kit Cat and Piccadilly Revels. June and Kenneth (Americans), dancers, are substituting in the former place.

Following a comparatively short season here, Dick Henderson, the Yorkshire comedian, is due to return to America in August.

Mrs. Augusta Maria Bashford, formerly well known on the stage as Augusta Wilson, who died recently, left \$50,000. She was a sister of the late Lady Bancroft.

The Hippodrome, Poplar and the Olympia Shoreditch have been let to a picture firm at a rental of \$900 a week.

St. John Ervine's new play, "Anthony and Anna," will be produced at the Playhouse, Liverpool, with Tchekov's "The Swan Song" as a curtain raiser.

GERMAN VAUDEVILLE

(Continued from page 3)

kites. Native performers resent the invasion of foreign talent, according to managers, yet are the main cause of it through their obstinacy in not seeing that it is impossible for the German managers to pay as much for part services as the American vaudeville circuits do, since German houses ask but one-third the amount of work as America, and the German managers pay transportation.

In Germany only eight performances are given weekly with extra compensation pro rata for the performance usually given Sunday afternoon as against 14 to 21 or 24 performances required weekly in America's circuits. Yet performers want just as much for playing the home dates.

High Taxation, Too

Since the war many variety houses have passed into discard through high taxation and high salaries. Those remaining are on the ragged edge. Unless salary adjustment with performers can be effected the theatre men will be in a bad way.

Before the war Germany had first class variety theatres in Magdeburg, Bremen, Stettin, Hanover, Elberfeld, Cologne, Danzig, Aachen, Frankfurt, Mannheim, Halle, Chemnitz, Leipzig and Dresden. At present most of these towns have no first class house at all and only occasional vaudeville shows.

Managers currently operating in Germany are attempting to interest American performers in coming over, those whose turns would be practical for the German provinces.

Americans Average \$300

A few American acts already over here are averaging 3,600 marks monthly (equivalent to \$300 a week) and with transportation paid and cheaper living expense maybe getting a better break than working in the States. Performers can live at a modern hotel with room and bath, three meals, for 10 marks (\$2.50) daily.

If native managers are successful in being able to import acts from America and other countries at right prices, German variety may be stabilized again and many of the currently closed houses may reopen.

At present there are but nine operating with the list, including three in Hamburg, three in Berlin, one in Munich and the other in Nurnberg.

In some other towns theatres re-light occasionally when able to book a bill.

Maurice Marrying Partner

Paris, April 20.

After losing one or more dancing partners through marriage, Maurice will himself walk up the aisle this week to wed his present dance floor collaborator, Eleanor Ambrose.

The ceremony is due to take place here this Thursday (April 22).

Rose's Midgets in Havana

Havana, April 20.

Rose's Midgets had a successful opening here at the Payret theatre following 12 weeks in Mexico.

PICKLE FACTORY SITE

London, April 20.

Construction has commenced on the picture house situated on the site of the old Crosse and Blackwell pickle factory at Charing Cross road and Oxford street.

This theatre is to seat 3,000. It will have a dancehall in the basement to accommodate 1,000 and be ready in December.

LADDIE CLIFF ON FLOOR

London, April 20.

Laddie Cliff will open a one week's engagement at the Piccadilly Hotel (cabaret) April 26 to be succeeded the following Monday by Layton and Johnstone.

The latter couple recently walked out of the Cafe de Paris after a dispute with the management.

"WIDOW'S CRUISE" GOING OUT

London, April 20.

"The Widow's Cruise" will close at the Ambassador in a fortnight to be followed by a revival of Shaw's "Captain Brassbound's Conversion." Athene Seyler and Nicholas Hannen will be featured in the Shaw piece.

ELSIE JANIS IN H. B. HALL

Paris, April 20.

Elsie Janis has arrived here and will open at the Champs Elysees Music Hall, the town's highest-browed vaudeville house.

LONDON AS IT LOOKS

(Continued from page 3)

Hubert Griffith, the very modest critic of the "Evening Standard," was barred admission on the first night, this being a very tactless action to be guilty of towards a newspaper owned by Lord Beaverbrook, who, as a Canadian, is naturally sympathetic towards Canadians like Margaret Bannerman and Beatrice Lillie, and who, being a sane imperialist, always champions Dominion artists and writers who come here. It is like turning on your best friend, this action of the Princep item. I do not know what Griffith had done. Perhaps he once printed a little truth.

The "Evening Standard," not having a criticism of its own, could only quote extracts from all the others. These into one long column, were a worse indictment of the play than Griffith could possibly have written. The only managements who ever quarrel with the Press are those, who, in past years, have relined for much adulation.

The Amenities of Today

The meeting between myself and Noel Coward, after his return from America, was typical of our time.

"You behaved like a cad," he said, in reference to my article in "Variety," in which I protested against plays like "The Vortex." A few years ago, a remark of this sort would have led either to a public brawl or a private duel; but words like "cad" are now used, almost as terms of endearment.

Coward only meant, in the kindest of ways, that he did not altogether approve of what I had said. He went on to say that my attack had swayed your critics over on the other side and that it was worth many thousands of dollars to him.

Noel Coward Grows Up

Coward seems to have grown up a bit on your side. I saw no trace of the swollen head that some people said he had grown on Broadway. He seems to like America much more than Vera Cathcart did. At supper he talked a lot of nonsense about censorship, just as young men do. I used to talk like that, when I was 25.

The Great American Public

Coward tells me he is not going to write for London at all in future, that the restrictions here prevent an artist from "developing." I replied that a playwright, in his relations with the censorship, had all the freedom of Heaven as compared with the restrictions placed on a man like myself, in every hour of his daily work.

The law of libel, the possession of every newspaper by somebody else, the necessity of thinking of the washerwoman's opinion in the Brixton Road every time you said anything about Queen Victoria—oh, the censor of plays is a guardian angel, compared with the ordinary everyday gaoles that are part of a journalist's life.

Will Coward Grow Up Big

I challenged Coward to mention one play, the banning of which had handicapped dramatic art in London. He talked about Pirandello's "Six Characters in Search of an Author" and "Young Woodley."

The truth is that, in an argument of this kind, a man like myself can take up either point of view with equal success. I am used to the hurly burly of debate.

I am always interested in Coward, whose quick intelligence and facility of expression I deeply respect. His admirers think him the greatest dramatic genius of our time. I do not think he has any depth. I only hope I am wrong.

The Pit Asks For More

Coward's first meeting with a first-night audience was at "By Ways." The pit started conversation with him after the second act, when they were sick of the play and in an hilarious mood.

"What did they say to you, Noel?" I asked.

"You'll be shocked to hear it," he said, remembering my objection to his play, "but they asked me to write another 'Fallen Angels'."

Mystery Play Comes to Town

Henri Gheon sat in a box at the Kingsway theatre, the other night, and saw acted the English version of his modernization of a mediæval French mystery play, "The Marvellous History of St. Bernard," they call it now. It was most movingly impressive.

The costumes, done by a brilliant young English designer, Paul Shieling, would make Morris Cost's gowns for "The Miracle" look very cheap. I was most interested in a young actor called Denys Hakestock, for reasons the audience did not know. This clever young man played the pervers part in "Spring Cleaning" and with such success, that most respectable, religiously inclined, even, as he is, he complained, after the first night, that he expected he would have to act parts like that for the rest of his life.

Well, he has escaped. In the St. Bernard play, I saw him as St. Gabriel, halo and all, with the Queen of Heaven by the side of him, ministering to St. Bernard below!

"Each man, in his time, plays many parts." It was true this time, wasn't it?

Sir Barry Jackson is doing in London the work done in New York by your Theatre Guild. He found the mystery play, being acted in the open air, at the millennial celebration of St. Bernard, under the mountains of Savoy. He brought it to London, and he made it a play over which Catholics will become ecstatic, although Sir Barry boasts that he himself is "a pagan of the pagans."

No Stars at Royal

Command Performance

London, April 20.

There will be no stars included in the annual Royal Command performance due at the Alhambra May 27. The edict against the more important "names" is to give the lesser and obscure artists an opportunity.

Syndicate Takes Karsino

London, April 20.

Karsino Roadside Island, a resort at Hampton Court conducted for many years by Fred Karno, has been secured by a syndicate which Raymond Alexander, managing director of Prince's Hotel and its cabaret, heads.

Alexander states that the resort will be conducted upon an extensive scale this summer.

BEE PALMER AT KIT-CAT

Bee Palmer has been signed for the Kit-Cat Club, London, to open there Aug. 16. The William Morris office arranged the booking at a reported salary of \$1,500 weekly. Miss Palmer is on a world tour under management of the Salvins.

Gulliver Wants to Buy

Shuberts' London Stock

London, April 20.

Charles Gulliver, accompanied by Henry Sherek, agent, sailed today (Tuesday) on the Leviathan to see the Shuberts in New York regarding his purchase of the Shubert holdings here.

Previous to sailing Gulliver cabled the Shuberts and received a reply saying that Lee Shubert was coming over here April 28, but Gulliver would have to see him in New York before he left.

Loew Controls Tivoli

London, April 20.

Marcus Loew has secured stock control of the Tivoli (pictures) commencing with the run of "The Big Parade" at this house May 10. Mr. Loew is due here May 5 at which time the future policy of the theatre is to be determined.

ANNE NICHOLS REPORT

London, April 20.

The report that Anne Nichols will stage "Abie" here very shortly is again floating around.

DRAPED LOBBY PHOTOS

SAFELY PASS COURT

Stock Burlesque Manager Dismissed—"No Worse Than Broadway"

Life-size photographs of young women in the nude except for shiny draperies displayed in the lobby of a theatre does not constitute a violation of the law, according to the Justices of Special Sessions. Their decision was made at the conclusion of the trial of Alfred Harsten, of 137 West 110th street, accused of violating the Penal Law relating to exhibiting indecent pictures.

Harsten is the manager of the new 125th Street theatre, stock burlesque house. According to Policeman William Friedman, of the East 126th street station, he observed four life-like photographs alleged to display the attractive qualities of girls appearing in the show, "Parisian Beauties" several weeks ago. Friedman, deciding the photos were not the kind that should be displayed in the open, placed Harsten under arrest and the photographs were confiscated as evidence. Harsten subsequently was held for trial in Special Sessions.

When the case was called Friday, the four photographs were displayed in the courtroom. The policeman told his story and left it up to the Justices to decide whether or not the photos were obscene. Counsel for Harsten contended the photos were identical with those that are being displayed daily in front of most of the Broadway theatres in which reviews or musical shows are being produced.

Assistant District Attorney Hugh Dalton, when asked by the Justices at the conclusion of the testimony what motion he had to make, said he agreed with the counsel for the defendant that the photos were no worse than those displayed along Broadway. He also expressed the opinion that they did not violate the law in the true sense of the statute because the draperies excluded absolute nudity.

Justice Daniel Dizenzo, who presided, said that he thought the case similar to that of Earl Carroll, manager of "Vanities," acquitted in the same court on a like charge two years ago.

MINISTER ON THEATRES

(Continued from page 1)

ject, "What Kind of Publicity Will Bring Young Persons to Church?" He advised them to "analyze your field as a business house studies its market. Be sure you have something interesting to offer, then advertise." He said that to advertise at all and be truthful and successful, most churches first would have to make marked changes and allowances in their program.

"Any church," said the speaker, "which would appeal to young persons should first of all analyze its organization and see what it has to offer. If it didn't have anything better than what already had been offered unsuccessfully, it should do some renovating, or add a new wing to the development program."

"There should be plenty of clean social life and entertainment. Since nearly all young persons today dance, why bar them from the church because of it? If they dance, let them dance. If they smoke, let them smoke, but don't drive them away from the church."

On the same subject the Rev. Burris A. Jenkins, pastor of the Linwood Boulevard Christian, one of the largest in the city, said: "Essentially, the church has to compete with the theatre and other attractions. Its offerings and its advertising must be made so attractive, persons will attend in preference to competitors."

PATERSON STOCK APRIL 26

The Orpheum, Paterson, N. J., will open with summer stock under direction of Meyer Harris, April 26. Principals engaged are Charles McNally, Stella Morrissey, Flossie Devere, Ruth Bernard, Dick Richards, Lew Harris, Manny Kohler and Frank Anderson.

Fred Johnson will stage the numbers and ensembles and Meyer Harris will revive his well known burlesque character.

COLUMBIA "BURLESQUE" CHANGING

(Continued from page 1)

"The Gorilla" are more or less experimental, but if they do business in the Columbia houses several more may be booked to break up the sequence of musicals and add variety to next season's programs.

The circuit admission scale will remain as is, \$1.50, in most of the Columbia houses.

No Changes in Years

The decision to change the policy of the circuit and deviate from straight burlesque was arrived at by Sam Scribner and the Columbia board of directors. It was pointed out that at least a dozen of the producers had not changed their burlesque shows in several years and were retrogressing instead of progressing.

The growth of the motion picture house playing presentations and pictures at 75c. top is another factor considered; also opposition from the Mutual Burlesque Circuit at cheaper prices and less costly burlesque productions.

The most decisive factor in determining the directors in abandoning the name "burlesque" is said to be the impossibility of educating the public to discriminate between Columbia and other burlesque.

"Raw" Shows—"Burlesque"

"Stock burlesque," with raw shows and outside circuits, are continually confused with Columbia burlesque, according to the Columbia's heads. A result is that in any town where this type of burlesque has received a black eye Columbia shows suffer likewise.

According to present plans, the Columbia Burlesque Circuit may be known after this season as the "Columbia Music Half Circuit." Each house will be a music hall for purposes of designation or another new name will be coined to describe

the type of entertainment which will hold forth on the circuit.

At present the Columbia intends to have 20 of the current attractions. Among them will be the regular burlesque shows, black and whites, two cartoons, "Bringing Up Father" and "Mutt and Jeff," Jimmy Cooper's new black and white show and a new version of Barney Gerard's "Follies of the Day" with Bozo Snyder.

Leader of Burlesque

From the time almost the Columbia Burlesque Wheel inaugurated its own circuit with its then members breaking away from the old Western Burlesque Wheel (Empire Circuit) the Columbia has been looked upon as the leader of burlesque in America.

At frequent times within the recent past the Columbia directors have had their attention called to the growing danger of the word "burlesque" through the many clashes with authorities other "burlesque" companies were having. The Columbia people decided to see if they could not persist in pushing the words "Columbia Burlesque" so far to the front they would be recognized as a slogan of another and better attraction.

During the upward climb of the Columbia Burlesque Circuit with its many owned burlesque theatres in the United States and Canada Sam Scribner has been the main factor. For several years John Mack was the president of the Columbia, with Scribner the general manager. With Mr. Mack's retirement a couple of years ago, Mr. Scribner became president, combining his other office with it.

Columbia Burlesque through the years holds the association of nearly all of the famous shows and stars of burlesque's history.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

(APRIL 25)

Bathing Beauties—Casino, Brooklyn.

Bringing Up Father—Empire, Newark.

Fashion Parade—Gayety, Boston.

Flappers of 1925—Gayety, Detroit.

Lucky Sambo—Gayety, Pittsburgh.

Powder Puff Revue—Columbia, New York.

Rarin' To Go—Gayety, Buffalo.

Step On It—Palace, Baltimore.

Sunshine—Empire, Providence.

White and Black Revue—Empire, Brooklyn.

MUTUAL CIRCUIT

Band Box Revue—Garden, Buffalo.

Bashful Babies—Garrick, St. Louis.

Cunningham, E. and Girls—Mutual, Washington.

French Models—Gayety, Louisville.

Happy Hours—26, Allentown; 27, Columbia; 28, Williamsport; 29, Sunbury; 30-1, Reading, Pa.

Hey Ho—State, Pawtucket.

Hollywood Scandals—Gayety, Brooklyn.

Hotay, Totay—L. O.

Kandy Kids—Trocadero, Philadelphia.

Kuddlin' Kuties—Gayety, Baltimore.

Laffin' Thru—Cadillac, Detroit.

LaMont, Jack—Gayety, Minneapolis.

Moonlight Maids—Corinthian, Rochester.

Moulin Rouge Girls—Lyric, Newark.

Naughty Nifties—Empress, Cincinnati.

Red Hot—L. O.

Smiles and Kisses—Academy, Pittsburgh.

Speed Girls—L. O.

Speedy Steppers—Olympic, New York.

Step Along—State, Springfield.

Step Lively Girls—Howard, Boston.

Stolen Sweets—Broadway, Indianapolis.

Tempters—Star, Brooklyn.

Whiz Bang Revue—26-28, Grand O. H., Hamilton; 29-1, Grand O. H., London.

Whirl of Girls—Playhouse, Pas-saic.

Musical Stock in Providence

Providence, April 20. Burlesque will give way to musical stock productions at the Empire May 3.

Frederick E. Clarke is being imported to superintend the opening activities.

Paper Bars Shimmy Artist

Name from Its Columns

Minneapolis, April 27.

One local newspaper informed its critic covering the Gayety (Mutual) that it would not permit mention in the review, or anywhere else in its columns, the name of Carrie Fennell, shimmy artist, who is frequently an added attraction at this house.

The paper does not approve of the type of entertainment offered by this artist who has a big following locally and is now playing her sixth or seventh Gayety engagement of the present season.

Stock "Opposish"

A summer season of stock burlesque will be installed at Hurlitz & Seamon's, New York, next Monday (April 26). The company will comprise 16 principals and 24 girls.

The roster includes Harry Evanson, Danny Murphy, Bobby Wilson, comics; Joe Fort, straight; Ada Christie, Irene Dixon, Thelma "Giggles" Leonard and Isabel Van.

The change of policy will give the Harlem section three burlesque stocks on the same street, with Minsky's Apollo near at hand and the 125th Street, further east, also operating with burlesque stock.

REFORMERS FLAYED

(Continued from page 2)

Office Building was utilized for the first hearing, which opened to a "house" of exactly 17 persons, including the witnesses. This latter swelled to an audience of 33. The final day of the hearing (Saturday) this had drifted down to an even 15 persons, part of the committee even walking out on the reformers.

Twombly's Attack

That a play for sensationalism was to be made to break down the "conspiracy of the press," as Canon Chase put it, was evident when Rev. Twombly, already referred to, opened up.

Twombly attacked everybody and everything in the pictures. He specifically named "Glorious" Gloria Swanson as an unfit person "who had been married four times" (the witness even getting this incorrect), adding that love scenes consisted "of feeling the body of the feminine star for unlimited periods while both were dressed in lounging robes."

Twombly got much of that sort of testimony into the record while the audience moved forward in their chairs; Mrs. Kahn held her

ground at the committee table and most of the scribes looked bored.

Divorce laws, the Volstead Act, and all other of the evils of the country were child play compared to the harm the movies were doing was the contention of the minister, whom Mrs. Kahn forced to admit the Governor of Pennsylvania had ordered to remain away from the meetings of the censorship board of that State.

Counteracting this testimony was Mrs. Thomas A. McGoldrick of the International Federation of Catholic Alumni.

"There is no more need of censoring the movies than the schools," said this witness, who added that the 550 delegates and 4,000 members at the recent convention in Philadelphia had unanimously condemned censorship.

The awaited appearance of Canon Chase, who claims to have written the Uphaw bill, found the committee seeking details on its provisions. Chase could not furnish them, other than to state that a member of Congress who was a constitutional lawyer, had passed upon the bill. Congressman Black of New York here pointed out that the Congressman referred to was an Iowa farmer.

Congressman Black followed this up by stating that what the witness and Uphaw wanted was "one-half of one per cent. movies."

Mrs. Howard D. Bennett, holding a long-sounding title in a long-titled picture organization of Maryland, said the movies were terrible and should be censored, but in reply to a question replied that books should not be so regulated.

Incidentally, as did numerous other witnesses, Mrs. Bennett confessed of having no knowledge of the already existing law which forbids the transporting of indecent films in interstate commerce.

The witness stated she would look that law up.

Canon Chase dwelt in considerable length on the value of trained consciences, at the same time admitting that many features of the Uphaw bill would have to be interpreted by the courts.

The Canon and Congressman Black got into another controversy with the minister contending that the movies and not prohibition were the cause of the present crime wave in this country. Congressman Black in reply cited Europe as having no such crime wave, but still having the movies and no prohibition.

Canon Chase paralleled himself with Lincoln.

Congressman Black stated that the only difference was "that Lincoln freed the bodies while Chase would enslave the minds."

Reformers Analyzed

An analysis of a professional reformer introduced into the record by Ruth Rich, secretary of the National Committee of Better Films, set forth that these were people "who have not learned to control their primitive lawless instincts, and are always afraid of yielding to temptations."

A New York psychoanalyst prepared this statement, which was later withdrawn from the record, but not until it had been picked up by the various news services and flashed all over the country.

Following Milton A. Barrett, executive secretary of the National Board of Review, who explained the working of the board and answered the attack of proponents as to its functions, was Col. Jason Joy, head of the Public Welfare Committee of the Hays organization.

Denying that Hays was "the czar of the movies," Col. Joy went over the entire inner workings of the organization. He stated that the 15 per cent. of the industry, in reply to a question from Chairman Reed of the committee, not controlled by the Hays office, still felt the decisions of the Hays group by finding the avenues for exhibiting any objectionable features closed to them.

Col. Joy charged that those backing censorship of the movies were also behind the move to censor the press and read a letter into the record containing such a statement from the chief supporter of Canon Chase in Massachusetts.

At the close of the hearing several members of the committee stated they were glad to hear the assurances from Col. Joy that the pictures would be kept clean and that they felt confidence in Mr. Hays to perform the job.

A hearing for rebuttal has been set for April 27.

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

NELSON TURNED DOWN

(Continued from page 5)

(this was written by Nelson), and "The Friendly Call."

Mr. Nelson had appeared at Keith's old Union Square, Hyde & Behman's, Tony Pastor's and other leading vaudeville houses and met and personally knew through working on the same bills the leading lights of the varieties.

In the passing of years there Nelson played "big time," "small time" and every other time. He had had quite a number of stage partners in his variety career. He followed Callahan with the old team of Callahan and Mack, he and Mack working together for a long time. After his wife took up separate stage work he tried other partners in his sketches, and one of his last partners was a man named Driggs.

But it came to pass that there were some reasons that kept Charles Nelson off the vaudeville stage. While to all extent he accepted the "stalls" and the "alibis," it was a foregone conclusion that he had apparently outlived his usefulness as far as the straight vaudeville bookers were concerned.

N. V. A. Spurned Him

He always had an unshakable belief that the N. V. A. could do no wrong. He anticipated better days, that "tomorrow," the haunting golden fleece that is just a day ahead, but never comes, would bring him gold and sustenance of life. But there was no longer any use for him at the N. V. A. He had been a good, old puppet in his days, but his days were spent and he was facing the biggest shock of his life other than two tragedies that had gone before—the death of his wife and his brother, who was killed in an automobile wreck. But the N. V. A. shock was the shock of shocks.

Mr. Nelson has been at the Home since April 5. In that time he has become more than delighted with the treatment, the lack of restrictions, the food, fresh air, sunshine, expansive acres of wide, open space down on Staten Island, and daily takes a long walk through the surrounding woodlands. He goes to picture shows, reads and communes with the other members of the home.

Mr. Nelson will not want for anything now. He can eat, sleep and while away the hours to his heart's content. And the N. V. A., the thing he contributed to so regularly, religiously and set so much heart in, had nothing to do with his obtaining present permanent home.

Abe Lincoln Was Right

In his heart, however, deeply imbedded and rooted is a sore spot that perhaps even the remaining days of his earthly existence may never heal. That N. V. A. loyalty repaid by the turndown of his life is certain to run an undercurrent of profound feeling that will ever remind him that Abe Lincoln was right when he declared that you can't fool 'em all the time.

As Nelson looks at the little slips which tell the world that he's an N. V. A., or whatever that means—it means nothing to Mr. Nelson—there will come the reverie of the days when the N. V. A. turned him flat.

At 75, though still mentally active, he walks erect, Charles B. Nelson is an ex- from the field he loved best—vaudeville—and owes that banishment to the N. V. A., which refused to open its millions in surplus and heap upon him that little mite he thought was rightfully his. His heritage as he passes his remaining days will be a batch of N. V. A. paid-up cards, colorful emblems of a burned past that came its final cropper when the N. V. A. passed him up.

Meanwhile the slogans and shibboleths of N. V. A. are being nailed to the wall so that vaudeville can read; sanctimonious windfalls, reeking with insufferable cant, continue to deluge the theatres of the land. The campaign continues for new members, for "program ads," for ticket sales.

And Charles B. Nelson in the Actors' Fund Home saying: "Guess I'll have no further use for these," as he sorrowfully looks at his paid-up membership cards of the N. V. A.

14TH STREET STOCK OFF

The proposed summer burlesque stock for the 14th Street, New York, has been called off through the inability of the proposed producers to arrange terms with the Union Opera Company current lessees of the house.

ROUND THE SQUARE

Carroll's Blue Gags Supplanted

Blue gags anent the recent marriage of Edward "Bunny" Browning and Frances "Peaches" Heenan supplanted those about Earl Carroll's "certain party" around the Square last week.

Cheese Club Having Its Troubles

Internal trouble threatened to disrupt the Cheese Club, an organization of press agents, advertising men and theatrical hangers-on, a week ago, and a split of the organization was averted only when the sender of an anonymous letter apologized to the men named.

The recent ousting of the club from the Tavern and more recently from the Twin Oaks (restaurants), and the necessity for returning to their first meeting place, N. V. A. Club, is said to have "burned" a certain element of the club. This same element, it is understood, objected to certain officers of the club. In a letter sent to some members, it was intimated that the election of Harry Hershfield as president and Frank Hughes as vice-president was irregular, as a quorum was not present at the time.

Two weeks ago a meeting of the club was called and held in the J. P. Muller office, of which Hughes is an employee. At that meeting an apology was gotten from the writer of the letter, currently the press agent of a musical show on Broadway.

Dismay in Harlem

High-necked dismay among the low-necked sidewalk entertainers in Harlem. It is due to the apparent determination of the New York cops to put an end to the minstrels and acrobats performing in public wherever the impulse pilots them to stage a quick street show.

Since the Charleston came into such unprecedented popularity and whites are nightly visiting Harlem in search of colored novelty and entertainment the sidewalk comedians and strutters are plenty.

Can the Cheese Club Stick?

The Cheese Club aims to put over a cunning scheme on Mayor Jimmy Walker. For the purpose they will have him as the guest of honor at luncheon April 27. The affair is scheduled for the N. V. A. provided the Cheeseys are not kicked out before then. "Flashlight" Harry Hershfield, president of the club declares if the boys are unable to play the N. V. A. repeat, he has another racket. That's where the mayor comes in. The Hon. Mr. Walker will be asked to franchise a roving lunch wagon for the club, with the privilege of parking in Central Park. That would afford after dinner speakers the rare privilege of squawking in the open.

Now that the club had made the circuit of every cafe in the Forties that would stand for it, the members figure the lunch wagon would be an out. Hershfield's address to the mayor will be entitled "Better Places We Have Been Kicked Out Of." It was stated by a member that if the permit is secured, any profits from the wagon will be turned over to the N. V. A. Benny Holzman has applied for the coat room privilege.

Old Tenants Squawk Against Agents

In several of the office buildings adjacent to Times square are vaudeville producing and booking agents. Also tenanted in the same buildings are commercial interests there some time. The bedlam that issues from the vaudeville offices has resulted in the old tenants making a loud boiler to the building owners.

Spaghetti Joints Popping Up

Seems the spaghetti places are popping up in and around Times square. Only a few were running a few years ago.

One spot on 8th avenue got such a play that it shot up its prices while another restaurant on 42d street took over additional room and fixed it to accommodate the spaghetti swallowers.

Automats Disappearing

In the newer eateries operated by Horn & Hardart the word "automat" has given way to "cafeteria." H. & H. have just revamped their Broadway automat. In some of the newer quick lunch places near-beer bars are being installed. With summer at hand the Brass Rail up 7th avenue may anticipate increased play on its "beer on tap" feature. Between Broadway and 5th avenue a number of new tea rooms and luncheries have been opened, one the Vanderbilt Sandwich Shop having its counters arranged in corkscrew fashion.

FEW GYP SPECS NEAR CIRCUS AT GARDEN

Police Drive Modifies High Prices for Tickets From Women and Children

"Steerers" and ticket brokers were less flagrant in fleeing women purchasers of circus tickets near the Madison Square Garden. As told in Variety last week the "clean-up" made by this unscrupulous crowd whose only victims were women with children, unable to obtain tickets at the Garden's box offices.

"Steerers" shouted where tickets could be had, and the "broker" charged plenty. Complaints were so numerous a squad of women detectives with plain clothes men from West 47th street station were assigned to stamp out the evil.

They had the desired effect. "Steerers" and "brokers" were chary of women buying seats. They made sure they weren't "coppers." So much so that the parade of prisoners from "scalper's row," 49th to 50th street on 8th avenue, began to subside. Those that had been arrested charged with exacting higher rates than the law permits received adjournments in West Side Court.

Women Forgot Change

Magistrate Simpson presided in West Side Court. Some may have had a reason for postponement. Commercial Frauds Court is solely presided over by Magistrate Simpson, who is an expert on frauds.

One case was heard and a novel excuse offered. "Johnny" Ferone, of Queens, ticket broker, was freed by

the Court when he explained to Magistrate Simpson that Patrolwomen Catherine Reylea and McLaughlin had hurriedly left his place without taking their change. He said he shouted after them, but they didn't hear him.

When they returned accompanied by Detectives John Crehan and John Rogers of West 47th street he proffered the women the amount of their "change." Reylea and McLaughlin testified that he did. But the latter told newspapermen that Ferone knew that Rogers and Crehan were "coppers."

Ferone was corroborated in his testimony by a witness. The latter rents the store as a tailor. He testified he heard Ferone shout after the women, but because of the jam they were unable to hear him. The Court discharged Ferone.

Colored Impersonator

Tries Kiss Cop—60 Days

Gene Mosely, 26, 337 West 59th street, who said he was a female impersonator in "Darktown Follies," was sentenced to 60 days in the Workhouse when arraigned before Magistrate George W. Simpson in West Side Court on a charge of disorderly conduct.

Policeman George Meyers, West 47th street station, said he was passing in front of the 59th street address early one morning when Mosely stepped up to him, threw his arms around his neck and tried to kiss him. Meyers said he pushed him aside and then recognized him as a man who had been arrested last December for a similar act.

In Court Mosely denied the charge but could not give a satisfactory answer what he was doing out at that hour of the morning. His fingerprint record showed that he had been given 30 days by Judge Levine.

TED COY "SOCKED" MAN; PINCHED—DISMISSED

Star Footballer and Star's Husband Denied Intoxication Charge

"Ted" Coy, former Yale star football player and husband of Jeanne Eagles, amused the spectators and others in West Side Court when he was arraigned on the charge of disorderly conduct. Coy was freed by Magistrate George W. Simpson, after he heard the football player's story.

It was said that Coy and some friends had been to several places in Times Square. His wife was not in court. Coy was in good humor despite he had spent several hours in the West 30th street "coop," until the arraignment in court.

The gridiron star was arrested about 4 a. m. by Patrolman Elmer Parker of the West 100th street station. The bluecoat told the court that he came across Coy at 87th street and Columbus avenue. He was standing alongside a parked taxi, said Parker.

Nearby was another man and the chauffeur. Coy was boisterous, declared Parker. The latter said that he saw the football hero take a "wallop" out of the man. He accosted Coy and told him to go home. Coy, said Parker, became abusive and refused to leave.

Parker then arrested Coy on the charge that he was intoxicated and disorderly. When Coy arrived at West 100th street station, he said to Lieutenant Callahan, "Am I drunk, lieutenant?" Callahan replied he must have been or the officer would not have arrested him.

Reason for Sobriety

In court Coy denied the charges. He could hardly talk above a whisper. He admitted that he assaulted the unidentified man, explaining that he thought the latter had intentions to have him ride in the cab and rob him.

Coy denied he was intoxicated or boisterous.

"How could I have been boisterous, your Honor?" said Coy. "For several days I have been suffering from laryngitis. I 'soaked' the strange man because I had strong reason to believe that he wanted me to ride in the cab to rob me."

The Court said that he had reason to believe what Coy stated was the truth and discharged him.

LYRIC'S SIGN FALLS

Weather Lessens Carriage Call—30 Feet High—Strikes Woman

Many persons narrowly escaped being killed in front of the Lyric Theatre, 213 West 42nd street, when a large "carriage call" sign fell without warning and struck a woman pedestrian. The woman was Antoinette Hess, 27, 520 11th avenue, Astoria, Queens. She sustained a fracture of the ribs and a possible fractured collarbone. Taken to Bellevue Hospital, Dr. Anders said her condition is not considered serious.

The street was crowded, but it was not a matinee day. The collapse of the sign is believed to have occurred because of the elements.

It was suspended about 30 feet, 3 by 6 feet in size. In falling it struck Miss Hess a glancing blow. She was felled.

Weinberg Admitted

5% On Bets Received

Herman Weinberg, retired restaurant keeper, of 413 West 41st street, was acquitted in Special Sessions on the charge of bookmaking. Detective Jacob Saylor of the Second Division told the court he had seen Weinberg receive several slips of paper from men at 48th street and Seventh avenue on March 6.

The slips bore the names of horses running at various tracks on that day. According to the detective, Weinberg admitted he was working for "a fellow in Jersey who paid me 5 per cent. on all the bets I received."

Saylor was unable to show that Weinberg had accepted any money from the men and the defendant was discharged.

2 FIRES IN SQ.

Morning Audience at Rialto Unaware of Blaze

Firemen were summoned during the week to two fires in Times Square section. The first was at the new Paramount Theatre building on 44th street, near Broadway. A hot rivet fell from the skeleton work above and set a shanty afire.

A hot rivet or a smoldering cigarette set a large tarpaulin afire on the roof of the Rialto Theatre. The morning show was on at the time. The burning tarpaulin was on the rear of the roof, directly over the stage part of the building.

Word was quickly gotten to the ushers to warn them that the audience must not be told of the fire. Meantime the firemen arrived quietly without sounding their siren and made their way to the roof only to find the fire had been extinguished. The audience sat throughout the picture without learning of the blaze.

EVELYN ROGERS IN FUSS WITH ELECTRICIAN

Early Morning Ride in Taxi Lands Both in Station—Evelyn Muchly Bruised

Evelyn Rogers, at present without an engagement but a persistent visitor of the many booking offices in New York, was making the rounds of the cabarets and night clubs in the White Light District during the early hours Monday morning when she decided of a sudden that she had enough and insisted upon going home.

She was with Herbert Goedeke, stage electrician, and they were in a taxi in the vicinity of the Owl Club and the One-Two-Three Club on West 45th street. He wanted to circulate a little more. She objected. Her objections made him mad and he took it upon himself to beat her up.

Her screams were heard by Sergeant Smith, of the West 47th street police station. He went to Evelyn's assistance and took her and her escort to the station house.

There she refused to make a charge of assault but Sergeant Smith charged him with disorderly conduct in as much as he had caused a crowd to collect through his treatment of Evelyn.

Goedeke refused to say where he lived. Evelyn at first said she resided at 327 West 45th street, and later said 322 West 55th street.

Her blond hair was crimson in places as a result of a laceration on the left side of her head and cheek where a ring of Goedeke had cut her. An ambulance was called from Bellevue Hospital and Dr. Galvin, who responded, stitched her up. She was also bleeding from the mouth. The doctor as he was about to leave, made an examination to learn the cause and found that the right side of her jaw was also fractured.

She refused to go to the hospital, however, to have this injury attended to because she had a Pomeranian dog with her and said she wanted to turn him over to her landlady for safe keeping.

Miss Rogers left the station in a taxi for home, promising to go to the hospital later in the day.

PICKPOCKET MEANEST THIEF, SAYS MAGISTRATE SIMPSON

Magistrate George W. Simpson, in West Side Court, characterized Nicholas Morelli, 37, 2 East 116th street, as "one of the most despicable thieves I know of," and then sentenced Morelli to six months in the Workhouse.

Morelli was arrested by Detectives Finn and Mullins, Pickpocket squad, on the subway platform at 50th street and Broadway. The detectives said Morelli was trying to pick the pockets of persons returning from the circus.

In court Morelli pleaded guilty, said he had no money and was in need of drugs. His criminal record showed 14 previous arrests and that he had served time in Sing Sing, Elmira and Montreal.

Counsel for Morelli pleaded that he be given one more chance because of his drug addiction. This Magistrate Simpson refused to do. "The meanest thief in the world is a pickpocket," declared the Magistrate.

REGINALD MASON DROVE POLICEMAN TO VICTORY

Actor's Car Caught Up with Fleeing Suspect—Court Complimented Mason

Reginald Mason, starring in "The Creaking Chair" at the Lyceum, played a "demon driver" in the capture of a gun totter in a chase that began at 8th avenue and 53rd street and wound up at 52nd street and Broadway. Mason was complimented by the Court.

The prisoner, Jacob Jacobson, 24, taxi chauffeur, 580 Saratoga avenue, Brooklyn, was driving a cab at 53rd street and 8th avenue. Patrolman Fred Reichardt of Traffic B saw Jacobson pull to the curb. Reichardt became suspicious. When he approached Jacobson the latter "stepped" on it.

Jacobson sped north on 8th avenue. Leaving the show and in his auto was Mason. Reichardt commandeered Mason, who was just at 53rd and 8th. The traffic man gave orders to Mason to race after Jacobson. The streets were jammed with homeward bound theatre-goers.

Mason at the wheel and Reichardt on the running board with his revolver drawn attracted much attention. Other chauffeurs took up the chase. At 56th street Jacobson turned east to Broadway, thence south to 52nd street. Mason's car came abreast of the taxi and Jacobson was covered.

Chased Again

Reichardt "frisked" Jacobson and alleges he found a loaded .22 calibre revolver in his waist belt. When the gun was discovered Jacobson fled again, this time on foot in the direction of 53rd street and Broadway. Reichardt gave chase again, and with the gun he took from the prisoner fired two shots over the chauffeur's head.

Pedestrians scattered in doorways for shelter. The officer overtook Jacobson for the second time. He was then taken to the West 47th street station house and locked up on two charges—violation of the Sullivan law and failing to have an operator's license. He was granted an adjournment for further hearing.

Bail of \$1,000 was fixed by Magistrate Simpson. Detectives stated that Jacobson had been arrested three times before, but always discharged.

Arden Cook's Levy Hurt Cop's Feelings

Terry Harvey, detective from police headquarters, is one of the many sleuths who considers an insult no joke. So Harvey told Magistrate Simpson in West Side Court. He was passing 49 West 43rd street when he noticed Arden Cook, 25, tall and blond, movie actor, insulted him.

When Cook was taken into custody, Harvey avers, Cook said, "Oh, you're a wet blanket." Cook was taken to the West 47th street station house and locked up for the night.

Arraigned in West Side Court the next morning on the charge of disorderly conduct, Cook denied the charge. He told newspapermen he had played roles in films and lived at 44 West 44th street.

Cook having no former record, received a suspended sentence from the Court.

WINDOW CLEANING "SPEC"

Pleading guilty to a charge of ticket speculating, Aaron Koppel, window cleaner, of 153 Stanton street, was fined \$25 in the Court of Special Sessions.

Koppel admitted he attempted to sell two tickets to Detective Brizzolini of the Second Division for a show at the Second Avenue theatre on April 11.

Jos. Pisano, Stage Hand, Sentenced

On his plea of guilty to possessing heroin, Joseph Pisano, stage hand, of 449 West 46th street, was sentenced to the penitentiary for not less than six months nor over three years by the Justices in Special Sessions.

Detective George Bluff, of the Narcotic Squad, testified he had arrested Pisano April 9 after finding a large quantity of heroin in the latter's room.

Pisano had been previously convicted of the same offense.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago and the Pacific Coast. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Mrs. Ruth Taylor, formerly Ruth Andrews, show girl, seeks divorce from William Earl Taylor, manager of the Latin-American Publications. She asks \$75 weekly alimony and \$500 counsel fees.

Ouida Bergere and Basil Rathbone were wed at the home of the Countess of Dato, New York.

Members of the circus current in New York are mourning for Krao Farini, the Siamese bearded woman, known as the "missing link," who died of influenza last Friday. Krao's fellow performers attended the funeral at Aetoria.

About \$10,000 was raised at the benefit performance given Jack Rose at the Winter Garden last Sunday. Rose is in Roosevelt Hospital, recovering from a cancer operation.

According to a Berlin rumor, Max Reinhardt has accepted a contract to direct pictures in Hollywood. Also that he will come to this country in the fall.

Professor Reinhardt was reported some time ago to have been engaged by Hearst to direct pictures for Cosmopolitan at a supposed salary of \$10,000 a week. This deal failed to materialize.

The First International Motion Picture Congress will meet in Paris Sept. 27-Oct. 3. The congress has been formed by the French National Committee on Intellectual Co-operation, under the auspices of the League of Nations.

The cornerstone of the new Edith Totten theatre, West 48th street, was laid with ceremonies. The theatre will seat 299 and opens in June.

On the grounds that service of summons and complaint upon the defendant was invalid, the Appellate Division of the Brooklyn Supreme Court dismissed Olga Petrova's \$100,000 action for slander against William Henry Roberts, English playwright. As Justice Riegeimann, in Brooklyn Supreme Court, had previously ruled the service valid, the last decision was passed on Roberts' appeal.

Mme. Petrova sued Roberts on statements she alleged he made in connection with his suit against her when he charged her with plagiarism of his play, "La Rubia." In this suit Roberts was awarded a jury verdict of \$7,500. The Appellate Division upheld Roberts' contention that service of the complaint was not effective, it being made while he was in court at the trial of his suit against Mme. Petrova.

Despite that Mrs. Stanley Comstock is, according to Chicago reports, claiming that her husband's divorce from her is not legal, hubby and Peggy Joyce are in Florida, where, it was said by dailies, they expect to wed.

Joseph A. Moore resigned as president of the New York American, Inc., publishers of the Hearst paper of that name. Mr. Moore resigned at the same time as treasurer of several other Hearst publications. Though reason for his leaving Hearst was not given, Moore, it is said, will enter the magazine publishing business.

Because she failed to receive her salary, Lois Elwell, opera singer, obtained a warrant against and caused the arrest of Robert Seelav of the New York Civic Opera Company, just as he was to board a train at Charlotte, N. C., where the company had concluded a three-day engagement.

Seelav paid her immediately after his arrest and posted a bond for court appearance, explaining that George Gordon, of New York, his business assistant, had been looking for Miss Elwell to give her her salary.

Matt Senna, manager of a theatre in Gloucester, Mass., was fined \$5 after being arrested on Policewoman Mabel Cauffman's charge that he conducted a "strip auction" in the theatre. Viola Devore, member of the cast, auctioned her clothes to the audience. Viola's hat went for \$25; dress, \$14; and a waller grabbed a garter for a 10-spot. At this point, the policewoman made the pinch.

A benefit performance for Mrs. Sarah Adler, widow of the late Jacob Adler, foremost Jewish actor, will be given at the Manhattan Opera House on or about May 1. It was announced by Elihu Penneholtz, president of the Jewish The-

atrical Museum. David Belasco, Morris Gest and Al Jolson have promised their assistance.

Joyce Hawley pulled another "good for more front-page space" stunt. This time Joyce, of bathtub "fame," went to someone's birthday party in masculine apparel. But she went home, it is said, in a red dress and a wig.

Mrs. Park Benjamin, sister-in-law of Mrs. Enrico Caruso and prominent member of New York society, will make her stage debut at the Hippodrome the week of May 3. She sings.

Allegedly unfair censorship of motion pictures in the Province of Quebec, Canada, is the reason given for the boycott declared on Montreal, Quebec and other Canadian cities by United States film distributors.

Elise Bartlett, who became an alien upon marrying Joseph Schildkraut, who is Rumanian, in 1922, has regained her citizenship.

According to City Commissioner of Licenses William H. Quigley, who will confer, or probably has already conferred, with Police Commissioner McLaughlin on the curfew for night clubs, 686 clubs are licensed in the five boroughs of New York City. There are 250 in Manhattan, 176 in Brooklyn, 75 in the Bronx, 110 in Queens and 45 on Staten Island, he said.

Beatrice Swanson, principal in "Artists and Models," and Anders C. Ostergran, of the American Tobacco Co., were wed in New York, it was announced.

Ben Riley has sold for about \$500,000 the remaining three acres facing the Riverside at 177th street and Haven avenue of the former Arrowhead Inn plot to the Natwelling Building. The purchaser will erect apartment houses on the site. It's near the proposed bridge to Jersey.

Federal control of motion pictures by system of licensing, as provided for in bills presented in Congress by Representatives Swope and Upshaw, was opposed to by representative women's organizations before the House Committee on Education.

One of the several women, speaking in opposition to the bills, said the quality of pictures has improved and that the censorship question should be left with "the judgment of the American people, who are not unclean." The measure was also criticized as "likely to inject politics into the conduct of the public's amusements."

Richard Hagemen, musical conductor from Holland, has been re-engaged to direct the Pittsburgh Symphony Society orchestra for the coming season, which opens May 2.

British censors ordered Frances Carson, American actress, to wear more clothes at the Barnes theatre, London, where she is playing Salome in "Katerina."

Frances agreed to wear an additional shawl.

The 33-story office building being constructed on the site of old Delmonico's, Fifth avenue and 44th street, has been sold to a syndicate for about \$10,000,000.

Alleging cruelty, Hildegarde Gibbons Ugarte (Hilda Ferguson) was granted a divorce in Baltimore from Dr. Robert Belmont Ugarte. She was awarded the custody of a five-year-old daughter. The pair eloped and married in 1919 when Miss Ferguson was 16. Miss Ferguson waived alimony.

CHICAGO

Construction of a theatre at Ridge and Howard streets is planned by John Mangel and John Canger, florists.

Federal Judge Wilkerson refused to send a couple of employees of the Fish Fan's Club to jail because of liquor found in club members' lockers in a sensational raid last year. He fined the men \$500 and \$200 respectively for possession of liquor.

A girl reporter from the Chicago Evening Journal took part in "Poodles" Hannaford's act in Sells-Floto's circus, now playing the Coliseum. A feature story was the result.

Speaking of nothing to do, Balaban and Katz held a contest to select Chicago's most beautiful bu-

net of the oriental type. The winner will be allowed to pose in the lobby of the New Oriental theatre during the opening week.

Fay Lanphier ("Miss America") is accredited author of a series of featured beauty articles in the Chicago "Evening American" during her tour of the Balaban and Katz houses.

Harry C. Moir, owner of the Morrison hotel, is sponsoring a \$1,250,000 amusement resort project at Halmhaven, between Biloxi and Gulfport, Miss., according to authentic reports.

Mr. Moir has been in the south for several weeks. He is expected to let a contract soon for the erection of a large hotel building with a supper club, dancing floor and swimming pools.

Beatrice Leiblee, known as the prettiest girl in Waukegan, Ill., eloped with Horace E. Head, juvenile lead in a stock company playing the town. The couple were married in Chicago.

Miss Leiblee was recently divorced from Maurice Pencher, son of a Chicago broker, a few days after her marriage. She is the daughter of Commissioner of Public Health and Safety Julius V. Balz.

LOS ANGELES

Clover Field, government airport, will be purchased by the city of Santa Monica for a playground and recreation field, now that the bond issue for the purpose of acquiring the field has been passed.

Irene Fenwick, wife of Lionel Barrymore, and Rita Stanwood, wife of H. B. Warner, will leave for New York to transact business for their husbands and to consider new stage vehicles.

Carl Laemmle will leave next week for New York to wind up his eastern affairs before returning here for good. It is said he is negotiating for the Beverly Hills home of Mrs. Thomas Ince, for which is asked \$795,000.

Syd Crossley, comedian at the Hal Roach studio, saved two-year-old Geraldine Drago from drowning in a 30-foot ditch filled with water.

Mrs. Marie Eycke, widow of P. Leon Eycke, motion picture actor, petitioned for administration of the estate of her husband, who inherited \$100,000 from a relative three months after their divorce. Eycke was killed a month after receiving the inheritance, leaving no will.

Laura Lockhart, picture actress, suffered a broken leg when an automobile in which she was riding collided with a freight train near Culver City.

Peggy Fortune, film actress, was named as correspondent in the divorce of Mrs. Fanny Marie Anfinson against H. H. Anfinson, wealthy contractor. When Mrs. Anfinson failed to appear, her husband brought suit against her and obtained a divorce on cruelty charges. Now Mrs. Anfinson has had the divorce annulled and is again suing her husband for divorce, with Miss Fortune charged as the "other woman."

Charles Z. Stevens and Claude A. Holcomb, convicted a year ago on charges of attempting to kidnap Mary Pickford, and sentenced from 10 years to life, presented appeals in the Second District Court for new trials.

Louis O. Macloon obtained a 99-year lease on a site on Figueroa street, near Seventh, where, he says, he will build a theatre seating 1,100.

Bonnie De Vere, dancer, known in private life as Myrtle Cavanaugh, has granted a divorce from John C. Cavanaugh, attorney.

Johnny Chain (Del Chain) of the vaudeville team of Chain and Archer, filed suit for divorce from Helen K. Chain, known as Oleta Ota, charging her, together with her mother and a private detective, with breaking in on a dinner he was attending with a friend and falsely accusing him of infidelity. Chain said that his wife left their Beverly Hills home for a Hollywood apartment, using her stage name and refusing to recognize him as her husband.

The Chains were married in August, 1922, and separated this month.

Lillian Butterfield, dancer at a local theatre, was arrested and given a six months' suspended sentence when caught doing 32 miles an hour on a 20-mile boulevard.

Judge Louis P. Russell sent her to traffic school, where she will learn all the driving rules and regulations. Everett Hamilton was placed in the Hollywood jail, charged with disturbing the peace and intoxication when he was alleged to have entered the home of Mrs. George Pyper and assaulted Charles Gordon Saxon, former New York cartoonist and lately assistant director for Larry Semon.

INSIDE STUFF ON SPORTS

Frisco Wanted to Save His Coin

Joe Frisco (the Joe is added vaudeville billing of late) got excited at the recent Berlenbach-Risko fight at the Garden. Lots of others were steamed up but Frisco in particular because he had a bet on Berlenbach. The jazz boy groaned loudly when Paul sat down but he took heart in the seventh when Berly crashed his right on Risko's chin. Through that round and the next three, Frisco called out: "Stop it." He figured the referee might think Risko was hurt badly and if the fight were stopped he would win the bet.

Shade's Weight and Hopes

Dave Shade returned from Florida recently where he has been undergoing a systematic course of weight building. Shade is angling for a summer shot at either Paul Berlenbach or Jack Delaney and will weigh about 163 for future bouts.

He has given up hope of an immediate chance at the middle-weight title, held by Tiger Flowers, believing that Flowers, if successful in a return bout with Harry Greb, will avail himself of the six months abstinence from bouts, which he is entitled to under the New York State Boxing Law.

Leo Flynn's \$2,500

Leo Flynn has posted \$2,500 with the California Boxing Commission for a bout with Fidel La Babarba for the fly-weight title on behalf of Newboy Brown of Slouxy City. Brown boxed in New York under his own name of Dave Montrose in order to comply with the rule here. He is rated as the logical contender in his class.

Latest "Welter" Sensation

The latest sensation among the welter-weights is "Shuffle" Callahan of Chicago. Callahan is of Irish-American parentage born in Brooklyn, N. Y. He is making his home in Chicago under the management of Eddie Kane and has won his last five fights with knock-outs.

Among his recent victims was Bobby Barrett, of Philadelphia, whom he stopped in a round, and Morris Schlaefter, the middle western welter. "Shuffles" will be seen at one of the ball parks this summer.

Tiger Flowers Religious

The next time Tiger Flowers, Negro fight champ, accepts a theatrical engagement he will at first give it his personal inspection. Tiger is quite religious and the M. E. church down his Georgia home way keeps tab on his activities.

Tiger made his first stage appearance since his recent ring victory at the Chelsea. As that house was recently raided by the New York police for giving an alleged "indecent and immoral" performance, Tiger's Georgia church devotees and leaders raised such a loud squawk it reached Flowers' ears in New York. It required persuasion for Tiger to finish out his contracted engagement at the Chelsea.

When Flowers went home recently the state of Georgia deemed it expedient to honor the colored fighter for bringing home the first fight championship of any note to that section. It was given in Atlanta and was a huge success in every way but one and that was the exclusion of all Negroes from the banquet. Flowers was the only colored person there.

Chicago's New Race Track

Thomas E. Bourke, former newspaper man who was prominently identified with the Hawthorne track in Chicago, is secretary and general manager of the new Washington Park race course which is spotted at Homewood, 21 miles south of the Loop on the Illinois Central. The new track will be operated by the Illinois Jockey Club of which the Hon. Robert M. Sweitzer is president and Hon. C. W. Hay presiding steward.

The inaugural meeting of 31 days starts July 3 and continues until Aug. 7. A revival of the American Derby for three year olds, and a stake of \$100,000, will feature the opening day's card and is announced as the richest race in the world. Max Hirsch has been appointed eastern representative of the new club, and is acting in that capacity at the Havre de Grace meeting. Bourke will visit Belmont for a similar purpose.

Berlin's Sport Palace

Berlin, April 9.

Sport-Palace-Berlin means for Berlin the same as Madison Square Garden in New York, but on a smaller scale. The winter season was especially successful with ice skating.

The space for skating is 250 by 170 feet, nearly 28,000 square feet, and the capacity, including restaurant space, around 7,500. Programs of fancy skating, skating races, hockey games (German, London, Canadian and Swedish teams), clubs and pantomime ballets are the principal attractions. An orchestra of 45, under direction of Julius Elnodshofer, furnishes the music, and William Karfoll, who was the manager of the first ice palace in Berlin (now Scala Variete theatre), manages the performances. The palace is open to the public from 10 a. m. for skating, with concert in the afternoon, besides exhibition skating, and the performance begins at 8 p. m., with public skating during the intermissions until 1 a. m. Admission, 25 cents to \$1. The place is renovated, artistically decorated, well lighted and opened Nov. 26.

Phil Taylor, of Winnipeg, is the champion in racing this season.

Bike Races

In less than 10 hours the skating space is covered and remodeled for bicycle races.

The six-day bike race this season

was well patronized, tickets being hard to get. Reggie McNamara was a big favorite with Harry Horan, his partner.

Boxing

Boxing matches are now as attractive here as in New York. The seating capacity for bouts is 9,800. The Paulino-Breitenstrater match was so well patronized that tickets sold for three and four times the regular price. This was the most prominent battle this season.

As covering of the skating space takes only four and a half hours, the huge hall every Saturday night had a masquerade or fancy dress ball. Those balls are an event here. If the last guests of the dance leave in the morning at 8 o'clock the ice is ready for skating by noon the same day.

For the summer season are several expositions and big shows in preparation. The Palace is owned by a stock company, and Messrs. Karpowitz, Konigsberger and Karfoll are the managers. A training school for boxing (amateurs and professionals), ice skating and other sports is connected with this enterprise. Passpart.

The new Madison Square Garden, New York, requires 10 hours to freeze its ice rink and eight or nine to melt it.

QUINCY, ILL., WANTS BOXING

Quincy, Ill., April 20.

Legalized boxing won its first battle in Illinois when the voters of this city, after a strenuous campaign of opposition from the ministerial organizations, approved boxing 2,089 to 894.

Quincy is the first city in the state to vote under the recent legislative referendum authorizing municipalities to legalize boxing shows under jurisdiction of a state athletic commission. The outcome of this election was watched with interest all over the state, and the campaign was taken to indicate the attitude of downstate folks toward boxing.

Top Low Record

Los Angeles, April 20.

Thomas J. McGlinchy, 52, found in the Salvation Army home here, declared that he was a jockey for 35 years without winning a single race. McGlinchy trained and rode horses for the late "Lucky" Baldwin.

The also-ran pilot still wears the silks while he bales old newspapers and magazines.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week

ALICE JOHN

"Love in the Mist," Gaiety Theatre

"Love in the Mist" Like Weak Cocktail

"Love in the Mist" at the Gaiety starring Madge Kennedy is like the new cocktail; a shaker-full of ice cream and a dash of gin. Very sweet with little kick. Miss Kennedy is as always charming but first honors must go to Tom Powers as one of the few nice Italian impersonations ever seen on our stage. Sidney Blackmer was just a bit too suave.

A cleaner play than this one couldn't be imagined. Any child could take its parent. The authors blushing at their own cleanliness stuck in one or two lines to show they could be naughty. And very silly they sounded, too. For instance an Ampico winds out a tune to which the maiden aunt, Alice Johns remarks, "It is too sexy."

Miss Kennedy was dressed lovely by Mrs. Rosenberg as also was Miss John. The three acts called for but two different costumes. For two acts the star was in a pink taffeta made with a tight bodice and a round chiffon yoke outlined with three rows of pink stones. The buffante skirt had three net ruffles. There was a decided droop at the right side of the hem. In the last act a caped coat had a green lining.

Miss John wore two adorable frocks. A silk in a shadow pattern of mauve and grey was made with a very full skirt opening over a tightly fitting one. The waist consisted of a lace kerchief. A grey gown was made in long straight lines having a surprise effect. A touch of pale lavender was used at the cuffs and edging a front panel.

Frieda Innescott was first in a simple blue dinner frock. The skirt carried several godets and was banded at the hem with a velvet of the same hue. A rose sport jumper dress had a striped band woven in the material.

Gorgeous Raquel Meller

Raquel Meller is simply gorgeous. New York owes Ray Goetz thanks for persuading this lady to these shores. The large Friday matinee took on a professional air with those present.

Senorita Meller appeared first to a faint applause. It was very interesting to listen to the growing enthusiasm as the afternoon waned.

Her 12 numbers are done with a change of costume for each one. And with each change a different hair comb is effected. Senorita Meller is a beautiful woman, whose charm of manner will win her many friends in this country.

Her most beautiful costume was a pink taffeta hooped dress made with the tiny rows of ruffles edged with black ribbon and lace. A large flop hat was fascinatingly becoming. Another hooped dress was of solid white lace with mantilla and fan to match. A string of blue beads and blue necklace struck a wrong note.

Another gorgeously hooped costume was in lavender with two rows of silver lace. The famous "violet" song was done in a black ruffled skirt and white blouse.

Meller knows the value of an effective exit. With the orchestra at a decided pianissimo the little lady gracefully glides from view.

What one artist can do to entertain for two hours with not one "wise crack" will make a few of our own female stars take notice. May Raquel Meller come to our country often and stay longer.

Why So Cheap?

Ben Warendorf, the downtown florist, sold 53,000 pink roses last week at \$1 a dozen.

Tex on the Bridle Path

Like a sheik (or sheikess) in the desert Texas Guinan looked with an enormous blue cape covering a white riding habit while enjoying the bridal path in Central Park one day last week.

Good Company But Not Good Show

Peck and Jarboe's "Models and Thrills" at the Columbia last week is not a good burlesque show. It is not the fault of the players. A pleasant bunch of people than in the cast of this show would be difficult to find. Messrs. Van Dale, La Vine, and Marshall are a combination that would set a real burlesque show on fire.

Same can be said of the women. Rae La Anse, Evelyn Whitney and Margie Dale make up a fascinating trio. Eva Snyder stepped out of the chorus and rendered a song in no mean voice. Evelyn Whitney could grace any Broadway production. Miss Whitney, as a dancer, ranks with the best.

The dressing of the show was just above the average. Long frocks on the chorus played a prominent part. One model number was done in a way that would not offend the most fastidious.

Dresses Not Short Enough On Santley-Sawyer Girl's

Joseph Santley and Ivy Sawyer introduced their new vaudeville offering, "Thus and So," at the Palace. The act has, in addition to Santley and Sawyer, Norman Sweetser, Gergette Ettinger, Jola Mendez, Frances Milner, Ethel Allis and Theo Loper. The girls first appear in nice pink dresses that could stand a little shortening in these days of flapper styles. They do a brief for individual specialties. The third dance and the four girls step out girl exhibits good kicks. "A Sailor Yarn" follows, sung by Mr. Santley. An enormous ball of yarn is the effective setting in the center of the stage. Theo Loper, as the girl he met in Spain, wears a smart Spanish shawl. She looks well, but is a trifle too stiff in a dance with Mr. Santley. Next is Jola Mendez, a baby-faced youngster, as the Hula girl. She made sure she got a few Charleston steps mixed in the dance. Gergette Ettinger as the Dutch girl talks a song and does a wooden shoe dance. Frances Milner as the Chinese maid wore a costume of blue and yellow. Gergette Ettinger in a white ballet costume did the dainty ballet miss of 1876. Ethel Allis is cute as the 1926 girl. She does a good jazz and Charleston on her toes.

Several entertaining sketches are

done by Mr. Santley and Miss Sawyer. The closing scene has four books, with Mr. Santley and Miss Sawyer as the book holders. From the first book comes Peter Pan, and does a ballet dance well. Cinderella follows in her ragged dress. Next is Little Red Riding Hood in her red dress and cape, displaying some excellent ballet turns. Alice in Wonderland, in a pink baby dress, kicks with little effort. The girls stand around while Santley and Sawyer participate in a dainty minuet. Miss Sawyer is lovely in a blue gown and white wig. The girls return to their books and Santley and Sawyer resume their places as the book holders for the finale. The act has lots of class.

WOODWARD'S CHANCE

Gene Woodward is in Hollywood and happy, with a salary of \$75 per week in pictures. It's her first attempt before the camera. After six months the former chorus girl will draw down \$100 weekly. She is with and under the care of Mr. and Mrs. William Russell. Mr. Russell is the picture star Conrad Nagel has promised to tutor Miss Woodward in film work. While on the southern visit Miss Woodward became the pet of the party. The Russells took a strong liking to her and Buster Keaton gave his opinion the girl had a "picture face."

Group of Mothers

Chicago, April 20. Of the 16 chorus girls with Kolb and Dill at the Studebaker, 11 have mothers with them.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Diane Hunt gave a birthday party to the girls of her dressing room at the Liberty theatre. How old? Not so many yet, Diana. Don't start to worry.

Peggy Hart spent the week-end in Philadelphia. What is this drawing power Phillis has recently acquired?

Margy Bailey has the cutest new toy bull. Name is "Nunky."

Ethel Maye has a new bunny. Easter is over but she doesn't care.

Elsie Neale is such an ambitious child. She has made so many things for herself lately.

Marie Marcelline used her new camera for the first time. She took pictures of all the "Tip Toes" chorines. Peggy Gillespie insisted on having her favorite doll (Wozzie) photographed.

Last week in this column it was stated that Earl Carroll barred the Variety woman reporter from the stage door. A personal letter from Mr. Carroll states that no such order was given by him. Thanks to Mr. Carroll. The moral of this little coincidence may be: "Never believe a doorman if your salary doesn't provide for tips." (Also for other doormen.)

The girls in "The Girl Friend" are doling up. Dorothy Brown has some stunning evening clothes. Evelyn Ruh is a charming study in gray in one of her outfits. As Dottie Gray believes in outfitting her house, she bought a radio. Carol Lyn, Olive Beebe and Elizabeth Mears have started to clear up their voices by taking vocal lessons.

Starr Woodman is going to do a toe specialty in "Vanities." That's a step higher, anyway.

Peggy Gillespie is still the prize winner for getting dressed first in "Tip Toes." Not a word now—that's only when leaving the theatre.

Marcia Bell owns an antique. It has been in Marcia's family for oh, so many years.

Trudy Lake, still in Boston, has forgotten to write.

FOR WOMEN ONLY

By DOROTHY PADDACK

Too Much Mosh

There is a bit too much chocolate syrup in the picture "Her Second Chance," to make it generally popular. Anna Q. Nilsson, Dale Fuller, and Margaret McWade lend realism to their roles. Neither can whitewash the maudlin "second chance" stuff.

A mountain girl has served a prison term and later after she has learned how to comb her hair falls in love with the very judge who sentenced her.

If one wished to be a wee cynical, he might say that Constance Lee was a glutton for punishment. What's more, she deserved it.

3 Girls—All "Stars"

The three dancing girls in "The Broadway Whirl" on the Loew circuit are clothed in 3 1/2 beads each and one of the girls added some red feathers. The announcer introduced the girls as "stars," the "shooting star," the "Star of the East," and just a "little star." The dancing was reasonably good, but the skirts of the "star" who performed the Russian number were the most applauded.

Women in "Cherry Pie"

"Cherry Pie" has Elizabeth B. Grimbail programmed as having "personally supervised it." Jeanette Collett directed some of the dances and did two clever dances of her

THE DRESSY SIDE

By SALLIE

Raquel Meller Unusual

The prices for a performance by Raquel Meller seem all out of proportion. Maybe because of this reason many orchestra, balcony and box seats were vacant Saturday night.

Miss Meller last September was giving about the same performance at the Palace, in Paris, for \$150 top. It is to be hoped the New York public will have a chance at regular box office prices, to enjoy Miss Meller's unusual manner of entertaining. She is the season's big treat. Her unaffectedness seems to be her greatest charm. She makes no attempt to be great but she is, in her particular interesting work plus much personality and rare intelligence.

Miss Meller is a charming Spanish girl who really acts her songs in a voice that is mellow characteristic of many Spanish as well as Italian artistes. The magnetism of Miss Meller is even reflected in her costumes, the creations of Lanvin of Paris. In a pink crinoline of flounces finished in Spanish blue and a pretty basque with low shoulders, she wears a picture hat of ecru faced in pink and trimmed with a rose. In her lullaby song, she is in flowered tan and blue with a blue shawl draped about her shoulders in Spanish fashion and a kerchief. As the bride she is exquisite in a regal Spanish gown of hoop effect skirt with many lace flounces longer towards the back with berthe of lace finishing waist and a mantilla of real lace. Miss Meller's fan is of real Spanish lace with mother-of-pearl handle and she swings it gracefully.

A dress very likely to come into favor is her daytime navy blue with large pocket of Spanish yellow embroidered and panel from left shoulder back outlined in yellow. This frock is worn in her cigarette song. She has many others. The girl ushers at the Empire lend a Spanish atmosphere in their dressing, wearing pretty ecru lace flounced Spanish dresses with large pink roses at the waist. A mantilla of the same lace is used as headdress and they are all pretty.

Great Actresses

The sweeping statement made that Alice Brady is America's greatest actress might be considerably modified. "The Bride of the Lamb" is excellent and Miss Brady is good but there are many as good or great. The author, William Hurlburt fell down in allowing two characters to be weak; the wife (Miss Brady) who neglects her husband and child for the Evangelist, Rev. Johnson (Gerald Cornell) who after trying out everything from vaudeville to saving souls can't conquer his own.

Miss Brady in her little out-west cottage in plain furnishings wears plainer clothes. In a dark house dress made plain with white collars and cuffs, she looks very nice. Verna, the child (Arlene Blackbron) can easily be put in a class of great child actresses. In all her performances she is exceptional, besides most attractive, having a mass of auburn hair and a graceful form. In a white ruffled skirt with bodice finished in berthe piped in blue and a stylish blue sash Miss Brady is all the fascinating and interesting daughter and again in a cinnamon frock she's a peach.

'Flame' Going Strong

This delightful romantic opera ("Song of the Flame"), at the 44th Street theatre is still going strong with the scintillating Tessa Kosta who looks her best in her peasant Russian costume of red and purple. The Russian ensemble closing the first act is an eye feast.

The ball scene in the Palace is one of luxury, the women looking glorious in embroidered and painted decollete evening gowns worn with coronets of jewels.

Musicals At Home

Ignatz Hilsberg, pianist, entertained for his friend, Josef Hoffman Sunday afternoon at his home in West 53rd street. Mischa Elman came in late with Mr. Levitska after the recital for tea.

Mrs. Polk, wife of the violinist, wore a navy crepe one-piece frock with a becoming small milan turban. Mrs. Elman in a black, made very simply, looked well.

Alexander Lambert chatted with his little protegee who was dressed in rose pink and wears two long raven glossy braids. It was an afternoon of much charm.

DRESSIEST OF OPENINGS FOR MELLER AT EMPIRE

Low Backs and White Fronts in Profusion Among Audience

Opening nights at the Empire are always an event.

But the Raquel Meller opening had more swallow-tailed coats and low-back gowns than any other opening of the year, except at the Metropolitan.

Of course, men are more or less restricted but some of the English actors who have skinny necks and a six-foot height can always be depended upon to blossom out in those great swathes of black silk neckties, the absolute creme de la creme or men's of male sartorial perfection. Heavily embroidered Mandarin coats were much in evidence. One

own. Ethel Martin, as the haughty Queen Bess gone to heaven and bewailing the decline of murder technique, is not amateurish, even if the sketch in which she appears is culinarily speaking, a mud pie. Jane Barry's comedy and mimicry; Elizabeth Clark's impersonation, and the turned-up nose of Agnes Lumbard in the kiddie-kar number of "Some Baby" are among the best amateur performances of the new show at the Cherry Lane. Jane Barry is the amateur who is consistently entertaining.

Marjorie Rice Lewis, who wrote the three satires on Longfellow's "The Village Blacksmith," has a sharp and smart wit. But if this spontaneity had been welded together by a good showman, pruned and peppered, "Cherry Pie" as an evening's entertainment need not have been kind-hearted stuff.

of the loveliest and, undoubtedly, the costliest was worn by Mrs. Burton Holmes. Carlotta Monterey looked exotic, as usual, in a heavy black satin one-bellared with white ermine.

A charming picture was Grace George in a black Lanvin gown of heavy silk, with a magnificent wrap of mink.

Alice Joyce, Cape Hagger

Alice Joyce hugged her chin-chilla cape over a lovely white taffeta period frock, applied in net. The producer of "Craig's Wife," Rosalie Stewart, wore under a heavy gold metal cloth wrap, a straight-line model of pink crepe embroidered in crystals.

The blond loveliness of Laura La Plante was enhanced by a white and silver metal brocade wrap with a generous collar of white fox. One caught a glimpse of a white chiffon frock.

Ouida Bergere, now Mrs. Basil Rathbone, was a vision of gold. Her gold lace gown peeped from beneath a gold wrap trimmed with beige fox fur.

Anita Loos looked adorable in a simple black velvet coat lined with bellotrope velvet. Her dress was of black chiffon with a yoke of exquisite cream lace.

Mrs. Kecey Allen was also a picture of feminine charm in a softly draped gown of rose panne velvet. Her wrap of black caracul had mink collar and cuffs.

Smartly Gowned Women Several very smartly gowned women occupied a box with Mrs. Philip Lytle. Another notable box party held Anne Nichols as its hostess.

The outstanding feature of Norma Talmadge's white chiffon gown was a deep Bertha collar which fell in wing-like drapery, outlining a deep V back. The edges of her frock were encrusted in crystal beads.

And the women do dress but there is really no gentle whiff of spring in their attire.

NAZIMOVA (4)
 Sketch
 25 Mins.; Full Stage
 Palace (St. Vaude)

"That Sort" is the title of this playlet authored by Basil MacDonald Hastings for the dramatic and picture star. Reports are that it is a rewrite and much condensed version of a play Nazimova was in some time ago. The current adaptation early develops into a monolog for the "name," and is questionable vaudeville entertainment.

Nazimova may mean action at the box office but there is little entertainment in the sketch. It's another case of lifting an outside star into this house as a "draw."

It's a dramatic skit with Nazimova found prone upon the floor of what is supposed to be a room in a London hotel. The maid and hotel manager are brief bits (played by Dora Malet and John Robb) with George Thorpe doing the doctor who is called in.

The sequence develops a "mother" role for the star who has been denied the association of her daughter since her divorce. Having taken to drugs and attempted suicide the doctor instills the hope of attainment within the despairing woman and the finish is Nazimova picking up the drugs to throw them away after a heavy display of will power.

No denying Nazimova's ability as an actress. The "suppressed emotion" formula is an open book to her. It's a matter of story, as always in a case of this kind.

Monday night the applause was hearty and heavy although restricted to certain sectors. The regular vaudeville fans re-acted indifferently. To them it probably was just what they expected. They're used to that at this theatre.

Skig.

IVER and SILLS

Musical
 14 Mins.; One
 American Roof (Vaude-Pcts.)

Two boys, Iver at accordion, and Sills fiddling. Both may be just out of some dance band. Sills is the better performer, Iver not giving his personality a chance. Both look nice and natty.

The usual pop medley opening is followed by a medley of old-time tunes, introduced by a speli anent Melie Dunham. The Melie-Ford gang is now passe and the old time tunes can be discarded. Follows Sills' specialty with his fiddle recounting a flirtation with a gal, the violin being employed for the musical conversation. Familiar stuff. A bit of a Patrooney to self-fiddling accompaniment topped off Sills' offering.

Iver pulled the inevitable overture, evidencing unusual instrumental proficiency, but what does that mean! The "Collegiate" finish is the savior of the act, the number being rendered at La Broadway, Delancey St., Scotch, German band, Irish, etc., and productive of comedy. The boys will smooth up as they go along but the straight musico-entertainment idea at best is just an early spot offering.

Abel.

JERRY FRIEDMAN and Orchestra

(5)
 Caravan Club, New York (Cabaret)
 Jerry Friedman heads the pit orchestra at Keith's Riverside, New York, and doubles in the Caravan, Greenwich Village night club, after theatre. He has with him a supporting quartet of jazzists, Friedman violin-conducting, with Bernie Grauer, piano; Billy Carola, banjo; Kay Nettles, sax, and Herman Berkin, drums, completing the personnel.

It's a snappy dance quintet, smartly keyed for an intimate room like the Caravan, going in for straightforward syncopation, without any flowiness of arrangement. Their brand of jazz is crisp and crackling in its general effect, and okay for general cafe engagements.

Abel.

COLLINS and TRAINER

Comedy
 12 Mins.; one
 American, Chicago (Vaude-Pict.)
 Two men doing hokum bits. The bits are variations of what have gone before in vaudeville, burlesque and musical comedy.

Nothing unusual about the material or the performers. Neither is bad nor particularly good, and within these limits the turn will suffice for the non-discriminating houses. There are houses where they will be sure-fire and houses where they will be lousy. It's one of those kind of No. 2 two-man acts that sometimes make the next to closing on small bills.

Not a chance for presentation purposes as they stand.

Loop.

TREVOR and HARRIS (9)
 Callroom Dancing
 11 Mins.; Full Stage (Special)
 Palace (St. Vaude)

This team is neither new to New York nor vaudeville. Recently at Ciro's (night club), they repeated at least two of their dances in this act that they did on that floor. Backed by prettily light colored drapes and accompanied by a Carl Fenton string unit of seven pieces the turn meets the usual "sight" specifications.

Appearance is the main asset of Miss Harris and Mr. Trevor. None of their four numbers reveal that which is beyond the usual. Miss Harris is extremely slightly in her costume scheme of black while Mr. Trevor is a smart and clean looking boy. But that's the principal bid.

That the act runs but 11 minutes testifies to the brevity of the routine, the four dances are evenly divided by a selection from the Fenton group.

Mr. Trevor is capable of more picturesque and intricate "figures" than he is now doing with his partner. Certainly, a more varied selection of steps would aid.

Closing intermission the act did nicely although it was not a stand-out item on the bill.

Skig.

CERTRUDE VANDERBILT

Talk, Songs and Dances

21 Mins.; One

Fifth Ave. (Vaude-Picts)

After "Louie the 14th" ended its run at the Cosmopolitan late in the fall a musical show called "Oh, Oh, Nurse," followed in at that house. Gertrude Vanderbilt was prominent in the cast, which included Roy Sedley who is appearing in vaudeville with Miss Vanderbilt. The latter withdrew from the show and went to Florida for special engagements.

Miss Vanderbilt looked stunning, her first frock especially attracting the eye. Sedley was on first later, she later joining in a lyric called "The Poor Miss Vanderbilt." It is a very good introductory number. Sedley mentioned calling up all the numbers on Fifth Avenue, where nobody knew Gertrude. He congratulates her on going to Florida, but she says that wasn't surprising except that she got back.

A second duo number was called "Jokes." While the material is especially written that one could stand fixing because the lyricist has worked in old boys. As it is the number is of little value. Sedley singled with "Women Are Getting Wilder," then going into an eccentric, acrobatic dance which is his forte.

Miss Vanderbilt offered a novelty number "Prudence," stripping from a Quaker smock to another attractive frock for a Charleston switch. Sedley in Oxford bags sang "Fliffity, Floppity, Flapper." For the finale Miss Vanderbilt was dolled in a suit of carmine red, the number being a comedy dance with Sedley.

The act can be cut down a bit if Miss Vanderbilt elects but she can take her place with the best of vaudeville company with the new turn.

Idea.

SAM and CLARA MORTON

Comedy Talk, Songs, Music, Dance
 14 Mins.; One
 58th St. (Vaude-Picts)

Sam, father of the famous Four Mortons (family) and Clara, his daughter, form this survival of the former family utilizing material from the former act except portions of Clara's specialty.

The act is in "one" and opens with the familiar golf crossfire in which Clara as the caddy handles the lines formerly spoken by her mother. After exhausting the comedy possibilities of that topic, the pair switch to the former "marriage" routine which goes equally well.

Clara's youth doesn't detract from the laughs the pair secure when discussing their wedding and subsequent married life. After this bit Clara leaves to change to evening clothes while on. Clara returns for her specialty which includes two comedy songs, the playing of a clarinet and piccolo and the tap dance to her own uke accompaniment.

Sam joins her after another change of costume and to her song and uke accompaniment, steps his tap dance in sprightly fashion. The act holds up on its merits and will repeat in any vaudeville house. Aside from its reminiscent appeal it is real entertainment. Clara is always a versatile talented girl and Sam Morton's old tad is just as likeable and faithful a characterization as it ever was.

They wowed them at this house.

Con.

RAYMOND BAIRD

"Little Souss"
 14 Mins.; One
 Palace (St. Vaude)
 This clean looking youngster is not for vaudeville. Rather a shame, too, for he wins enough sympathy with his appearance to give him every kind of a "break." That's not to say he's impossible as a stage attraction. Far from that, but his place is in the picture houses where they can build up around him. Coming on "cold," as a single in vaudeville, it's too much to ask.

The opening has this very young boy directing the orchestra during a semi-heavy selection. Right there the boy implied his film house value. Wielding a baton before 30 or 40 musicians he would mean something; here, half buried in the pit but picked out by a spot, his supervising of perhaps 15 men meant little. The selection meant nothing either, and his authority over the pit crew is not apparent.

Following that introduction the boy goes to the rostrum to solo upon a saxophone. After this he takes a soprano sax to jazz it up a bit. A woeful error was his unpreparedness in encoir, a repeat of the finishing number being used.

Spotted in the centre of a "presentation" with the contrast of house size and manmote orchestra to aid him, this youngster should total as a worth while novelty for the major cinemas.

At the Palace he secures no assistance; his ability as a director means nothing in lieu of the meager number of 15 men under him and the general supposition is that they'll play the selection whether the boy is up to snuff or not, which morale may be the outcome of a lack of showmanship.

Baird's technique on the saxophone rates none too high either in view of the flood of saxophonists who have been around. And neither his size or years can offset that within these surroundings.

This youngster needs a "situation," and the only place he'll get it is in the celluloid palaces.

Skig.

TOM PATRICOLA and MCCARTHY SISTERS (3)

Singing; Dancing; Comedy

16 Mins.; One

Palace, Chicago (St. Vaude)

"Big time" has Tom Patricola for a few weeks until rehearsals start for the annual summer edition of the "Scandals," when he will return to revue, which he finds more lucrative and pleasant than vaudeville, his training school. "Big time" needs headliners, and Patricola and McCarthy Sisters make up the very best of that division of acts.

It's a hodge-podge of "the dancing fool's" more or less familiar stuff. His world-beating dancing, in which he expends prodigious energy and showmanship; his unique crazy stuff, half "kid," half "nut," and his masterful domination of a flat-backed mandolin while dancing, with pieces of business strung together, with the valuable assistance of the good-looking McCarthy Sisters about sum up his act.

Everything is done neatly, realizes a maximum of effectiveness and stamps the turn as top-notch entertainment. So, plus undeniable box-office punch, Tom Patricola is aces for "big time."

Hal.

MOVIE MASQUE (4)

Dance Revue
 11 Mins.; Three
 American Roof (Vaude-Pct.)

A straight dance revue of solos and double numbers, with an attempt at novelty via the prop radio receiving set and loud-speaker which heralds itself as Hollywood and the broadcasting of a motion picture masquerade ball.

Valentino and Agnes Ayes in the tango from "The Sheik" is introduced for the opener. Follows Norma Talmadge in her "Kiki" dance; Mae Murray's toreador dance from "Fascination"; Fairbanks in "Zorro" number; Swanson in "Man-handled" dance; Pickford as "Little Lord Fontleroy" and Harold Lloyd for sailor's hornpipe. The announcement of each is by radio, the unseen speaker possessing a fine voice and also doing a vocal number effectively.

The dancers themselves are two women and a man with the announcer not coming forth. It's barely possible the male dancer also doubled on the announcements but not likely, although only the trio acknowledge the bends.

Outside of the flicker tieup, there is nothing distinctive about the act. It's a small time flash and should click with the family trade.

Abel.

LADY ODEN-PEARSE (1)

Violiniste
 10 Mins.; One
 Hippodrome (St. Vaude)
 Billed as the Royal Violiniste who has played before every crowned head in Europe, which doesn't mean a thing in this Republican age, Lady Oden-Pearse overcame the billing and in spite of it succeeded in playing her way into the good graces of a representative vaudeville audience.

With her technique and ability she could do the same thing if billed as Jane Doe. Opening with the "Last Movement Concerto Mendelssohn," she followed with "Indian Love Call" from Rose-Marie.

Hungarian dances next was followed by her own arrangement of a group of Southern melodies. The Hungarian Dances called for a special presentation at this house. A gypsy wagon was shown up stage on a raised platform. Two girls in Gypsy costume remained seated on the steps of the wagon while a third girl danced a folk dance. A special drop depicting a moonlight scene backed it in. They liked the act all the way at this house. A male pianist accompanied the musician and succeeded in complete effacement.

Con.

HOLT and ROBERTS

Songs at Piano
 11 Mins.; One
 American Roof (Vaude-Pct.)

A "nice" looking pair that would fit in neatly as a picture house offering which field should be their choice. Amid the avalanche of boke and the ratskeller deuce spot piano acts, a team like this has little chance as presently framed, outside of the pop houses.

Their voices are nice. They do pop number but with apparent condescension to the exigencies of vaudeville rather than through preference. The woman obviously takes more pride in her art or the "Cottage Small" number with the "Home Sweet Home" harmonizing, than the opening pop ballads.

The man hasn't the nerve and the go of the average hair-pomaded ivory tickler. His voice is too finished for deucing it on the Roof.

The picture house should welcome a neat interlude like this.

Abel.

MAHON and SCOTT REVUE (8)

Musical and Dancing
 14 Mins.; Full Stage (Cyclorama)
 58th St. (Vaude-Picts)

A musical unit of five males, probably Hawaiians, playing strings, a mixed dancing team and a girl solo specialty dancer comprise this revue.

The act's strongest appeal is the dancing. The man and woman turn in two corking doubles, one an adagio waltz double, the other a different Apache that averages with the best seen around. The girl soloist handles a hot Charleston and a sinuous acrobatic contortion specialty featuring front and back kicks, rolling splits, chest rolls and all the other difficult stunts embraced in this department.

The musicians fill in with pop and semi-classical musical numbers, and offer some close harmonizing on a pop song that qualified them as fair vocalists and ditto musicians.

The act is backed by a cyclorama and the costuming is adequate. It's a good flash turn of its class, and should keep busy in the intermediate houses. The dancers have possibilities if surrounded by a more elaborate production.

Con.

MAUREEN ENGLIN

Blues Singer
 12 Mins.; (One)
 Stratford, Chicago (St. Pcts.)

This girl is well known around these parts, having had numerous presentation film house and cafe engagements lately. She has an up-to-the-minute repertoire of blues songs and comedy patter which has clicked wherever heard.

At the Stratford she appeared singly before the velvets and worked with the pit orchestra. There is nothing, let it be said, that hits an audience worse than hearing these semi-comic blues numbers after they have been plugged to death for several months. Miss Englin seems to know this, as her offerings are new. The only aged item in her routine is the "Parley Voo" soldier song, and this got over in closing because she had it dolled up with new and nifty patter.

Nothing wrong with the girl's voice, nor her gestures. The way she puts her numbers over classes her as a good presentation offering. Everything okay.

CLARION TRUMPETERS (4)

Musical
 8 Minutes
 Rivoli, New York (Pcts.)

A girl quartet of trumpeters clad as heralds. They enter for a semi-classical number. This is followed by one of the girls handling a popular selection cleverly. They duet with popular stuff and finally with a change of scene switching to a choir effect with the girls wearing surplises over their costumes and a touch of religious music.

Mighty effective arrangement for either big time vaudeville or picture houses. The girls make a corking appearance. In their early costume with opera length silk hose topped off with a garter of brilliants they look snappy.

For vaudeville another number could be added for a hurrah finish in "one."

Fred.

BEN MARKS and CO.

"Apples" (Comedy)
 27 Mins.; Full Stage, One and Full
 American Roof (Vaude-Picts)

Ben Marks has been reviewed as a "single." He now appears as the head of a company including one feminine and two male principals and four chorus girls. His act is "Apples," written by Herman Timberg, according to the outside billing.

Marks is a youthful Yid comic, affecting no make-up, but reeling off his exchange of dialog a la Willie Howard and handling his comedy in a way indicative of advancement. Marks has many things in his favor, seems to be a natural comedian and his present skit should do a lot to bring him attention.

There isn't much to the work of the feminine contingent other than the prima whose voice is fair and who works nicely "opposite" Marks. The chorines supply female background more than anything else with none showing unusual talent. It's mostly and mainly Marks. His retorts and wise cracks make up for the kind of present day skit comedy that scores.

Looks as though the mixed personalities will be more of a whammer and wower in the neighborhood.

Mark.

JUNE and GUY RARRICK

Songs, Talk
 12 Mins.; One
 American, Chicago (Vaude-Pict)

It is understood Mr. Rarrick is a tabloid comic. If so, he does well to get out of that field and to try for better things. He has distinct possibilities, and it seems likely that the act will get time. He works quietly and with ease. He was too quiet and too easy for the noisy American, where blatancy registers best.

The act is orthodox in outward form, subscribing to the usual dimensions of a semi-genteel cross-fire act. June is a sweet looking gal with a trim figure. She affects a pleasing simplicity of dress.

Just a nice, little comedy act that ought to go ahead.

Loop.

CARVET and VERINA

Dances
 9 Mins.; One
 American (V.-P.)

Man and woman with a routine of dancing. Tap work in several styles is presented.

The girl appeared recently with a band, at which time she was announced as the champion girl tap dancer of France. Once or twice she made exclamations in French. Carvet opened with an eccentric number, Verina following alone to fair results. A waltz clog from the man stood out.

Opening the show they did well enough.

Idea.

STEWART and OLIVE

Singing and Dancing
 15 Mins.; One (Special)

This mixed team, recently with Eddie Leonard's act, have stepped out on their own and clicked with a neat dance routine. Both are good steppers, and the girl, a looker, with reasons for her abbreviated costumes.

The man's solo and the wind-up double dance clicked above the remainder of the routine although the latter was also satisfactory.

A neat deucer that can't miss in the best of them.

Edna.

NEW ACTS

Marie Sabbot will shortly return to vaudeville in a revue with four others in support.

"The Star Bout" is to be revived for vaudeville with Bobby Doyle, former bantamweight pugilist, featured.

Roger Gray will return to vaudeville in his former flash act with four girls.

PALACE

(ST. VAUDEVILLE)

Two hours and 55 minutes of show here this week spells "overboard." Too much similarity between acts, too. Angel Brothers and Betancourt and Girila opened and closed, respectively, with balancing the main bid; Crawford and Broderick, Newell and Most, and Joseph Stanley Co., all carried the "pick-up" theme; Nazimova and Sylvia Clark practically did singles in that order; Miss Clark and "Little Sousa" both led the orchestra—and there you are.

The show unquestionably touched the extremes. Nothing really happened until Crawford and Broderick, No. 4, who had to fight off the parallel of Stanley and his boy friend dating up the two girls in that act. This veteran couple continue to stand by their former and well tried vehicle. That it's also "true" was established by the applause. A funny girl, Miss Broderick, who has been in and out of legit and will undoubtedly be in another show.

Trevor and Harris, ballroom dancing couple, recently at Ciro's on 56th street (New Acts) and Nazimova could be tabulated the "class" draw of the bill. But the "class" clientele at the Palace now munches saited peanuts noisily attained through rummaging in paper bags and if they approve they whistle through their teeth. This happened on the lower floor Monday night, not in the balcony. So that's the ultra patronage catered to with plush drops, "names" from legit and concert "draws." And they rolled off their chairs at Sylvia Clark's "hoke." In fact, Miss Clark divided cleanup decorations with Newell and Most, both spotted after intermission.

Nazimova's current sketch (New Acts) soon develops into a monologue and is a dubious prospect for the smaller houses, if she ever gets there. Trevor and Harris had plenty of friends standing up in the back, so there's no telling about their worth in entertainment. Hence, the traditional crossfire gagging, mixed up with just plain "hoke" put some color in a colorless evening.

Stanley and his threesome are not new to this house, yet he could do little spotted third. Rather a surprise, too, for this boy bowls 'em over a few blocks down at the Broadway. However, he followed Raymond Baird, "Little Sousa" (New Acts), a great looking youngster who seems not for vaudeville as a single. The boy left a pall which may explain the handicap Stanley had to overcome. Opening the show were the Angel Brothers who balanced two ladders on brass knobs as the punch with a head pull and stand as the extra added.

Starting off intermission and behind "Topics," which held one good laugh out of 13 clips as clocked, Newell and Most drew a reception, working up to hop on an applause treadmill after once getting into the guitar strumming plus their vocalizing. Incidentally, this Raquel Meller thing is getting to be a "gag." Someone on the left side of the house may have read Woolcott's "rave" in the "World" on the Spanish girl. "Anyway, this sector of the house was apparently swamped with violets, for two bunches went hurtling over the footlights, one to Nazimova and the other to Miss Most. It may be a "plant" by Ray Goets for Mlle. Meller's "Violetera" number. If it is, the way that guy's

hooked up in this venture squares it. Sylvia Clark was all over the stage, running riot with her antics. Opening with a straight song continues to do this girl no good, especially here where she was next to closing and it was late. Not until she was into her railroad station bit did the house settle down. After that they stayed as long as Miss Clark did, and she lingered for exactly 32 minutes, six more than Nazimova consumed preceding her. Practically an hour used up in two acts.

Betancourt and Girila, currently billed "Co." closed winding up a balancing sequence in six minutes.

The lower floor was solid Monday night, although there was much weakness down the side boxes. Nazimova's name may mean something here, as it will in other houses, but it's a moot question if her vehicle will entertain, upholding that Chicago "Tribune" letter on present day "big time" vaudeville. *Sigs.*

HIPPODROME

(ST. VAUDEVILLE)

Ideal theatre-going weather, Cantor Josef Rosenblatt and Willie and Eugene Howard surrounded by a perfectly blended bill pulled unusually healthy business into the Hippodrome Monday night.

Undoubtedly the combo of the Cantor and the Howards accounted for most of the capacity lower floor. The rest of the bill helped in entertaining those who were in. Every act clicked metallically right down to the closer, "Danceland," which wound up the proceedings at 11:05 and was almost an anti-climax in flashes.

The Alan Foster Girls having departed via Shubert productions, the Albertina Rasch ballet of 16 were pinch hitting. They made several appearances in "atmospheres" and contributed two ballet toe numbers that helped. The girls are uniformly good looking. Most of their dancing runs to the toe and semi-classical. They will not measure up to the Foster girls in versatility if Monday night was a fair criterion.

The only switches on the bill occurred in the second half. Cantor Rosenblatt opened after intermission, moving up from next to closing; Toto, programmed for the spot, moved down one notch, and Willie and Eugene Howard dropped into the next-to-shut for one of the season's clean-ups at the house.

The entire last half played strongly. The Cantor opened, sang "Una Turista La Grima"; "Little Blue Bird of My Heart"; "Ell, Ell" (with church effect and house organ); "I Hear You Calling Me," and "La Danya," the last a sprightly Russian folk song. His beautifully placed tenor and sweet falsetto were enthusiastically received.

Toto, with two new pieces of hokum mimicry in his old turn, never appeared to better advantage. He pulled laughs from his entrance in the diminutive taxi to his finish before his augmented company. His "sked dance" was deliciously introduced by five of the Rasch girls who preceded it in a classical bit in which four of them, one at each corner, waited a square of gauze upwards in balloon fashion while colored lights play on it. A toe dancer is covered by the gauze and a switch reveals Toto in his ballet costume and long-pointed shoe shoes. The new bits are burlesque magic, a kiddie orchestra with the four musicians seated on high chairs with prop legs hanging down in view and Toto's leading of the orchestra while his arms grow longer. Another new touch was a perversion of the "growing dance" of Hal Skelly's, this time done as a comedy bit with a bride and groom. Under the bridal costume two acrobats doing a feet and shoulder grow 10 or more feet tall.

Willie and Eugene Howard treated the customers to some vocal pyrotechnics, following. Willie's imitations were devoured, as was his comedy. The pair ran to a speech and were spotted just right. Any picture house manager who is afraid talking comedy can't get over in large houses should drop into the Hipp this week and get a load of this pair.

The first half held plenty of nourishment also. After the Hal Rosen Comedy and Pathe News Helen Bach Trio, two girls and a man in an interesting athletic novelty, started the bill off "humanity." Harry Shields and Patsy Delany danced and delivered nicely. Miss Delany made a pleasing appearance and is assisted by a clever dancer in Shields. The crossfire was mostly "out" for the Hip on account of the length of the show, but their singing and dancing passed them nicely. The pair are recently from "A Night in Paris."

Rosemont Troubadours, a hold-over turn from last week, were third. The Rasch Girls were prominent in this and added considerable flash to the turn, which features De Carlos and Granada, two good dancers; Perla, and Cortez, the latter a male baritone.

Chaz Chase, fourth, was the first comedy turn, and he scored nicely. Chase's turn remains about the same as when he played the Hip last season before joining Ziegfeld's

Follies. His fire-eating and dancing and the baggy pants are as sure-fire as ever for vaudeville.

Lady Oden-Pearse (New Acts), a class musical turn, followed. The titled musician is a happy selection for vaudeville. She is pretty and an excellent violinist. A trifle more experience in the two-a-day and she will be set for anywhere. The Hip billing makes quite a fuss over her and informs that the Shah of Persia presented her with the Stradivarius she teases. They liked her immensely here.

Odiva, a corking turn for this house, closed the first half. The work of the Seals under the fish stimulus and the excellent showmanship and easy stage presence of Captain Adams softened it up for the mermals entrance and her work following completed a turn that was the novelty of the evening despite its familiarity to vaudeville audiences.

"Danceland" closed the long bill and was obviously chopped down to the bare essentials. The house could have saved that salary. In addition to the Eight Rockets with the turn the 16 Rasch Girls were on, making it look like a Winter Garden ensemble. The singing of Alice Hayward and dancing of Muriel Kaye stood out in addition to the beautiful costuming. *Con.*

RIVERSIDE

(ST. VAUDE)

A good comedy show here this week with Alice Lloyd toppling and also contributing her full share, packing laugh wallops two ways in her songs and attendant chatter. Miss Lloyd's reception after the enunciation embossed her name was sufficient evidence she is still a "name" for vaudeville and a pleasant oasis in the variety desert, where "names" are sorely needed. Miss Lloyd pranced on in fourth place and whammed over a repertoire of numbers, mostly character, comprising some new ones and several favorites. After the second number she had 'em roped and could have remained for the evening.

As a whole the show ran evenly, the division of the eight acts placing five in the first stanza and three after intermission. In the arrangement the turns were particularly well spotted and the comedy more or less evenly distributed in both halves. Attendance showed improvement Monday night. The shelf was a sellout, although there was plenty of vacancies in the rear of the orchestra. At that it was much better than this reporter has witnessed at the house this season on his various assignments here.

Grob and Adonia, novelty man and dog balancing turn, opened with a speedy routine atop the piano and with the canine glauking laughs on entrance with his dress suit trimmings.

Frank Carroll and John Gorman followed on with harmony singing, which clicked as a regulation "piano act" deucer. The boys got their best from comedy numbers, although scoring with harmony and appearance.

Marshall Montgomery, ventriloquist, evoked the first comedy ripples thus far in the three-cornered repartee between he, Lucille De Haven and the "dummy," with the comedy wisecracks engineered through the latter. He has built up the ventriloquist stunt into a drawing-room comedy that hit here and is bound to please elsewhere.

Miss Lloyd, next, was the real wake 'em up of the first part. Busting right into the reception and making a striking picture in a white feather trimmed evening gown, she sent over "When I Go Walking on Sunday," which held them handslamming long enough to permit her jumping into a coater outfit for "What Are You Getting At, Eh?" getting over for even better results and countering with a semi-spicy tidbit, "Naughty but Nice," another eccentric comedy chant, "Good Old Iron," and, of course, "Won't You Come and Splash Me," with the nifty bathing suit et al. and vivacious delivery, encoring with "Turned Up," which she eventually managed to inveigle the audience to sing with her. The latter is a great audience song, with the necessary lift and will get them anywhere.

Miss Lloyd took leave gracefully, with the palms whacking loudly and floral tributes going over the lights to her. Miss Lloyd seemed scarcely conscious that she had copped the show.

Charles Withers' "Opory" was a veritable comedy panic closing the first half. Withers manipulated well the role of the honkey tonk impresario, bringing constant yells.

Alma Nelson and Co., the latter comprising Dan Ely, Dave Rice and the Frivolity Five (band combination) set a speedy tempo for the last stanza. On after intermission, they whooped things up with fast dancing and instrumentation that readily hit with the outfronters. Miss Nelson's toe and acrobatic solos were exquisite, while Ely and Rice also contributed creditable stepping, especially in the sailor eccentric.

James J. Corbett and Bobby Barry, with a different line of laughing

gas, held next to shut to a nicely with "Taking the Air." The diminutive Barry is an excellent foil for the towering Corbett. The comedy is gleaned through Corbett's endeavors to put the pint-size simp through an athletic routine, with Barry grabbing laughs through gumming up instructions. A comedy boxing bout at the tag end sends Barry into stardom when he miscalculates an uppercut, with Corbett dragging off the supposedly kayoed youth for an exit. Barry's eccentric makeup and subsequent clowning clicked heavy. As it stands, a fine combination for next to close anywhere.

The Zellias Sisters closed with a fast routine of aerial gymnastics and balancing that held them in. *Edis.*

5TH AVE.

(VAUDE-PICT(S))

Who was that fellow out in Elkhart that said his theatre cost \$1,000,000 and it isn't called the Bijou? Or why do some people prefer Proctor's 5th Avenue that only cost \$1,500,000?

At the 5th Avenue the bill starts around 8.30. If you don't mind missing a couple of acts you can leave at 9.30 without missing them. With night clubs not really under way until one in the morning, there's nothing to do in between.

Mr. Proctor must have saved up his money and made a lot to pay \$1,500,000 for the 5th Avenue property. Watching the show and the audience at the 5th Avenue one could almost with certainty say Mr. Proctor must have made all of his pennies back stage. It's unknown in the show business excepting by some vaudeville managers that the surest way to make money is back stage.

A box office usually goes with a theatre, otherwise people might not know it's a theatre, but the place to make money is back stage.

And somehow at the 5th Avenue the last half bill always seems to get in the first half. Maybe Mr. Proctor doesn't know that there is no Saturday or Sunday in the first half.

Monday night at the 5th Avenue was a light house, for the 5th Avenue. It resolves itself into a simple question of whether there's more money in a full house or back stage. If business holds up as well as it has been doing lately at the 5th Avenue the candy concession fellow will probably enter a squawk for his money back.

If that fellow in Elkhart ever is foolish enough to come to New York to see what kind of vaudeville they play around here, he must go to the 5th Avenue. Because he said that his theatre at Elkhart and he wanted to bet on it plays bills that never would or do come east. It must be so.

Maybe that Elkhart guy has some silly western notion that you can make more money in the front of the house than in the back. How utterly ridiculous!

\$62.50 for any half-take you pick! How can anyone lose at \$62.50 either half? Don't be a chump, Elk.

Nice theatre—that 5th Avenue, years ago. Mr. Proctor only bought it last week. Great site for a loft building.

First half this week at the Proctor palace of frozen faces and muffled mitts were The Kikaros, opening; Four Emperors of Songs, colored, No. 2, seemingly a revision of the Four Kings of Harmony; William and Gladys Ahern with new boy in the turn; Jack Norworth, with a redheaded girl pianist; Ryan and Lee, with Signore Frisco and Band, besides "Her Second Choice," a picture.

The candy man hadn't any too much ginger either in his showcase or in himself Monday evening. Everything just blah. *Sims.*

AMERICAN ROOF

(Pop Vaudeville)

Six years ago Jolo, when a plain tealeas American, prophesied that Prevost and Goulet would get ahead with the proper acquisition of "claud." What impressed our now London correspondent was the combination of comedy and acrobatics encountered in this opening turn. In the interim many another acrobatic or "dumb" act has evidenced the same qualities which first recommended Prevost and Goulet to the erudite Jolo, while this team has seemingly been standing still or just content to continue opening family house bills of the grade encountered on the American Roof. The "nap" half of the team still hokes it the same, and the ground-tumbling backbone of the routine is substantially as fixed as when first introduced. On analysis, what price glory if a turn of this kind should go in for the finer niceties recommended by Joe? It's a question of opening a class show or just a Joe bill, and, the way the big houses are dwindling, the same three or four shows will make no difference to the act whether the admission is four bits or twice that amount.

Arthur Ashley still indulges in a little elocution about the old-time performers; he thrusts mild but yet unkind jibes at the present-day thespian and uses hokum to impress his pop house audience. But he impresses.

Ralph Whitehead parallels not a few production people who manage to account well for themselves with bits and numbers in a production. Whitehead seems to have a penchant for "kind applause" gags and songs. He doesn't wave the flag—nor quite!—but his introduction of himself and the service; the pointing of certain tried and true and trite tales with an Irish nifty for local impression, and the other little details, says Whitehead thinks he understands his audience. Gertrude Pennington is his piano accompanist. She does a solo and "overarranges" her trick stuff so that the melody theme is lost and only carried by the orchestra.

In between were Holt and Roberts in No. 2 and "Movie Masque" in No. 4 (both New Acts), with Calvin and O'Connor, three-act, in the try. Their attempt at a novelty opening with a dramatic reading and the blackface comedian's entrance is not exactly a recent idea. Nor is this sample of their talk: If she comes from Red Bank she wears a red dress. Gee, I'd like to meet a girl from Bear Mountain! The straight man also should consult a tailor if his idea of doing a natty "high-brown" straight is to be faithfully carried through.

Iver and Silas (New Acts) reopened, followed by Ashley, who is assisted by Helen Clement, and Ralph Whitehead. Gertrude's Pets, equestrian act, closed.

"The Bat" feature film. Business good. *Abel.*

STATE

(VAUDE-PICT(S))

Business was good Monday night at the ace house of the Loew string, every seat on the lower floor apparently being filled for the final showing of what proved to be a better than average bill.

"The New Rhythm," introduced by Brown and McGraw, brown skinned boy and slightly lighter-skinned girl, aided and abetted by Alex Jackson's Orchestra, 11-piece colored combo, in the "Evolution of Jazz Rhythm," on next-to-shut, cop honors with ease. Opening with a group of negro spirituals the bandmen then dispense a brand of harmony and rhythm that is usual for a pop price house, while the dancing team goes through a routine of some of the hottest stuff seen here in some time.

Bob and Lucy Gillette, jugglers, opened to good returns following the "Musical Occulist" overture.

Leo Flanders and Geneva Butler were in the difficult deuce with a pianolog that registered well, confined to ballads that suited Miss Butler's lyric soprano voice. Flanders' semi-operatic arrangement of "Swanee River" is also worthy of attention.

Ross and Edwards, on next, in a collegiate nut act were far enough in comedy songs and dances. One of the boys does some trick stuff with his fingers as a finale bit that scores.

Marlie Sabott, assisted by Jack Thompson and Co., in a dash act, "It's All a Fake," based on a good idea, but might well be shortened and speeded up. Pruning and the elimination of repetitious lines will make this one a winner in any of the Loew houses.

George Morton, on fifth in a monolog, hands out gags that are plainly marked released but wins with a pop song routine.

"The New Klondike," with Thomas Meighan, film.

SCALA

Berlin, April 4.

This house will keep open during the summer. This month's program is very attractive, although most of the acts have been in Berlin before.

The bill is headlined by Winston's Sea Lions. Although Winston has been two months here and at the Wintergarten, he made a great hit, and it seems as if the act is liked better every time it returns. Lord-Ala, the singer, with four registers to his voice, has a new repertory. His act is changed around to advantage and he scored. Bitter Sisters, dancers, also known in the States, repeated their big success they had at the Wintergarten a few months ago. They do three dances, and the intervals between are filled by a step dancer of mediocre quality.

Elroy, the armless wonder, although more of a museum act, is well liked for his smoothness of work which overcomes any gawiness. Dauntion-Shaw, bicycle troupe of three men and three girls, has been here before, and again scored. The Elitzoff Troupe, 10 Russian dancers, are capably dressed and do an act of the usual routine. Witaly-Orlovie are two tumblers. The straight man is one of the best tumblers ever seen here, and the comedian is using the bit of wrestling match with himself.

Redan Company, a strong man assisted by three good-looking ladies, open. The act is clean, nicely staged, picturesque, of merit, and was well liked and appreciated. Ryan and Burke, with their eccentric trampoline and bar act, have been here before but again clicked closing the show.

Attendance good in spite of ideal weather.

JACK KNEELAND (10)

Jazz Band

16 Mins; Full (Spec.)

Lincoln, Chicago (Vaude-Pets)

No more reason for the Jack Kneeland "super-maniac" label than there was for "Siggie's" billing at the Pantheon, "musical maniac." Far from being hot Kneeland isn't even lukewarm. That suggestion of wild unrestrained pep is a misnomer.

Two things recommend this band, a cute sister team of dancers and the opening and a closing. At the rise of the curtain the boys are asleep gradually coming to life and getting into a number. At the finish they go back to sleep, playing "Sleepy Time Gal." This gives the act a certain identity that it does not otherwise possess.

Just a jazz band, strictly for the small stuff. *Loop.*

JOYCE and SHAW

Songs

12 Mins; One

56th St. (V.-P.)

Conventional two-man singing turn with pop songs, double and single. The stout member has a good idea of comedy delivery. The other sells a ballad well and accounts for his share of the harmonizing in the double numbers.

Good act of its kind and sure fire early spotter for the intermediate houses. *Com.*

PRESENTATIONS—BILLS

THIS WEEK (April 19)
NEXT WEEK (April 26)

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

Wattall-Orlew
Dauntin Shaw
Elroy
Elisoff Tr
Genschwiler Bitter
Willy Will
Capt Winston Co
Lord Aln
Ryan

Wintergarten
Andy & Irving
Boby Rene & P
Rolf Hansen
Claire Feldner

NEW YORK CITY

American (L)

1st half (24-28)
Ford & Price
4 Pepper Shakers
Margo Beth Co
Peggy Brooks
Chas & Bronson
Paul Jacobson
(Two to fill)

3d half (29-3)
Miri & Friends
Three Kenna Sis
Bobby Van Horn
Let's Dance
Bence & Bewley
Trahan & Wallace
Kodak & Sister
(One to fill)

Avenue B (L)

1st half (24-28)
Boyd & Wallin
Hazard & Spillman
Ruslan Love & Mott
Dolly Kramer Co
(One to fill)

3d half (29-3)
Three Blanks
Chas Forsythe Co
Night Club
(Two to fill)

Boulevard (L)

1st half (24-28)
Depford Trio
Del Kiewood
Jack Conway Co
Trahan & Wallace
Cafe Madrid

3d half (29-3)
Prevost & Golet
Swor & Le
Louise Giam Co
LeMau & Young
Carson & Kane Rev

Broadway (K) (19)

Stanton & Dolores
Huckley Calv't & B
Mullen & Frances
Danno Rochell

OFFICIAL DENTIST TO THE N. Y. A.
DR. JULIAN SIEGEL

1560 Broadway, New York
Bot. 46th and 47th Sts.
This Week
Marguerite Elmer-James Cowan

Collamer (K)

1st half (22-26)
Zemator & Devere
Morris & Shaw
Jack Norworth
Myron Pearl
(One to fill)

Delaney (K) (L)

1st half (22-26)
Johnny Clark Co
Carl & Ines
Dor Francisco Co
Calvin & O'Connor
Glorie Revela
(One to fill)

National (L)

1st half (22-26)
B & L Gilette
Renard & West
Lander Bros Co
Harmonia

125th St. (K)

1st half (22-26)
Herry Downing
McGormick & W'ies
Francis & Evans
(Three to fill)

15th Ave. (K)

1st half (22-26)
Galliarini Sis
Edmond & Grant
Senator Murphy
(Others to fill)

18th St. (K)

1st half (22-26)
Louis Hart
Nat Chick Haines
Claude & Marion
Lyle Leaspe Co

Tolino

Charly Rhine
Renée Godfrey
Codonas
Griffith Bros
(One to fill)

BERLIN

Hermanas Rubie
Ritter & Knappe
Lacey & Aenni
Duncan
Lee Loma
Lois McNeill
Kipputaner Rev
Jenny Golder
Agarda Tr

H & B Clark Rev

(One to fill)

Fordham (K)

1st half (22-26)
Herb Payne
Healy & Cross
Marion & Ford
Rose & Moos
(Three to fill)

Franklin (K)

1st half (22-26)
Loyd Nevada
Rule & Tenney
Folles De Luxe
Tyler Mason
Keller Lewis Co
(One to fill)

Greely Sq. (L)

1st half (24-28)
Braminos
Lewis & Smith
Swor & Lee
McRae & Mott
Dolly Donnelly Rev
(One to fill)

Hamilton (K)

1st half (22-26)
Del Orto
Will J Ward
Raechl & Ray
Fisher & Gilmore
King & Queens
(One to fill)

Hippodrome (K)

Chas Chase
Odvia
Rosenblatt
W & E Howard
McDonald

Shields & Delaney

1st half (22-26)
Rosenblatt
Helen Bach 3
(26)
Stan Cavanaugh
Dore & Wahl
Gladys Rice
Wm Robyn
A'berline Vitak
"Graustark"

Jefferson (K)

1st half (22-26)
G. & M Moore
Bert Levy
Bobby & Mayo
Parker Costello Bd
Hob Hall
(Three to fill)

Lincoln Sq. (L)

1st half (22-26)
Burke & Betty
Bence & Bewley
Thornton & C'riet
Broadway Whirl
(One to fill)

2d half (29-3)

Carlson & Ines
Calvin & O'Connor
(Three to fill)

State (L) (26)

1st half (22-26)
Francis & LaPell
Three Oretos
Elsie White
Keyhole Kameos
McGuth & Deeds
Arnaut & Bros

Strand (Pe) (19)

1st half (22-26)
John Quinlan
Klenova & Kiddon
Pauline Miller
Bernardo DePace
Dehaven & Nise
"Old Loves for New"

Victoria (L)

1st half (22-26)
Three Blanks
Flanders & Butler
Francis & Evans
Sandy Shaw
Let's Dance

2d half (29-3)

Ford & Price
Sheppard & King
Thornton & Squires

Wm Ebs

Cafe Madrid
Tilney (K)

CONEY ISLAND

1st half (22-26)
Homer Romaine
McLellan & Sarah
Beymour & Jeanette
(Three to fill)

FAIR ROCKAWAY

Columbia (K)

Kaufman & Lillian

Norton & Melotte
Angel & Fuller
Movie Maque
1st half (29-3)
Lone & Sterling
P & B Ross
Tall Tales
Lane & Barry
Margo Beth Co

Palace (K) (19)

1st half (22-26)
Angel Bros
Raymond & Baird
Joe Stanley
Crawford & B'derick
Nazimova
Newell & Most
Trevor & Harris
Sylvia Clark
Betanout & Grlie
(26)

Dave Appolon

Blossom Seely Co
Naughton & Gold
Healy & Cross
Wells Virginia & W
Versatile Trio
(Two to fill)

2d half (22-26)

Homer Romaine
McLellan & Sarah
Beymour & Jeanette
(Three to fill)

Orpheum (K)

1st half (22-26)
Eileen Harvey
Willie Reception
Carney & Ede
(Three to fill)

Palace (L)

1st half (22-26)
Smilette Bros
Gary & Baird
Primrose Four
Mack Dagnova Co
(One to fill)

2d half (29-3)

Del Elwood
Rose & Edwards
Primrose Simon Co
(Two to fill)

Prospect (K)

1st half (22-26)
Music Roll
4 Emperors
Lewis & Ames
Fargo & Richards
(Two to fill)

Rivers (K)

1st half (22-26)
La S'le Hassan & M
S Nelson
Jack Merlin
(Three to fill)

Willard (L)

1st half (22-26)
Tan Araki Japs
Farrell & Chadwick
Thornton & Squires
Chas Moral Co
Saronoff Cal & N
2d half (29-3)
B & L Gilette
DeWitt & Fletcher
Jack Conway Co
Yates & Carson
Grlie Revue

CHICAGO, ILL.

American (WV)
1st half (22-26)
Lamont & Jernery
Frankie Keley Co
Central Pk (WV)
1st half (22-26)
Robert S
Frisch Reator & T
C & G Keating
Allen & Norman
Colored Bd
(26)
Chicago (Pe) (19)
Fountain of Gold
"Let's Get Mar'd"
(26)
Diversey (O) (19)
Rivarro & Ramjo
Elliot & La Four
Pat Daley Co
Haynes Lman & K
Estelle Dudley Co
Englewood (WV)
1st half (22-26)
Gruga & Reine
Freeman & Morton
Al's Here
Johnny Hyman
Doll House
Harding (Pe) (18)
7 Ages Charleston

BROOKLYN

Albee (K) (19)
4 Kiewenings
Mardock & Mayo
D'Appolon Bd
Morris & Baldwin
Larry Spontenberg
Fink's Mules
(Others to fill)
(26)
Mme Hoffman
Sylvia Clark
Bob Hall
W & G Ahearn
Nazimova
Castleton & Mack
(Two to fill)
Hushwick (K) (19)
Mme Herman
Castleton & Mack
John & B Sis
Powers & Wallace
Herbert Sanderson
Hal Skelly
Davis & Pelee
(26)
Homer Romaine
Long Tack Sam
Ryan Sisters

Hivoli (Pe) (19)

1st half (22-26)
Charles Trumpf's
H. J. Murtgan
Rene Rayne
Josephine Taple
Sybil S Padan
Vivian Gouchar
Burnoff & Joseph's
Spencer & Beach
"Social Celebrity"

Royal (K)

1st half (22-26)
Rock & Blossom
Hughes & Pam
Mayron Vadi Co
(Three to fill)

State (L) (26)

1st half (22-26)
Francis & LaPell
Three Oretos
Elsie White
Keyhole Kameos
McGuth & Deeds
Arnaut & Bros

Strand (Pe) (19)

1st half (22-26)
John Quinlan
Klenova & Kiddon
Pauline Miller
Bernardo DePace
Dehaven & Nise
"Old Loves for New"

Victoria (L)

1st half (22-26)
Three Blanks
Flanders & Butler
Francis & Evans
Sandy Shaw
Let's Dance

2d half (29-3)

Ford & Price
Sheppard & King
Thornton & Squires

THE NEWTON TWIN

Address Care VARIETY, NEW YORK

Melville Station Jr

Arline & Seals
Chas Rogers Co
(One to fill)

Metropolitan (L)

(26)
Gaines Bros
Elsie Clark Co
One Summer Day
LeVan & Bolles
Guilan & Marg Rev
(One to fill)

Midwest (Pe)

Lang Bros
Lockhart & Laddie
W & E Ryan
Conley & Francis

Tyrone & Adams

Howe & Cornell
Wayburn & Watson
Gordon & Day
Karl & Rovelin
(Two to fill)

Altoona, Pa.

Mahler (K)
1st half (22-26)
Harris & Vaughn
Betty Marie & J
Barto & Jack
Joe Vendi
(One to fill)

Auburn P.E. N. J.

Main St. (K)
1st half (22-26)
Fredericks & Co
Cook Sis
Callahan & Mann
Babb DeRoss & Co
(One to fill)

Kentucky Ramblers

North Center (P)
(26)
Aussie & Czech
Melva Sis
Just Time
Ben Smith
Mazette Lewis Co

Palace (O) (19)

Ethel Barrymore
Harry Hines
Weston & Elise
Four Diamonds
Al Moore Rd
Amateur in London
Dixie Hamilton

Estate (L) (26)

Vivier Trio
Frank Whitman

ASHEVILLE, N. C.

Keith's
1st half (22-26)
Micheon Bros
Rudell & Dunigan
Gast & B
O'Rourke & Reilly
Dalton & Craig

ASHTABULA, O.

Palace (K)
1st half (22-26)
Joseph's Amoros Co
Jones Morgan & R
John Howe Co
(Two to fill)

ATLANTA, GA.

Foytite (K)
1st half (22-26)

Newest Spring Styles in SUITS and

TOP COATS Now on Display

BEN ROCKE

1632 B'way, at 50th St., N. Y. City

Pease & Nelson

Tony Gray Co
Great Leon Co
Bogert & Mitchell
Chas Moral Co
Saronoff Cal & N
2d half (29-3)
B & L Gilette
DeWitt & Fletcher
Jack Conway Co
Yates & Carson
Grlie Revue

Senate (Pe)

Spring Tonic
Ed Lowry
Tim Mark Ed
Frank Judnick
King Sis
Art Kahn Orch
"The Backbird"
State Lake (O) (19)
Welch & Norton
C'rtney & Randolph
Oscar Lorraine
Jean Southern
His & Bils
School Days
Harry Hayden
(One to fill)

Wm Brack Co

Trini
Harry Burns
Moore & Freed
(Others to fill)

Terminal (Pe)

1st half (22-26)
Santucci
Cooper Sis
Glorie Reine
Pulton & S
Will Stanton

Tivoli (Pe) (18)

Greenwich VII
Ray Langhler
Glen Ellen

Eddie Rogers

Orphan & Hans Co
Siberia

Hippodrome (K)

(19)
Stanley Gallin Co
Harry Lee
Miss Dumbell
Ward & Raymond
Minatrel Memories

Maryland (K) (19)

Seabacks
Pablo De Sarto
Sanna & Dean
Lillian Morton
Rhyne & Reason
Kitty Dore
Lahr & Mercedes
The Remos
(Two to fill)

AKRON, O.

Keith's (26)
Three Aces
Ed Janis Grlis
(Others to fill)

Eddie Rogers

Orphan & Hans Co
Siberia

Hippodrome (K)

(19)
Stanley Gallin Co
Harry Lee
Miss Dumbell
Ward & Raymond
Minatrel Memories

Bradford, Pa.

Bradford (K)
2d half (22-26)
Harold Sis & S
Ballot Tr
Janet Childs
Sawta & Gifford
Lory

ALBANY, N. Y.

Proctor's (K)
1st half (22-26)

Tamaha 3

Jackie & Billie
Reginald
Combe & Nevins
Oaks DeLour Rev

ALLENTOWN, PA.

Colonial (K)
1st half (22-26)

1 Salto
Chase & Collins
Wesley Barry Co
Walter Brower
Sandy Lang Co

ALTOONA, PA.

Mahler (K)
1st half (22-26)

Harris & Vaughn
Betty Marie & J
Barto & Jack
Joe Vendi
(One to fill)

AUBURN P.E. N. J.

Main St. (K)
1st half (22-26)

Fredericks & Co
Cook Sis
Callahan & Mann
Babb DeRoss & Co
(One to fill)

Kentucky Ramblers

North Center (P)
(26)

Aussie & Czech
Melva Sis
Just Time
Ben Smith
Mazette Lewis Co

Palace (O) (19)

Ethel Barrymore
Harry Hines
Weston & Elise
Four Diamonds
Al Moore Rd
Amateur in London
Dixie Hamilton

Estate (L) (26)

Vivier Trio
Frank Whitman

ASHEVILLE, N. C.

Keith's
1st half (22-26)

Micheon Bros
Rudell & Dunigan
Gast & B
O'Rourke & Reilly
Dalton & Craig

ASHTABULA, O.

Palace (K)
1st half (22-26)

Joseph's Amoros Co
Jones Morgan & R
John Howe Co
(Two to fill)

ATLANTA, GA.

Foytite (K)
1st half (22-26)

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Grlie Revue

Senate (Pe)

Spring Tonic
Ed Lowry
Tim Mark Ed
Frank Judnick
King Sis
Art Kahn Orch
"The Backbird"
State Lake (O) (19)
Welch & Norton
C'rtney & Randolph
Oscar Lorraine
Jean Southern
His & Bils
School Days
Harry Hayden
(One to fill)

Wm Brack Co

Trini
Harry Burns
Moore & Freed
(Others to fill)

Terminal (Pe)

1st half (22-26)
Santucci
Cooper Sis
Glorie Reine
Pulton & S
Will Stanton

Tivoli (Pe) (18)

Greenwich VII
Ray Langhler
Glen Ellen

Eddie Rogers

Orphan & Hans Co
Siberia

Hippodrome (K)

(19)
Stanley Gallin Co
Harry Lee
Miss Dumbell
Ward & Raymond
Minatrel Memories

BATTON, G.
Keith's
2d half (22-25)
Frances & Frank
Sybil & Betty
Nelson & Pariah
Bill Brice
Allen & Canfield
Samuel Madros Co
1st half (22-25)
The Parkers
Anger & Fair
Henry Lange
(Three to fill)
2d half (22-25)
Three Melvins
Anderson & Jewel
Vox & Talbot
(Three to fill)

DECATUR, ILL.
Lincoln Sq. (Fe)
(18)
Neck Watson

DENVER, COL.
Orpheum (19)
T & B Healy
Big Carnival
Managers Ballet
The Hoppers
Jenna Mason
Ballet Melody Boys

DES MOINES, IA.
Capital (Fe) (18)
Louise Stafford Co
Orpheum
2d half (22-25)
Palmer's Dogs
Natalie Madros

ELMIRA, N. Y.
Majestic (K)
2d half (22-25)
Stewart & Mercer
Dewey & Dawa
Walter James
Billy Regay Co
(One to fill)

ERIE, PA.
Colonial (K)
2d half (22-25)
V & P Bunn
Arthur & Lloyd
Melody Rev
Premier & Klaine
Kansas Japs
Frank Bush
Lee Gellie

FAIRMONT, W.VA.
Fairmont (K)
2d half (22-25)
Balasak
Kennedy & Peter's
Helen & Folks
Dwyer & Orma
Harry Kessler Co

FL RIVER, MASS.
Empire (K)
2d half (22-25)
Frank Farron
C'snaugh & Cooper
Dances Clownland
Billy Kelly Co
(One to fill)

FITCHBURG, MASS.
Lyrie (K)
2d half (22-25)
Novelty Pierrottes
Miss Marcella
Gene Barnes Co

KIRBY & Duval
Francis Hany Rev
HARRISBURG, PA.
Majestic (K)
2d half (22-25)
Burt & Lehman
Block & Dunlap
Neil O'Brien
Doug Charles Co
(One to fill)

HARTFORD, CT.
Palace (K)
2d half (22-25)
Crouch Richards
Stodges & Lowell
Arnold Fox Rev
Frank Bush
Lee Gellie

H'V'RHILL, MASS.
Colonial (K)
2d half (22-25)
Stroble & Merton
Al H. Wilson
Cook & O'Brien
Brown & Lellie
Thos J Ryan Co

HAZELTON, PA.
Feely's (K)
2d half (22-25)
Gernell & Miller
Emory Girls
C'snaugh & Cooper
Tracy's Juveniles

HOBOKEN, N. J.
Loew's
1st half (22-25)
Wilson & Keppell
Bordie & Kramer
Green & Burnett
Jana Rev
(One to fill)
2d half (22-25)
Body & Wallin
Buddy Walker
Joe Fields Co
(Two to fill)

HOLYOKE, MASS.
Victory (K)
2d half (22-25)
Jean & Marion
Clifton & Kramer
Rucker & Porria
Goss & Barrows
(One to fill)

MORRIS, N. Y.
Shattuck O. H. (K)
2d half (22-25)
Mack & Manus
Murray Girls
6 Rockets
(Two to fill)

HOUSTON, TEX.
Majestic (K)
2d half (22-25)
The Gasconades
Fredda & Palace
Florida Lovers
Guilfoyle & Lange
The Maykows

H'NTNGTON, IND.
Huntington (KW)
2d half (22-25)
Christie & Daley
Ann Gold

Hand Goff & B.
2d half (22-25)
Walsh & Mealy
D'Armand & Hart
Pauline Saxon
B Baker Co
Texas Four

JM'TOWN, N. Y.
Opera House (K)
2d half (22-25)
Hector & Pala
Murdoch & Kenn'dy
Brooks Philson & D
Lyons & Wakefield
Nestors Darlings

JERSEY CITY
State (K)
2d half (22-25)
Laurie & Haynes
W & G Abner
Sig Friscoe Bd
Anthony Rogers
(One to fill)

JOHNSTOWN, PA.
Majestic (K)
2d half (22-25)
Roma Bros
Rogers & Durkin
Tom Senna Rev
Shafer & Bernice
Tracy & Hay

KAN. CITY, MO.
Newman (Fe) (19)
Garden of Girls
"Let's Get Married"
(Indef)

Figueras (Fe)
(Indef)
Leading Whaler
Sea Boat

Memphis, Tenn.
Pantages (26)
F. J. J. & Mack
Gomes & Gomes
Handworth & D
Parker & Gray
Schick's Marzettes

State (L) (26)
Royal Sidneys
Boland & Hopkins
Flake & Lloyd
Ails & Pullman
Roscoe Ails Bd

MERIDEN, CONN.
Fell (K)
2d half (22-25)
Richard Paul
Paster & Cappe
Ariene
Jerome & Ryan
Higgle & Girls

MIAMI, FLA.
Fairfax (K)
2d half (22-25)
Same bill plays
West Palm Beach
22-25, 26-28
30-31
Kimberly & Page
DuCollon
Miami Sisters
Barr & LaMerr
(One to fill)

Bernard & Weber
Season & Massimo
(One to fill)
2d half (22-25)
Rhythms Danceland
(Three to fill)

MUSKOGEE, OK.
Majestic (K) (26)
Kenny's Pits
Maurice Samuels
Personalities
Klarum
Lorrains & Minto
N'SHVILLE, TENN.
Keith's
2d half (22-25)
Coughlin & Holmes
Wolford & Newton
Alice Morley
Donald Bickers
Stanley & W. S. S
1st half (22-25)
Victoria & Dupree
Haffner & Paul
H. Nelson
P Whitehead Boys
(One to fill)
2d half (22-25)
Clifford & Gray
Geehan & Harrison
Maurice Samuels
Burns & Burchill
Alma Duval

NEARBY, N.Y.
Keith's
2d half (22-25)
Rhoda & Broshelle
Richard Mann Co
Louise Wright
(One to fill)

Strand (P) (26)
Striker & Fether
Jack Sidney
Maurice Samuels
Welsh & Norton
(One to fill)

NORFOLK, VA.
Colonial (K)
2d half (22-25)
Stuart Sisters
10 English Lancers
Alberta & Co
Jack Norton
Neil Craig
(Richmond split)
1st half (22-25)
Angel Bros
Cannon & Nelson
Wally Sharples
(Two to fill)

NORRISTOWN, PA.
Garlick (K)
2d half (22-25)
Roy Cameron
Morris & Peger
Dancing Debs
(Two to fill)

San & Chang
Lancing Pianos
Anna Chandler
Ishikawa Japo
PANSAIC, N. J.
New Montank (K)
2d half (22-25)
The Haylofts
Ocell Alexander
Leo Carrillo Co
May & Kidult
Grille & Cyclones

PATERSON, N. J.
Keith's
2d half (22-25)
Belle Baker
(Others to fill)

PHILADELPHIA, PA.
Allegheny (K)
2d half (22-25)
Ward & Mowatt
Cody & Brady
Ray Rogers
Good & Leighton
Robby Heath Co

Broadway (K)
2d half (22-25)
Mary Fuller Co
Once Upon A Time
Fields & Johnson
Gilbert Avery Rev
(One to fill)

Wigginsville
Lancing Pianos
Eddie Powell Rev
PITTSFIELD, MASS.
Palace (K)
2d half (22-25)
The Vagabonds
Roberts & Clark
Dave Gardner
Kraus & Ernle
Frank Hughes Co

PLAINFIELD, N.J.
Plecker's (K)
2d half (22-25)
Wilson & Harrington
Rubin & Rose
(Three to fill)

PLATTSBURGH, N.Y.
Strand (K)
2d half (22-25)
Martell & West
Ernel & Dell
Burns & West
(Two to fill)

PORTLAND, ME.
Keith's (19)
Rome & Gant
Marrone & LaC
Arthur Whitlaw
Hare & Hare
Adams & T. S. S
The Norvies

PORTLAND, ORE.
Pantages (26)
Santiago
Bayes & Speck
Ed Staniloff
Julia Keley

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DETROIT, MICH.
G & M (KW)
(18)
Tommy Kelly Co
Dana Ormshaw Co
Clark & Bergman
Hollingsworth & C
Vox's Music Hall

La Salle Garden
(KW)
1st half (22-25)
Famille & Mack
Joe He Grey Co
G Miller & Girls
(Two to fill)
2d half (22-25)
E & J McCrea
Melva Talm
Telephone Tangle
Wade & Lane
Bogusay Troupe

Miss (P) (26)
Wilson & Marjorie
Farnasie
Leroy Talma & B
Raymond Wilbert
Love Service Rev

Regent (P) (26)
Horus & Wallace
Flissamone & Pio
Barnington's Bd
Mack & Stanton
Jack Debylvia Co

State (Fe) (18)
Keroneff & Marce

Temple (K) (19)
Tuck & Cline
Verdette
Mr & Mrs J. Barry
Paul Moore Bd
Deagon & Mack
V. G. Oswald
Dr. Rockwell
Meredithe

Frankie Heath
E. R. Hall & Girls
W & J Mandell
Joe Browning
Glen & Jenkins
Parlatia Art
3 Nitro
(One to fill)

D'CHSTER, MASS.
Cedman Sq. (K)
2d half (22-25)
Lillian Ray
Murray & Irwin
Hanson Bros

Hughes & Monti
Roy & Arthur

FD DU LAC, WIS.
Redlaw (L) (26)
McDonald Trio
Zelda Bentley
Rich & Charlie
Bobby O'Neill Co
Frank D'Amore Co

FT. DODGE, IA.
Rialto (Fe) (18)
Smith & Durell

FT. SMITH, ARK.
Majestic (K) (26)
Hanson & Burton
Kharam
Wilfred Clark
Temple Four
Cole & Snyder

FT. WAYNE, IND.
Palace (KW)
1st half (22-25)
Local Act
Ben Meroff Bd
(Two to fill)
2d half (22-25)
Sallor Boy
Prince Wong
Deagon & Mack
(One to fill)

FT. WORTH, TEX.
Majestic (K) (26)
Allen T. Huston
Pat. Hennings Co
Hall Erminie & B
Neil McKinley
Bragdon & Morrissey

Pantages (26)
Lambert
Bernard
L. & M. Wilson
Radio Ship
(One to fill)

GLENS FALLS, N.Y.
Rialto (K)
2d half (22-25)
Genaro Girls
Francis & Hums
Lloyd & Russell
Schofield & Girls
(One to fill)

GLYNSVILLE, N.Y.
Glove (K)
2d half (22-25)
Gibson & Price
Amac
Willie Solar
Dance Revels
(One to fill)

HAZELTON, PA.
Feely's (K)
2d half (22-25)
Gernell & Miller
Emory Girls
C'snaugh & Cooper
Tracy's Juveniles

HOBOKEN, N. J.
Loew's
1st half (22-25)
Wilson & Keppell
Bordie & Kramer
Green & Burnett
Jana Rev
(One to fill)
2d half (22-25)
Body & Wallin
Buddy Walker
Joe Fields Co
(Two to fill)

HOLYOKE, MASS.
Victory (K)
2d half (22-25)
Jean & Marion
Clifton & Kramer
Rucker & Porria
Goss & Barrows
(One to fill)

MORRIS, N. Y.
Shattuck O. H. (K)
2d half (22-25)
Mack & Manus
Murray Girls
6 Rockets
(Two to fill)

HOUSTON, TEX.
Majestic (K)
2d half (22-25)
The Gasconades
Fredda & Palace
Florida Lovers
Guilfoyle & Lange
The Maykows

H'NTNGTON, IND.
Huntington (KW)
2d half (22-25)
Christie & Daley
Ann Gold

ARTHUR SPITZ
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MT. WATKIN, W.VA.
Orpheum (K)
2d half (22-25)
Patrice & Sullivan
Mahoney & Talbert
Gordon's Dogs
George Armstrong
Alabama Land

INDIANAPOLIS
Keith's (19)
Anderson & Tool
Boyd Senter
Dave Ferguson
Harbert Clifton
Albertina Rasch
Hurst & Voght
Kelly Lash Co
(One to fill)

EDGE BERGE
Gaston Palmer
The Zieglers
Karlhoff
Burns & Allen
Margaret Young
(Two to fill)

LYRIE (P) (26)
Rallatons
Hall & Wilbur
Mittel & Dancers
Lane & Harper
3 Whirlwinds

Palace (KW)
1st half (22-25)
G. Thelma Gang
Moore & Mitchell
Rhythm Danceland
Gypsy Japs
(One to fill)

2d half (22-25)
3 Rozellas
Carmen & Rose
Billy Purl Co
Shapiro & O'Malley
Kafka Stanley & M

ITHACA, N. Y.
Strand (K)
2d half (22-25)
Revell Dorian
Jerome & Evelyn
Perrone & Oliver
R & D Dean
Chase & Warren

JACKSON, MICH.
Capital (Fe) (18)
Harry Barris

JACKSONVILLE, FLA.
Palace (K)
2d half (22-25)
Maurice Samuels
Geehan & Garretson
Clifford & Grey
Burns & Burchill
Alma & Devos

1st half (22-25)
Janet & France
Farnell & Florence
Bob Fisher
Duke & Cork
Chappelle & Carl's

CALM and GALE
TOURING LOEW CIRCUIT
Direction CHAS. YATES

Orpheum (19)
Ted Lewis Bd
Harris & Holly
Benny Rubin Co
Hector & Holbrook
Mason & Keeler
Boyle & Della
Four Melvins
Act Beautiful

Shamone (14)
Joe Irwin Co
Widie Brown
Miller & Mack
Rubin Co
Rhythm 2
Ryth & Drake
(One to fill)

Pantages (26)
Summers
Boys & Leonard
Aloke
Gibson's Navigators
Sid Lawie
Rodeo Rev

State (Fe) (19)
Rube Wolf Bd
Fanchon & Marco
Ted Duner
Rose Vinya
Sunlight Beauties
Monte Carlo

Loew's (26)
Paul Nolan Co
Howard & Bennett
E. Clair Twine & W
Casper & Morrissey
Willie Crager Bd
Belle Morse

Palace (O) (19)
Doe Baker Rev
Willie Mauss
Harry Burns Co
Watts & Hawley
Nan Halperin

Wholesale (Fe) (18)
Milwaukee Follies
Home Talent
Untamed Lady

MINNAPOLIS
Orpheum (19)
Marion Harris
Moore & Fred
Lloyd & Brice
Ade Lyman & R
(One to fill)

LOUISVILLE, KY.
Keith's
2d half (22-25)
Margaret
Brooks & Ross
Hugh Herbert
Stan Kavanaugh
Morton & Glass
Monarchs of Melody

Keith's National
(KW)
1st half (22-25)
Two Rozellas
Carmen & Rose
Billy Purl Co
Shapiro & O'Malley
Kafka Stanley & M

2d half (22-25)
Gus Thelma Gang
Moore & Mitchell
Echoes of Scotland
Uyena Japs
(One to fill)

MOBILE, ALA.
Lyrie (K)
2d half (22-25)
Pauline Saxon
D'Armand & Hart
Billy Baker
Texas Comedy Four
Art Impression
(New Orleans split)
1st half (22-25)
Willie Crager
Willie Crager

Montgomery, Ala.
Keith's
2d half (22-25)
Burt Kenny Co
Anthony & Marcell
Higher Ups
Roman Troupe
Kone Ban
2d half (22-25)
Alice Morley
Welford & Newton
Stanley & Wilson
Coughlin & Holmes
(One to fill)

LOWELL, MASS.
Keith's (19)
Harmon & S. Rev
Achilles & Newman
Winchester & Rom
Golden
Rody Jordan
666 Sycamores
(26)
Bill Robinson
Hare & Hare
Arthur DeVoy

LOCKPORT, N. Y.
Palace (K)
2d half (22-25)
Ford & Price
We Thers
Al Tucker Co
Dicy Ryan
Ella DeSolte Co

LONDON, CAN.
Loew's
1st half (22-25)
Two Daves
Debes & Weldon
Variety Pioneers
2d half (22-25)
Stryker & Fuller
Overholt & Young
(One to fill)

L'O REACH, CAL.
Hoyt (P) (26)
Claudia Alba
Irene Stone
Jae Roberts
Horne & Dolie
Dunbar & Turner
6 Heliords

L'O BRANCH, N. J.
Broadway (K)
2d half (22-25)
Lady Oka Tows
Hunter & Dalby
M. Waters & Tayson
(Two to fill)

LYNN, MASS.
Olympic (K)
2d half (22-25)
F & A Smith
Edly & Burt
Sargent & Lewis
Four Camerons
(One to fill)

MACON, GA.
Keith
2d half (22-25)
Fazel & Florence
Hazel Goff & B
Janet of France
Chappel & Carleton
Bob Fisher

M'KEENPORT, PA.
Harris (K)
2d half (22-25)
Henri & Myra
Kenny & Thys
Australian Waltz
Jimba & Mack
Gladys Darling Co

MAIDEN, MASS.
Mystic (K)
2d half (22-25)
Jack Ryan Co
Hawthorne & Davis

ACTS HAVING OPEN TIME IN THIS VICINITY CAN FILL IN:
Frankford, Phila., and Bridgeton, N. J.
(Split week)
Grand, Baltimore, Md., and Arcade, Baltimore, Md. (Split week)

WIRE—FRANK WOLF, Jr.
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Jack Janis Co
(One to fill)

N. BRITAIN, CT.
Capital (K)
2d half (22-25)
Richard Wall
Jones & Grannon
John Regay Co
Cortelli & Atkins
The Artistic Model
Elkay & B
Holland Dockhill Co

N. BRISWICK, N. J.
2d half (22-25)
Scandal Leads
(Others to fill)

NEWARK, N. Y.
Pantages (K)
2d half (22-25)
Purdy & Pains
Gardner's Maniacs
Edith Pardo
Wells & Beck
(One to fill)

NEW CASTLE, PA.
Capital (K)
2d half (22-25)
D'Orsay Steadman Co
(Others to fill)

N. HAVEN, CONN.
Palace (K)
2d half (22-25)
Claymo
DeMott & Gracia
Arcadia
Weston & Luckie
Toy Town Revue

N. LONDON, CT.
Capital (K)
2d half (22-25)
Marie & Sandy
Marion Gahery
Panquet Song & D
Garry Owen & Col
Three Londons

N. ORLEANS, LA.
Crescent (L) (26)
Francis & Wilson
Jada Trio
Becman & Grace
Carson & Willard
50 Miles From Hwy

Keith's
2d half (22-25)
Whitely & E
Noel Leater
Barber & Jackson
Barry & Whitely
Panning & Shelby
(2d half split)
1st half (22-25)
Ladent & Partner
Barnet & Clark
Pepito
Mel Kline
Honey Sisters
Orpheum (H) (26)
The Rials

Geo Lemaire & P
O'Connell
F & O Walters

OGDEN, UTAH
Pantages (26)
Anna Schuler
Nancy Paul
Jarvis & Harrison
(Two to fill)

OKLAHOMA CITY
Orpheum (H)
1st half (22-25)
Swain's Cats & Rats
Willing & Jordan
Runging Lows
Hans Hanks
McKay & Arline
2d half (22-25)
White Black Union
Claudia Coleman
Billy Farrell
Visions
(One to fill)

OMAHA, NEB.
Orpheum (19)
Natcha Rambova
Charlotte
Kee Taki & Yoki
Conlin & Glass
Rich Hayes
Zelaya

Grand O. H.
2d half (22-25)
Ladore & Louise
McLaughlin & B
Collins & Peterson
Mayor Rev
(One to fill)

Keith's (19)
Saville & Phillips
Bosaxian & White
Naughton & Gold
Lucille Ballantine
Murray & Charlotte
Bernard & Mean
Tom Smith
Chevalier Bros
(26)
The Seeshacks
Enma Trullian
Ruth Chatterton
Senna & Dean
Hayes Marsh & E
(Three to fill)

Nixon (K)
2d half (22-25)
Barrett Bros
Walsh Sis
Spencer & Williams
Calif Nighthawks
(One to fill)

Opera House (K)
2d half (22-25)
Brown & Demont
Gormley & Cafferty
P. Wives
Billy & Ed Gorman
Three Dignitons

Wm. Penn (K)
2d half (22-25)
Frank Rockline
Raynolds & White

MACY and SCOTT
THE RADIO ACES
Always Working

Royal Gascoynes
(Two to fill)

Franklin Pk. (K)
2d half (22-25)
Tom Lane
Anderson & Graves
Frost & Morrison
17 Stewartson Bd
(One to fill)

R. LIVERPOOL, O.
Strand (K)
2d half (22-25)
Powers 3
Roger Williams
Medley & Dupray
Broken Mirror
(One to fill)

EASTON, PA.
State (K)
2d half (22-25)
Burley & Payne
Shelton Bentley
Dak Coeman Co
Crafs & Shean
Texas Chicks

ELIZABETH, N. J.
Majestic (K)
2d half (22-25)
John LeClair
Clifford & Marion
(Three to fill)

GRAND RAPIDS
Romona Park (K)
2d half (22-25)
Morton Jewell
Anna Gold
Hollingsworth & C
Mellie Dunham
Joe Brownning
Arthur & Darling
Dunham Dancers

GREENFID, MASS.
Victoria (K)
2d half (22-25)
Avon
W & M Austin
Whitefield & Irel
Cervo & Moro
Amarenth Sis Co

GREENSBORO, PA.
Strand
2d half (22-25)
Bill & Genevieve
Vaughn Comfort Co
Barber Sims Co
Nate Lelpig
Louise Massart Co

HAMILTON, CAN.
Pantages (26)
Armard & Pross
Bert Chadwick
Mercedes

2d half (22-25)
3 Rozellas
Carmen & Rose
Billy Purl Co
Shapiro & O'Malley
Kafka Stanley & M

ITHACA, N. Y.
Strand (K)
2d half (22-25)
Revell Dorian
Jerome & Evelyn
Perrone & Oliver
R & D Dean
Chase & Warren

JACKSON, MICH.
Capital (Fe) (18)
Harry Barris

JACKSONVILLE, FLA.
Palace (K)
2d half (22-25)
Maurice Samuels
Geehan & Garretson
Clifford & Grey
Burns & Burchill
Alma & Devos

1st half (22-25)
Janet & France
Farnell & Florence
Bob Fisher
Duke & Cork
Chappelle & Carl's

BILLY GLASON
Keith-Albee Circuit

The Norvilles
(Two to fill)

LYNN, MASS.
Olympic (K)
2d half (22-25)
F & A Smith
Edly & Burt
Sargent & Lewis
Four Camerons
(One to fill)

MACON, GA.
Keith
2d half (22-25)
Fazel & Florence
Hazel Goff & B
Janet of France
Chappel & Carleton
Bob Fisher

M'KEENPORT, PA.
Harris (K)
2d half (22-25)
Henri & Myra
Kenny & Thys
Australian Waltz
Jimba & Mack
Gladys Darling Co

MAIDEN, MASS.
Mystic (K)
2d half (22-25)
Jack Ryan Co
Hawthorne & Davis

Carl McCullough
The Test
Hamilton & F
Hink & Ann
Peggy Brock
Rokoma & Lorata
(26)
Ruth Budd
Arthur Huston
Frank Richardson
Brown & Whitaker
Burns & West
Harris & Claire

MORRISTOWN, N.J.
Lyon's Park (K)
2d half (22-25)
Coville & Dunlevy
Gypsy Comedy Four
Mr & Mrs Stamm
(Two to fill)

MT. VERNON, N.Y.
Pantages (K)
2d half (22-25)
Waver Bros
Emma Hale
Ruth Shuphet
Clark O'Neill
Louise & Mitchell

MUNCIE, IND.
Wynar Grand (KW)
1st half (22-25)
The Rials

Barbarina & Dog
Stearns 19
3 White Kuhn
Giv V. Fraco
Chan Althoff
Agnes Horras
2d half (22-25)
Christian Sis & B
Dorcia Sis
Gaudier & Rose
Morton & Inoue
6 Avallons

Rialto (Fe) (18)
Wainlight Sisters

Strand (Fe) (18)
Arthur Turrelly

OTTAWA, CAN.
Keith's (19)
Lyrie & Emerson
Dancing Franks
Rita Serraneros
M. V. Fraco
Arthur Huston
Olcott & Mayo

PENNSIDE P.K. N.J.
Loew's (26)
Conny Co
Arthur Bros
Winnie & Dolly
(Two to fill)

PASADENA, CAL.
Pantages (26)
Lily & Gals
L. G. Gals

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Stanley & Walters
Benison & Massimo
(Two to fill)

RICHMOND, VA.
Lyrie (K)
2d half (22-25)
Nonette
Empire Four
Will Morris
Roughneck Youth
Stacy & Jams

ROANOKE, VA.
Roanoke (K)
2d half (22-25)
Hal Nelson
Victoria D. Price
Mack & V. mar
Phoebe Whitelids
Halter & Paul

1st half (22-25)
(Same bill plays
Winat-on-Salem
29-31)

Nonette
Empire Comedy 4
(Three to fill)

2d half (22-25)
Stuart Sisters
Jack Norton
(Two to fill)

Arthur Alex Co
Spencer & Williams
Hawalian Nights

PITTSBURGH, PA.
Aldine (Fe) (19)
The Commanders
Vera Kaigha
Torrent

Davis (K) (19)
The Duponts
Conner Twins
Harlett & DeMar
Johnny Murphy
Jenny & Baby Grds
Chas Nelson
Three Nitro

Grand (Fe) (19)
G. Kibbler's Orch
Far Cry

Harris (K) (19)
Laudie Humanettes
Joan & Claire
Tula Sisters
Nolan Leary Co
Stroma F & M Bros
Kara

Sheridan Sq. (K)
2d half (22-25)
Pattie Preston
Iris Goss

(Continued on page 48)

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Vol. LXXXII No. 10

15 YEARS AGO

(From Variety and "Clipper")

Nat C. Goodwin and Maxine Elliott signed a contract to co-star the next season under management of Joseph Brooks, Marc Klaw and A. L. Erlanger. It was strictly a business contract, there being no personal reconciliation between the pair.

Henry W. Savage, through the courts, restrained Hurlst and Seamon from producing a burlesque show titled "Madame Xcuse Me" on the grounds that it infringed upon his "Madame X" title.

Amelia Bingham was booked for Hammerstein's to play "Great Moments for Great Plays." C. B. Dillingham nodded assent for Bessie McCoy to enter vaudeville. Henry Miller, who died two weeks ago, was considering a proposition to enter vaudeville.

A small time actors' strike was on in Chicago, five out of six acts having quit the bill at Schindler's, Chicago, walking out under orders from the Actors' Union.

Ethel Barrymore was touring in "Alice Sit by the Fire." The Loew Circuit closed several of its small-timers which weren't making money. A. H. Woods was in Paris trying to close a deal whereby Gaby Deslys would be starred by him in America. He offered her \$1,500 weekly. The Aldwych, London, was put up for auction, having been a failure from the start. The corporation running Madison Square Garden was considering the running of small time vaudeville and pictures during the summer at a 10-cent top, with a nickel to be the minimum.

John Cort had signed Lawrence D'Orsay to do a revival of "The Earl of Pawtucket," in which D'Orsay had played for three years.

Mary Pickford and Owen Moore had wed in Cuba, and the news just leaked out when the Imp company returned after a winter stay down there making pictures. Ziegfeld had the 1911 "Follies" in rehearsal and issued the announcement that his salary list had already reached \$5,000 weekly.

LITTLE THEATRES

Three one-act plays were offered at the Cumnock theatre, Los Angeles, by a group of high-school and college students. "Two Slatterns and a King," by Edna St. Vincent Millay; "Nevertheless," by Stuart Walker, and "Three Pills in a Bottle," by Rachel Lyman Field, were the playlets, staged by Cora Mel Patten.

Two one-act plays, "The Dreamy Kid," by Eugene O'Neill, and "A Touch of Truth," were given at the meeting of the Community Arts Association at Santa Barbara, Cal.

Rehearsals have started on Herman Suderman's "Fires of St. John," a four-act drama from the German, which will be given early in May by the Garret Club, Los Angeles. Paul Spier is directing.

The Montreal Players have organized to present regularly the best available amateur artists in Montreal. T. H. Cox has been appointed director.

The Players open April 22 with "Come Out of the Kitchen."

Three one-act plays were produced by the Garret Club, Los Angeles, March 25, 26 and 27. One is an original by Doris Anderson, the second, "Release," and the third, "The Very Naked Boy."

ORPHEUM CIRCUIT'S DIRECTION

Off-hand it could be suspected that the Orpheum Circuit (vaudeville) is attempting to convert itself into a secret organization. Though its stock is quoted publicly and for public sale, the present president of the Orpheum, Marcus Helman, seemingly does not want Orpheum stockholders or the trade to know only what an independent trade paper might be able to print in connection with the operations of that circuit.

Under the rules by virtue of which the Orpheum Circuit was enabled to have its stock publicly listed, it is required to furnish the Stock Exchange with financial statements or any financial movement which might affect its stock's worth; also to render to the Exchange upon request any information called for concerning its operations or financial dealings.

Exactly why Mr. Helman is of the impression he can keep his stockholders in ignorance of such trade paper information as any trade expects its press to publish and yet be under a contractual obligation to furnish the Stock Exchange with such information as it demands, carries no plausible explanation. Instead it smacks of secrecy, of small town ways and suggests that Mr. Helman still thinks he is operating only in Quincy, Ill.

Under date of Feb. 24 last the Orpheum Circuit in writing made a statement over its official signature that it is withholding sources of news matters from Variety throughout its circuit and offices; that it wants people to know its relations with Variety are unfriendly and that readers of Variety shall be skeptical of any article Variety prints about the Orpheum Circuit.

Just why is that? What is the Orpheum trying to cover up? Mr. Helman is but the president of the Orpheum Circuit. Has he no regard for Orpheum's stockholders? To try secrecy—and with the only general theatrical trade paper that the Orpheum or its affiliations do not control?

Reasons advanced in the Orpheum Circuit's letter were that we had printed "from time to time unfounded, untruthful and absurd articles pertaining to the Circuit." But the letter failed to designate any such article or articles. Why not do that? We don't object to giving the Orpheum Circuit or Mr. Helman the foundation of the reason for any story Variety has printed concerning the Orpheum Circuit, from the day Mr. Helman left Chicago with an open mind until the day he fell under New York influence.

Maybe the stockholders of the Orpheum would like to know why, before the Orpheum Circuit assumed its present attitude to Variety on these questionable and curious grounds, someone of the Orpheum staff (Helman himself even) did not ask Variety or any of its staff if or why it had printed any story concerning the Orpheum without having a reasonable reason or grounds upon which to do so. For that is what happened; the Orpheum Circuit, a capitalized concern, with stocks and bonds outstanding in the hands of show and lay investors, apparently tried to choke off the only trade paper it can not control from news sources concerning itself, its theatres, its movements and its officers.

Secrecy in the affairs of a semi-public corporation is something of a foreign trait in big business nowadays. New York and the Orpheum Circuit are too large for that kind of thing.

The Orpheum's letter referred to mentions that Variety's articles have "reflected upon the personnel of our organization." Granted that Mr. Helman may have been deceived as to the intent of the articles referred to as "unfounded or untruthful," where could have been the bias or where did it spring from that inspired the wholly manufactured statement that a Variety article at any time "reflected upon the personnel" of the Orpheum Circuit. The whole letter sounds inspired.

It's unlikely the stockholders of the Orpheum Circuit would care to have its officers assume the battles of someone else. Nor would they endorse the action of Mr. Helman in creating and maintaining an attitude of secrecy against Variety, the only trade paper Helman knows he can not get to. Why should a legitimate business institution try to prevent an independent trade paper from printing news or comment on it? In fact such an organization should welcome such trade paper news and comment.

Variety will continue to print reports and comment upon the Orpheum Circuit and its theatres. We can not tell but every stockholder of the Orpheum Circuit is buying Variety weekly exactly for the purpose of reading and noting what Variety may print about the Orpheum Circuit. If Mr. Helman owes a duty to his affiliations we may owe a duty to our subscribers.

A suggestion to the Orpheum Circuit and Mr. Helman is to abandon their mistaken attitude toward Variety—they never had and have not now any actual grievance against Variety. We want no difference with them. Any cause for that we may have the Orpheum or Mr. Helman recently set up. Variety recognizes that Orpheum's stock is on sale; that it is subject to fluctuation and that the Orpheum seeks to protect and promote that stock for the benefit of its stockholders. The Orpheum Circuit and Mr. Helman should realize as much.

It's a bad position the Orpheum has placed itself in to attempt to ignore, submerge, perhaps subsidize and to bar the only independent all around theatrical trade paper. It doesn't sound nice. Mr. Helman and his immediate cronies may be satisfied, but how does it sound to Orpheum's stockholders and others who do not believe in corporate secrecy?

INSIDE STUFF

ON LEGIT

A syndicate of inexperienced producers with a musical in one of the Pacific Coast theatres, ran up against an old form of box office "gyp" which seemed to mystify them.

One night, after receiving a rough statement on counting the "dead," the producers found there were more people in the house than the count showed. They proceeded to tab the patrons. They even asked the people for their stubs. This happened to be a Monday night, so when they inspected they found that the portion of the ticket bearing the date was torn off and the only thing showing was "Monday night." The pasteboards seemed to be exact duplicates of the regular house tickets but whether or not they were a "dupe" set, provided for each particular performance or old tickets held out to be used later, is not known.

The patrons stated they purchased the tickets at the box office just prior to the performance. The treasurer, employed by the house which is leased by the producers, denied he was involved. The doorman also was unable to account for the discrepancy in the ticket box with the result he has been suspended. A further investigation is being conducted.

Just how long this has been going on the producers do not know, but on this particular evening they figure they stood to lose around \$75.

There will be a travesty on "The Shanghai Gesture" in "The Great

RIGHT OFF THE DESK

By NELLIE REVELL

Royalties from the humble books I have written may dwindle down to nothing but I am still getting rewards for having written them. The last two days I had been receiving calls from some person whose name I didn't recognize. She seemed always to call when I happened to be out and then when I'd call back she would be gone. But at last I did make connections. What she told me is compensation for anytime I have been sick and every hour I spent putting my experience into printed words.

She was from Kansas City and had come to find out who my doctor is, to have him treat her ailing spine. The doctor in the little country town of Boone, Missouri, had brought my first book to her sister, who was ill at the time. After reading it she wired the Kansas City woman to come to New York at once and find out the name of my doctor—he could help her, the sister felt sure, for "he had cured Nellie Revell." She came, halfway across the continent, sick and pain-racked, buoyed up by the hope I had tried to put in my book and I wish I could experience every day such a thrill as went through me when she told me of her trip and her faith.

There, compressed into the five-minute space of a telephone call, was compensation enough for the labor of writing a dozen books.

For the benefit of the performer who wants to walk out when he has a bad spot on the bill or a dressing room he doesn't like, or may have been heart broken with only three bows at Monday's opening, here's a story of how bad, bad luck really can be. Molly Fuller, the blind actress who is also a victim of asthma, has been playing for weeks and months a schedule of long jumps, split weeks and three and four shows a day. Then just as she got where her bookings called for six or seven weeks of more comfortable theatres, one week stands and only two shows a day in such towns as Toledo, Detroit and Cincinnati, she was taken ill with the flu, pneumonia developed and she was forced to cancel all her good bookings after having played the "turkeys" all winter.

Now she is sequestered in a room at the Somerset, Ill but far from despondent. In fact she isn't half as worried about herself as she is about the fact that her sickness has caused the other members of her company to be laid off too.

These latest misfortunes of Molly Fuller's provided an effective sermon for the actor I met in the lobby of the hotel last week. He was disgusted with the show business, discouraged. He had been in two productions this season, both flops. For the last three months he had been "at liberty."

"I'd like to get out of this rotten game," he told me. "I'd rather be a night watchman someplace."

"That so?" I commented. "How would you like to be doing the night watchman act Molly Fuller is doing in a room upstairs, with the privilege of spending all night watching the ceiling of the same room, ill and unable to sleep?" And couldn't even see the ceiling although staring wide-eyed out at it. Before we parted, the actor had changed his mind. He had decided not to walk out on the stage and leave it flat.

Fannie Hurst received a wire last week. I ought to know because it was sent to her via me by Will Rogers. At least I think it was Will, even though it was signed "William Chrysler Rogers." Bill isn't content to advertise tobacco; now he has to exploit an automobile. Pardon me for reading other people's mail but the wire said: (Referring to Will's lecture at Carnegie Hall):

"Sorry I woke you up when I called you out of the audience at the lecture, last night. If Erlanger hadn't been there I could have gone to sleep myself. I am sending this in care of Nellie, because I don't know where to reach you, since they started cleaning up 'Liberty.'"

Now, May Boley is a nice girl. I like her and I like to have her near me. But when she stands outside my door at three o'clock in the morning, saying good-bye to the Earl Bronsons, that's just a little too near. Don't shoot, May—I'm only feeling—that is if you don't do it any more!

Here's hoping I don't look as old as some people seem to think my memory is. Someone is always asking me what has become of this or that old stage favorite and now and again I come across the answer to one of the queries. For instance last week at the Hippodrome I renewed my acquaintance with Jim Cook of the old-time variety team of Smith and Cook. Jim is the St. Peter of the Hippodrome stage entrance and if he is as good at managing the stage door now as he was at getting laughs in the days gone by, the big house has the champion stage-doorman of New York.

What do actors talk about when they're together? No, you're wrong—it isn't their act or the notice Variety gave them last week. It's their golf scores. Sunday morning in the lobby I saw a group of them together—Louie Mosconi, Earl Bronson, Eddie Parks and Will Mahoney. Each was talking as enthusiastically about putts and stances and hazards as actors in the past used to talk about how they knocked them under the seats out in Mauch Chunk.

Either they need a new city directory at Seagate or else the chauffeur of a friend of mine has a peculiarly winning personality. Before leaving Coney it was proposed that we drive around in Seagate to look at the pretty houses there. Now Seagate streets are private property and one must ordinarily have a letter of introduction to the chief of police or a "first name" acquaintance with some resident before they are allowed through the gate. But the chauffeur drove boldly to the gate and when the special officer on guard there stepped forward the driver said: "Calling on Mrs. Umph-umph."

Without a word the officer passed us in and when we got two blocks down the street, the chauffeur leaned back and confided that "Mrs. Umph-umph" hadn't lived in Seagate for five years. I hope the police never find out she's moved—I always did like to crash gates.

Temptations," being readied for the Winter Garden. Hazel Dawn has especially been engaged for it.

A handsome set of golf clubs and bag were presented to Tom Naughton by the 42d Street Country Club last week. This is the organization, the chief activity of which is to hold an annual beefsteak dinner, indoors. Leonard Bergman is the alleged president, Naughton being the actual treasurer. The bill for the last beefsteak was \$300 more than the tickets brought in.

In making the presentation, Bergman said: "Tom you've been holding the bag long enough, so we thought we'd give you a real one to play with."

Benny Holzman, in charge of amusement advertising for the New York "Evening Journal," recently went into show business. But he is out again. With several others whom he represented, Benny had a third interest in "A Great Little Guy," William Anthony Maguire's play which recently opened out of town with Joe Laurie featured. Although the show won excellent reports, for some reason Holzman and his associates decided to withdraw, Maguire buying back their holdings.

The swami Yoganandi Giri, who gave a free lecture Sunday in Carnegie Hall, is the same Boston swami who figured in one of the most ambitious press stunts of recent years—the planting of a pigeon blood

(Continued on page 22)

FINAL CONTRACT FORM PRINTED FOR DRAMATISTS-PRODUCERS

Pass Tax Included in Grosses—Arbiter's Salary Provided For—Musical End Settled and Included—Agreement Set for Five Years

The minimum basic agreement approved by the Dramatists' Guild of the Authors' League of America, Inc., and the producing managers which has been the subject of discussion for the past two months, is in final form. Copies of the agreement were delivered Monday from the printer and will be distributed to managers by the Authors' League for individual signatures by managers.

The Guild is composed of all recognized authors, playwrights, writers (lyricists) and composers. The executive committee of managers was empowered to act for the producers. The signatures are but a matter of form. The agreement extends for five years, dated from Feb. 1, 1926, but a final clause provides for amendments agreeable to both sides, leaving the way open to changes.

There are no vital changes noted from the weekly review of the contract. (Continued on page 62)

DUFFY'S "HONEY GIRL" LOOKS LIKE COAST HIT

Opens Casino, San Francisco, with Walter Catlett as Star of Musical Revival

San Francisco, April 20. Henry Duffy assumed tenancy of the Casino Friday with the musical "Honey Girl," starring Walter Catlett as "Checkers," the role created in the Eastern production by Lynn Overman.

With the premier performance a sellout in advance, the show looks as though it's over and another good pick for Duffy.

The opening performance ran a bit uneven and played over time, dragged past midnight. With a speedier playing tempo it will be set.

"Honey Girl" is a musical version of Henry Blossom's "Checkers" with Neville Flesson and Albert Von Tilzer supplying the musical trimmings. In original form it was brought out some 23 years ago with Thomas W. Ross starred. Adapted as a musical it was produced 12 years ago in New York by Sam H. Harris and had a moderate run at the Harris, New York.

ZIEGFELD BACK

Chorus of "Palm Beach Nights" in New "Follies" and F. P. Picture

Flo Ziegfeld returned to New York from Palm Beach with his returned yesterday (Tuesday) after four months vacation at the winter resort. Casting for the annual production of the "Follies" and details attending the screening of "Glorifying the American Girl," to be made in conjunction with Famous Players will now engage Ziegfeld's attention. Most of the chorus girls with "Ziegfeld's Palm Beach Nights," which had a 10 weeks' run at the Montmartre theatre, Palm Beach, have already been signed for the forthcoming "Follies" as well as the picture.

DIDN'T ASK ALIMONY

Boston, April 20. Hildegard Challenger, professionally known as "Lorna Carroll," and playing in "Able's Irish Rose" at the Castle Square here, was last week granted a decree nisi of divorce from her husband, Lieut. Commander Harold Challenger, now stationed at the submarine base in New London, Conn.

Judge McCool heard the case several weeks ago. The grounds were cruel and abusive treatment with no opposition to the action from the husband.

The mother gets the custody of the six-year-old boy and there was no alimony asked for in the action.

YOUNG MILLER'S STORY HOW HE BECAME ADDICT

Following Trouble with Wife, Tried to Kill Himself—In Jail on Coast

Los Angeles, April 20. Henry Miller, Jr., serving a term in the Santa Ana jail for selling narcotics, stated in an interview with the Los Angeles "Record," that he had killed his father, Henry Miller, the actor, who died of pneumonia in New York a week ago, by his drug addiction and jail sentence.

Miller said that the disgrace he had caused his father hastened his death, and also that he feared his mother, now in Italy, might encounter serious results after hearing of her son's incarceration.

Young Miller blamed his present condition on domestic trouble with his wife, Estelle Christy, with whom he had quarreled, he stated. Miller said he had tried to end his life with a gun, the bullet lodging in his spine. For three months he was in a hospital. When released he found that having been given morphine all of the time he was an addict.

Schildkraut-Elise Bartlett Together—Cost \$700

Los Angeles, April 20. After spending \$700 in long distance telephone calls, Joseph Schildkraut and Elise Bartlett have decided to patch up their matrimonial differences.

Accordingly Miss Bartlett is leaving New York this week to join her husband, who is playing in pictures for P. D. C. here.

NOTE NOT SALARY

Warrant issued for Pasadena Manager—Couldn't Cash It

Los Angeles, April 20. Deputy State Labor Commissioner C. F. Lowy issued a warrant for the arrest of C. M. Henshaw, head of Ye Liberty theatre, Pasadena, for giving a note in payment for wages. Vada Hellman, actress, employed in a stock company at the house, received the note, not negotiable paper and therefore void as wage payment in this state.

C. N. Lawrence Charges Wife With Intoxication

Worcester, Mass., April 20. Charles N. Lawrence, musical comedy, whose home is in this city, has begun divorce proceedings in probate court here against Pauline Lawrence of Chicago. Mr. Lawrence is in New York City.

The Lawrences were married May 5, 1922, at Omaha. In his complaint the husband charges his wife contracted habits of intoxication at Tia Juana, Mexico, on or about June 7, 1922.

COMMONWEALTH "GHOSTS"

The cast appearing in the matinee series of "Ghosts," originally sponsored by the Actors' Theatre, have taken the production over and are continuing it on a commonwealth basis at the Comedy.

The matinees have been doing in and out business for the past few weeks. A notice of closing had been posted when the cast agreed to take the piece over and continue.

Russians at Cosmo

Morris Gest's Russian Players will open a farewell popular-priced two-week engagement at the Cosmopolitan, May 3. Scale is to be \$3 top.

It will displace the revival of "The Two Orphans" in the house.

6,000,000 Visitors

Chicago, April 20. It has been estimated that Chicago will entertain over 6,000,000 visitors from June until September this year. The loop legit houses have made few, if any, plans to cash in on these transients.

The biggest of the listed summer gatherings is the Eucharistic Congress, which will draw over 1,000,000 people. Other business interests here have been planning how to accommodate the visitors for some time.

9 LIFE MEMBERS HONORED BY N.Y. TREASURERS

300 Members of Club and Guests at Midnight Banquet

Nine additional life members were added to the roster of the Treasurers' Club of America at a midnight banquet in the Hotel Astor Saturday. The men honored, after having been active members of the organization for 25 years, were Henry L. Young, manager of the Globe theatre; Tom Naughton of the Tyson Co.; Maurice DeVries, treasurer of the Central theatre; Arthur Sheldon of the Shubert forces; Frank Gersten who came all the way from Florida to be present; Albert C. Campbell (brother of May Irwin), who is now associated in the management of the N. Y. A. C. at Travers Island; George Dunlevie, formerly with Belasco and now retired; (Continued on page 62)

"BAWLED OUT," BARRED OUT

Cleveland, April 20. Richard Bennett has been barred for all time in the future from the Ohio theatre here by Robert McLaughlin. The reason is because of Bennett's stepping out of his character during the course of the performance of "They Knew What They Wanted" at the theatre Saturday night, and addressing himself to the audience, administering a "bawling out" because of late arrivals in the lower part of the house. "They Knew What They Wanted" had the best week of its season at the Ohio, playing to about \$16,000.

"Desire" Before Judge; No "Language" as Claimed

Los Angeles, April 20. Members of "Desire Under the Elms" at the Orange Grove presented the play before a picked audience of jurors, judge, court attaches and newspapermen in their defense on charges of presenting an immoral play.

After clubwomen, flappers, dramatic critics and others testified that they had not heard the immoral utterances that prompted Sergeant Sweetnam of the vice squad to arrest the cast, the play was given as originally presented and on the same stage.

Frank McGlynn, who played the lead and who has been ill and out of the cast, returned to his original role. The production was tame and devoid of the sensational language that arresting officers testified had been used. The local dailies, without exception, have been panning the coppers for the alleged "corruption of morals" they said they had suffered.

The jury after hours of balloting, disagreed. Deputy City Prosecutor Reames will insist upon another trial, with the presence of the cast not needed if they are represented by counsel and put up bail.

A dramatic address to the jury by Frank McGlynn, star of the play, was held responsible for the deadlock of the "hard-boiled" jury.

MISS JOHNSTONE'S SUIT REVEALS INSIDE STUFF

Denise Moore, Understudy, Supplanted Miss Johnstone in "Hush Money"

Denise Moore as a protegee of Hiram Bloomington, the department store head, is disclosed in the injunction suit filed by Justine Johnstone against Charles K. Gordon, producer of "Hush Money" at the 49th Street theatre, New York, to prevent Gordon from permanently supplanting her with Miss Moore. The latter, former understudy, is now in the role in which Miss Johnstone was featured. Miss Johnstone was superseded on April 5 by her understudy.

Miss Johnstone invested \$3,750 for a "piece" of the production with the alleged understanding her percentage of the gross receipts therefrom would not fall under \$350 a week. To this Gordon replies that a certificate for the \$3,750 was issued to Lester Nilson.

Gordon claims the usual two weeks' notice as a defense and explains in his reply papers that Miss Moore succeeds Miss Johnstone as the natural duties of being an understudy; that the reason he gave Miss Johnstone her notice was because of unsatisfactory services and alleged threats to create a disturbance if discharged.

PIRACY COMPLAINT

Los Angeles, April 20.

Assistant District Attorney Lucas has filed, on behalf of the Department of Justice, a complaint against Allison Phillips, also known as Phillip Goodman, for infringement of copyright to "Getting Gertie's Garter." It is alleged that Phillips produced the show in Tulane, Fresno and Bakersfield without paying royalties to Wilson Collision, the author.

The complaint asks for an injunction to restrain Phillips from making further productions of this play.

Cohan's Comedy to Open

George M. Cohan has shuffled his plans again. He will not dedicate the Four Cohans, Chicago, with a Cohan revue but instead will launch it with "The Home Towners," a straight comedy from his own pen, with the opening set for late in May. The company will rehearse in New York, going direct to Chicago after a break-in date at Stamford, Conn. Mr. Cohan will not be in the cast.

Heir to \$5,000,000 Dies Penniless in Hartford, Ct.

Hartford, Conn., April 20. Although Samuel Russell Childs, Jr., former actor and newspaper man, had been heir to \$5,000,000, he was buried here April 12 virtually penniless. He lost his inheritance as a result of the action of the statute of limitations and for the last few years had been dependent upon payment for work given to him by a friend.

It has been disclosed that Childs, years ago, gave up his studies at Harvard and married an actress, whose name, however, has not been revealed. Later he turned to acting for a living and then a news writer. He wrote several popular songs.

Night Club in Play

Billy Rose, songwriter, has glorified the night clubs in a play which Irving Strouse is to produce. Rose has had practical experience as a night club manager and has taken a hostess for a central character in his play.

MYSTERY COMEDY AT DETROIT

"Out of the Night," mystery comedy by Harold Hutchinson and Margery Williams, will get under way at Detroit May 3. John Brown is sponsoring with Franklyn Underwood staging. After the Detroit date it will follow in the Cort, Chicago, for a summer run.

Cast includes James Spottwood, Allyn King, Doris Kelly, Dorothy Elin, Max Walzman, Jack Motte, Jack Bennett, Albert Tavernier.

SHORT RAN COST \$50,000 OVER ON 'G. V. F.'

Stager's Suits for Royalty Counterclaimed—Another Action for Gowns

Another series of suits involving the current "G. V. Follies" is by Hassard Short against A. L. Jones and Morris Green and Bohemians, Inc. Short staged the current revue for a flat consideration plus a \$400 weekly royalty which the defendants claim was waived because Short's agreed production limit of \$75,000 was exceeded by another \$50,000 (\$125,000 in all). In lieu of the added expense, Short is claimed to have agreed to waive his royalty demands for a number of weeks.

However, the stager is suing for \$3,000 in the Supreme Court; for \$2,000 in the City Court, and \$800 in the Municipal Court. The suits are divided up to obtain speedy adjudication for the lesser amounts in the lower courts where the calendars are not so crowded, and then use any verdict as a basis for asking summary judgment in the higher court.

Gilbert Clark, Inc., the bankrupt theatrical costumers, were given a verdict following a fourth trial for \$1,350.87 against the Greenwich Village Follies, Inc., as a balance due on a claim for costumes sold the show two years ago on behalf of the Dolly Sisters. The G. V. people argued the delivery was subject to satisfaction and counterclaimed for damages, but the court held in favor of the costumers. An appeal will be taken.

In another suit for royalties claimed due on certain sketches and lyrics turned over to the show by him, Short alleges he was to receive a total of \$100 weekly royalty. The show's defense, through their attorney, William Kaufman, is that Short never owned the lyrics, and the sketches concerned were acquired by him for a flat sum and spotted in the show on a royalty understanding.

HONESTY COSTS TOUR

Waters Confesses to Protect 'Able's' Slogan

Honesty has cost James Waters, actor, a much desired trip and possibly an indefinite engagement with the Australian company of "Able's Irish Rose" now being organized.

Waters, who has played the comedy role of Isaac Cohen in several of the "Able" companies, had practically set himself for the Australian tour not knowing that the engagement carried a special stipulation that any actor or actress who had previously toured Australia would be ineligible since Anne Nichols was capitalizing "An All American Cast—New to Australia."

When Waters learned this he went to the management and confessed that he had appeared in Australia 18 years ago and did not wish to disrupt the scheme of things. Waters is currently playing in one of the "Able" companies but his unit closes May 8. He has been re-engaged for the same company next season. The Australian company of "Able" is due to open in the Antipodes next July.

Hackett-Walker Jointly Featured in 'Green Hat'

Norman Hackett and Charlotte Walker will be co-featured next season in "The Green Hat."

To accept the proposed tour which will embrace southern territory, starting Sept. 14, at Wilmington, Del., Hackett turned down an offer for Australia to play "The Best People," with Marlon Lord.

EQUITY SALE OPENS

The sale for Equity's annual show opened at the Metropolitan Monday. The event is dated in that house for this Sunday, April 25.

William Norton, manager of the Music Box, is in charge of tickets, with Emerson Douglas and Bill Hagen on duty at the Met box office.

SHOP TALK

By J. C. NUGENT

Once a huge stone fell from a mountain side and blocked a road. The first traveler who met it waited for the second traveler. "Let's move it," he said.

"What for?" said No. 2. And now you know why he was fated to be always No. 2 on the bill of life.

"For the sake of those who follow," said the other. "I should worry about the ones who follow," said No. 2. And he rode around the stone. And the other followed. And in time the road grew around a stone which became recognized as a legitimate obstacle to progress.

Then, out of the multitude came a man. He blasted the stone out of the way. Incidentally he was himself blown to pieces.

And the world of number two's who followed him and got the advantage of the straight cut called him a damn fool.

Not that it mattered to him. The straight road was his contribution to life and he didn't want his name pasted on anything. He couldn't stay to read it. He also knew that no one can stay long to read their own press stuff. But his life had counted.

And yet he was a terrible guy and did a lot of wrong things. But he did blow up the stone.

Or maybe he was a great guy, and great in everything. Who knows or cares. Still he did one great thing and a lot of unthinking people got the benefit and forgot that he was ever on earth.

Maybe he was silly. Some of those who did not forget him, blamed him. The road was prettier with the stone in the way, they said. They did not like the direct line. Curves made beauty, they said. For many who love crooked ways can get away with murder when they call it "beauty."

Nothing confuses a simple honest soul so quickly as to be told that he lacks a feeling for "beauty."

Meaning, mostly, that he lacks the making of a good crook.

And even rocks, say the curve lovers, have feelings. They don't like to be blown out of a place they have smashed into when no one was looking. Let the world run around them. They require amusement.

Well, what about it?

Nothing. I just got to thinking about that collier bell of sadness which lurks faintly beyond all laughter, faintly and far, but always calling us home, rock blasters and shirkers alike.

Of how human bugs fly in out of the dark, dance a moment in the sunshine of life, and fly back into the dark.

And whether those who go back, feel better if they have just laughed and kidded through that moment of sunlight and also done a bit for those who are left, or have kicked and grumbled and taken all and given nothing and then found that they could take nothing back into the dark but the bare soul.

HENRY MILLER

Henry Miller was a crank at times. And for that matter he had views most of us didn't share. But he left his mark on a generation of actors. As one who has had the benefit of his direction, I know that it tended from mediocrity toward self-respecting artistry. That it implanted ideals which will go on.

George Fuller Golden died alone and far away but the spirit of his ideals will never die. From them, indirectly but none the less truly, sprang Equity, which has for the first time in history given the actor a status.

Those who spend their lives in writing, thinking, creating, the material on which the stage and the pictures and the operas and the concerts must live, must be content with the pennies thrown to them but for the work of rock blasters whom no one thanks.

If they ever get theirs from the vandalism of the "air" they should thank Gene Buck, but they probably will never remember to do it.

Who thinks of the fine things George Tyler has done for the sake of doing them?

If Al Jolson does not economize himself, who will thank him for trying to give each night all he has to each audience.

But starting such a list is always unfair because those who best belong on it are always forgotten.

Anyway, my hat is off to those who have always blasted the rocks out of the way and have been themselves blown out of the world with their own victory.

EDWIN S. MARKS

I met such a nice man yesterday. A genial, kindly man. He helped me a bit with some papers, being a lawyer. But he seemed strangely human and kindly for a professional man doing professional work. Forty, full of life, friendly to our profession, and having time, amid the talk to speak with odd sweetness of his home life. This morning's "Times" shoeks me with his name in the obituary column. Edwin S. Marks, associate of Paul Turner. The clean bell.

A little out of my line, that sad stuff. For in the struggle of life against death, brightness against gloom, all we need to remember is that that which we cannot help and can never know, need not concern us. But we can do some things and until those are done it is useless to sit down and cry. Everything is still pretty good. And the next 25 years of our business will develop realities at present not even dreamed of.

Our language will be absorbed through the pictures and the pantomimes, and plays of dialog will come back to the then trained masses. The great plays will yet be written and the difference between safeguarding "American Actors" and "Actors in America" will be digested by those at present stirring up dissensions in an art that knows no nationality.

And maybe they will find a cure for baldness.

Show Played to \$4,900; Got Nothing at Ritz

"Beau Gallant," starring Lionel Atwill, was close to the rocks Monday after Equity paid salaries for last week out of the cash security deposited by the Playshop, Inc., which produced the show. Performances continued after Tom Kane of the Century Play Co. posted additional security, part of the money due the Playshop for the stock rights of "Not Herbert."

Equity called for further guarantees to protect salaries when it was found the deposit failed to cover. That occurred because cast changes made the salary list total \$800 more than originally stated.

The show started fairly well, but the second week grossed but \$4,900. Of that the Shuberts, who operate the Ritz, took the first \$4,000. With other expenses incurred, there was no share due the company. Unless the attraction plays to more than average trade it cannot exist under

SALARIES NIGHTLY

John J. Scholl and William Perlman, lessees of the Mayfair, now control "Juno and the Paycock." W. H. Romberg is entirely out. Salaries are being paid nightly to an Equity representative because of the mix-up in the partnership prior to Romberg's withdrawal.

Scholl and Perlman also deposited \$1,300 with Equity to cover a week's salaries. A similar amount originally posted by Romberg is in dispute. Scholl and Perlman claiming the deposit as theirs under a partnership agreement.

The Irish drama played to \$2,100 last week and is reported improving. It costs about \$2,600 to break even between the attraction and the tiny Mayfair Theatre. "Juno" is to be later sent to Canada, where it is believed the Dublin and London runs give it a good chance to attract real business.

the sharing contract, which provides the attraction shall receive the second \$4,000, with a 50-50 split thereafter.

COAST-TO-COAST AID

Equity Will Allow 25 Per Cent Salary Cut for 3-Day Lay-offs in West

Equity's Council has passed a resolution designed to aid attractions booked to and from the Pacific Coast. Because of the difficulty in booking certain western territory, managers will be permitted lay-offs of not more than three days a week but the players are to be paid half salaries for such lay-offs. The ruling actually permits a salary cut of 25 per cent should attractions be idle.

The lay-off concession applies only west of an imaginary line reaching from Winnipeg to San Antonio.

MELLER'S FIRST WEEK

(Continued from page 1)

14 to a \$25 top. The extreme gross for that performance at the scale was \$14,000. Meller drew \$10,000.

Thereafter the grosses were at the regular scale of \$10 top excepting the second performance. While none of the subsequent performances have been capacity, the total gross runs up to a commanding figure for four shows.

A gross of \$7,200 was secured Monday night of this week, Meller's fifth performance.

Agitated writers, pro or con, debated their position on Meller's artistry following the premiere and the notices in the dailies. It worked to the advantage of the box-office with a consequent advance scale of encouraging proportions.

Mr. Goetz is administering the Meller tour in the States by himself. He makes the positive assertion none other than himself is financially interested or concerned in the outcome.

Weekly Overhead \$17,500

A present estimate of Goetz's overhead sets the full figure for the week at around \$17,500. This amount is computed through Senorita's weekly salary of \$6,000, rent for theatre, \$4,000, cost of symphonic orchestra, \$4,000, and incidentals including the salaries of six press agents.

Two of the press agents are specially engaged. One is Will A. Page, attached to the Ziegfeld offices, doing special press work for three weeks at \$500 weekly, and S. Jay Kaufman, attached to the New York "Evening Telegram," receiving \$250 weekly. Mr. Kaufman's publicity efforts started some time before Meller arrived here and have continued.

In charge of the regular Meller press staff is Robert Wilder, who is conceded to have done excellently, despite the "specials" with the exact objective of the "specials" somewhat vague; and Willard Holcomb, besides two other assistants to Mr. Wilder.

Goetz Sanguine

Mr. Goetz appears sanguine of the financial outcome of his darling enterprise. With several strata of New York's better classes arguing over Meller, Goetz feels that the resultant publicity will spread throughout the land and enable him to travel the Spanish girl into the country side, picking his spots where \$10 bills abound without strings.

Grosses as printed herewith are authentic and within \$1,000 of the whole total.

Variety's first grosses later revised, were \$12,000 for the opening; \$7,200 second night (benefit); \$4,500 at matinee and \$6,500 Saturday night, totaling \$30,200 or \$2,600 over what the revised figures disclosed.

The second night's performance the scale was also \$25. A report was that the house for that evening had been guaranteed by the Otto Kalns for a charitable purpose, with the guarantee \$8,500. The box office statement appears to have recorded the actual sale only, \$7,200.

Capacity and Prices

At the Empire the full scale for the three floors is \$10 for the orchestra with about 450 seats; \$7.50 and \$5 first balcony with around 400 seats and \$2 in the second balcony of about 500 seats.

Monday night this week the Empire held capacity through an affair with extra proceeds going to a local hospital. Many of the seats sold beyond the printed prices, the difference becoming the charitable donation in which the theatre did not share.

The brokers have not made a buy for the Meller show, unable to secure the return privilege and not caring to risk an outright buy for \$10 tickets.

3 GOING OUT

Another trio of attractions will leave Broadway Saturday and as usual several more may be added to the outgoing list before the end of the week.

"12 Miles Out" produced by William Anthony Maguire leaves the Playhouse after a run of 23 weeks. The melodrama was slow in starting but built to moderately good trade, without climbing to the level of the real money shows.

12 MILES OUT

Opened Nov. 16. Liked by all first liners who attended, Dale ("American") called it a "good husky melodrama." Vreeland ("Telegram") said that McGuire, the author, had packed two hours of excitement into the play. Variety (ibid) said, "should make moderately good going of it."

"The Chief Thing," produced by the Theatre Guild will close at the Guild, playing five weeks instead of the usual six weeks for subscription plays. Business only fair at between \$10,000 and \$11,000 weekly.

THE CHIEF THING

Opened March 22. Gabriel ("Sun"), Anderson ("Post"), Mantle ("News") and Coleman ("Mirror") thought this was bad, while the other first line men liked it. Woolcott ("World") called it a "gayly colored, frankish romp of a play." Variety (Lait) said it wouldn't run past the subscription period.

"The Makropoulos Secret" produced at the Charles Fox Theatre (Punch and Judy) by Hopkins and Herman Gantvoort will close.

THE MAKROPOLOUS SECRET

Produced Jan. 21. Anderson ("Post") was alone among the major reviewers in declaring this show "worth seeing." Vreeland ("Telegram") said it "missed greatness." Variety (Abel) said "clinch it won't linger long."

playing 13 weeks. In this little theatre business could not reach big figures. Grosses were between \$3,000 and \$5,000.

FUTURE OPENINGS

"Spring 3100"

Melodramatic mystery farce, by Argyie Campbell, former stage director for Richard Herndon, will be given a stock trial by the Clive Players, Boston, May 24.

The stock showing is in the nature of a tryout, as Campbell intends reproducing it as a legit attraction next autumn.

"Patsy" in Frisco May 16

"Patsy" will close at the Mason May 15 and the following day begins a six weeks' run at the Curran, San Francisco.

It is said several cast changes will be made.

"East Side"

Formerly captioned "The Little Boss" is now being cast by Richard Herndon and goes into rehearsal next week at the Belmont.

Among those already signed are Alan Dinehart, Genevieve Tobin, William Riccardi and Ned Harrigan. Alan Dinehart will stage.

Shows Closing

The eastern company of "The Student Prince" wound up its season in Williamsport, Pa., last week. "Accused," starring E. H. Sothorn, closed in Cincinnati Saturday.

George M. Gatts' "Unmarried Mother" called it a season in Pittsfield, Mass., last week.

MARY BLAIR ILL

Illness of Mary Blair, who is to be featured in "Beyond Evil," being shaped for the 52nd Street, New York, caused postponement of rehearsals this week.

Miss Blair, who recently completed an engagement in the Provincetown groups' revival of "East Lynne," is confined to her home with a slight attack of pneumonia. "Beyond Evil" is the work of David Thorne and is being sponsored by a new producing group headed by the author.

\$60 WEEK NURSE FOR PET DOG'S BAD EYE

Denver Theatre Man Says "Danger" Has Business Instincts

Denver, April 20.

De Witt C. Webber, owner of a neighborhood theatre that bears his name, has just dismissed a \$60-a-week nurse who has been waiting on his pet dog, "Danger," in an effort to save the dog's left eye.

"Danger," Webber's partner in the theatre business, was struck by a motor a few weeks ago and his left eye was knocked out. Webber immediately employed several eye specialists and a trained nurse, who were unable after three weeks to save the sight of the injured eye, but did prevent infection from ruining the right orb.

For six years "Danger," an all-white English bull, has been Webber's constant companion, traveling over the country with his master and stopping at all of the important hotels, despite regulations against the admission of dogs to hotel rooms.

"He understands every word I say to him," Webber declares. "When business is good at the theatre, 'Danger' knows it. When business is off, he sympathizes with me. He is the only 'family' I have, and that is why I did everything I could to save his eyesight."

Webber has a complete wardrobe for the dog, valued in the neighborhood of \$400.

FEW SPRING TRYOUTS

Fewer spring tryouts of legit attractions are under way this season. Despite Equity's conducive terms, permitting managers to test next season's prospects in permitting closings after one week's playing, within the months of May, June, July and August it has not created a stimulus among the latent producer.

Aside from the regulation revues, generally holding away during the summer months, there is little more to be expected unless a later change of schedule may bring a flurry. There are several productions spotted in other cities that may hit New York during summer, but as for new ones there are less than a dozen promised. This is somewhat of a barometer on the tendency of most managers to rest on their present holdings for this season without worrying about new productions.

Newer groups have promised many productions, on paper, but few have gotten beyond these stereotyped announcements.

Shows in Rehearsal

(AND WHERE)

"Kittie's Kisses" (William A. Brady and Shuberts), Playhouse.

"White's Scandals" (George White), Times Square.

"Orpheus" (Provincetown Productions), Provincetown Playhouse.

"Temptations" (Shuberts), Century.

"Kosher Kitty Kelly" (Leon De Costa), 49th Street.

"A Friend Indeed" (Louis Hallet), Central Park Playhouse.

"East Side-West Side" (Richard Herndon), Belmont.

"Tarnish" (Joseph De Milt), Vanderbilt.

"Fanny" (David Belasco), Belasco.

"We Americans" (Sam H. Harris), Music Box.

"Garrick Gaities" (Theatre Guild), Guild.

"Grand Street Follies" (Neighborhood Guild), Neighborhood Playhouse.

"Out of the Night" (John Brown), Bryant Hall.

"The Home Towners" (Geo. M. Cohan), Hudson.

REACTION FROM EASTER WEEK CAUSES DROP IN B'WAY BIZ

Spring Revivals Disappointing—All-Star "Two Orphans" Will Tour Big Stands—Meller Draws \$28,300 in Four Performances at Empire

Broadway is coasting along towards the end of the season, technically over at the end of May. A few new productions arrive weekly, but none have caused undue excitement. The revivals are so-so, all-star casts failing to prove magnets, much to the surprise of the several managements.

The long-heralded appearance of Raquel Meller at the Empire was the outstanding feature of last week. The Spanish star got \$28,300 in the first four performances, including a \$10,000 first night at \$7.50 top. There was some adverse comment, but most of the critics raved over Meller. Monday night was capacity at \$7.20, indicating success for the New York engagement.

Two other new offerings arrived last week. "Love-in-a-Mist" was favorably received at the Gaitey, with the first week's takings fair at approximately \$8,500. A revival of "What Every Woman Knows" at the Bijou was estimated at the same figure, with one less performance.

The revival of "The Two Orphans" rates as a disappointment. It will remain one week more for a total of four weeks, whereas an engagement into the summer was expected. The first week's \$16,000 gross was not approached last week, and it was decided to tour the principal stands, with the cast intact. "Pinafore" is claimed to have bettered \$26,000 at the Century last week—fair money at a \$3.30 top. Continued extra-space advertising indicates trade not up to expectations. "The Bella," revived at the Bayes, attracted no attention at all.

Business was in reaction from the strong Easter week going, business for even the leading musicals dropping from \$4,000 to \$6,000. That does not include "Sunny," which topped \$43,000 as usual. "Artists and Models," \$36,000 (Jolson leaves this week but revue stays); "The Cocoanuts," about \$30,000; "The Vagabond King" and "Song of the Flame," \$25,000; "Tip Toes," \$23,500; "Vanities," \$21,000; "A Night in Paris," \$21,000; "Nanette," \$20,000; "Greenwich Village Follies," \$20,000; "Dearest Enemy," \$14,000; "By the Way" (new edition announced), \$13,000; "Sweetheart Time," \$12,000, and same for "The Girl Friend."

There is no change in the rating of the non-musicals, the four leaders being "Shanghai Gesture," over \$26,000; "Lulu Belle," \$21,500; "Last of Mrs. Cheyney," over \$19,000, and "Cradle Snatchers," \$17,000. Two smaller gross shows are real successes, "Young Woodley," over \$9,000, and "The Wisdom Tooth," over \$10,000. "Craig's Wife" picked up, getting \$12,000; "Able," "Love 'Em and Leave 'Em" and "Alias the Deacon," \$10,000; "The Jazz Singer," slightly over that figure; "Kongo" picked up, getting \$8,600; "The Half-Caste," also better at \$7,000; "The Creaking Chair" dropped under \$6,000 about the same for "Not Herbert" and "Laff That Off," while "Square Crooks" is rated a bit less.

"12 Miles Out" will leave the Playhouse with nothing announced for next week; "The Chief Thing" stops at the Guild, which gets "At Mrs. Beam's;" "Bride of the Lamb" moves up to the Henry Miller next week, the Greenwich Village getting "Bad Habits of 1926;" "Beau Strangers" (first called "Storm") re-lights the Mansfield; "A Friend in Need" opens at the Central Park, while another little theatre opens.

ARREST JEANNIE BERTRAND

Waterbury, Conn., April 20. Jeannie Bertrand, ex-actress, artist and writer, was arrested here Friday on a charge of vagrancy. She gave her home as New York City. She was sentenced to serve 10 days in Brookside Home. She is also accused of kidnapping a boy in New York. The lad was recovered here, but no charge was brought on that count.

MUSICAL WAR IN PHILLY; 5 DO \$119,500

U. of P., \$36,000—'Queen High,' \$20,000—'Green Hat,' Fair, \$11,000

Philadelphia, April 20.

Philadelphians went shopping for their shows last week, and advance reputations did not mean much. For example, musical opening here after a couple of days tryout, "Queen High," hit almost \$20,000 in its first week at the Chestnut Street Opera House. Interest in the show mounting steadily from the start. Favorable notices may have helped, but certainly could not have been entirely responsible for the sudden box office demand that has developed for this musical comedy. Then, too, the fact that the producers, Schwab and Mandel, hit the going here with "Captain Jinks" last fall may have had some effect. At any rate, "Queen High" will be allowed to stay as long as it draws, which promises to be a couple of months. The show's weak spot is its score, and a couple of songs are being interpolated to bolster.

As a definite indication that this is to be an open summer for Philly is the report that "Queen High" will ride along with only "Gay Paree" actually mentioned for July 4 as a successor. The Chestnut has not been open all summer in years. The town's leader, without serious competition, was the Mask and Wig show at the Forrest. Considerably over \$36,000 was grossed, the fortnight's engagement getting about \$71,000. Last week's figure was not only a record for the University of Pennsylvania organization, but a record for the house at a \$3.35 top. The only weakness in the two weeks was Wednesday matinees. With production cost reported at \$10,000, it is easy to see what a big profit the Wiggers pile up with their local two weeks. Nothing in town all year, save perhaps "Lulu Belle," had seats at such a premium.

"Princess Flavia" staged a nice comeback at the Shubert, hitting close to capacity Friday and Saturday. It was the fifth and last week for this operetta which might have stayed longer with plugging. "No, No, Nanette" took a sharp tumble at the beginning of the week, but came back later. It isn't anything like last year's normal pace, but is good enough for a show that can make money at \$12,000. It is now definitely understood that "Nanette" will be pushed through May if it does anything at all, with the expectation that the Sesqui crowds will boom it thereafter for a summer stay.

A surprise was "Blossom Time," at the Walnut, which jumped to better than \$10,000, big profit probably for this moderately hooked-up production of the popular operetta which has been here twice before. At any rate, it warranted an additional week, and it looks as if this week's gross would be bigger than the two that went before. The booking of "The Virgin" was canceled, and the next show at the house, coming in April 26, will be "Twelve Miles Out."

The Broad got about \$8,000 with the third and last week of the return engagement of "The Show-Off," and the two North Broad street houses, the Lyric and the Adelphi, had their troubles. At the former house "The Green Hat" was considerably helped by its matinees, but the earlier evenings of the week were way off. The gross was hardly more than \$11,000. A big drop, "A Great Little Guy," liked by critics and audiences, gained a little to hit under \$7,000 in its second week at the Adelphi.

Another indication of Philly's "shopping" spirit was evidenced in the immediate demand when the sale opened last Thursday for the

2 Minneapolis Shows Do \$6,400; Whiteside, \$5,800

Minneapolis, April 20. A sudden spell of spring weather put a dent in business, which had come back with a rush after Holy Week, and the legitimate houses sank again into the depression that marked most of Lent.

Local theatregoers never have evinced any strong liking for melodrama, and coupled with the weather and strong movie competition, probably explains why they did not flock to see "Mr. Wu," although Walker Whiteside, its star, is a local favorite. The first of Mr. Whiteside's two weeks' engagement netted him about \$5,800.

Harry Delf's comedy, "The Family Upstairs," as presented by the Bainbridge Players (stock) at the Shubert won the approval of critics. Did about \$6,400.

Trade fell off sharply at the Palace, where the McCall Bridge Players (musical comedy tab) presented "The Night Clerk," which did not begin to measure up in boxoffice strength to its predecessor, "Irene." Got more than \$6,400.

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new operetta, "Countess Maritza," which bowed into the Shubert this Monday. The result, with much help from benefits, but plenty of real cash besides, was a capacity Monday house without papering and almost as big Tuesday and Wednesday. Here, again, it is "in the air," and the wisecracks are saying that "Maritza" will crash through here for a decidedly profitable stay of at least six weeks. Nothing is booked after it at the Shubert and it will probably be held on as long as it can make money.

"Ben-Hur" also had a lively opening at the Forrest, the advance being reported at between \$3,000 and \$4,000, very big here for a picture. It, too, will be held indefinitely, with no other booking listed for the house. The week's third opening, Jane Cowl in "Easy Virtue," had a good though not big house at the Broad on Monday and drew the first string critics. It is in for three weeks only. Rumors have "The Poor Nut" to follow, but it is understood the stage crew has had a two weeks' notice published, meaning the season's end.

Outside of "Twelve Miles Out," next week will have no novelties. "A Great Little Guy" having been prolonged for another week at the Adelphi. That theatre's next booking is in some doubt, but probably "Puppy Love" will arrive May 3. Except for the announcement that "The Two Orphans" is coming to the Walnut late in May there are no other bookings reported. The Lyric will probably have something to follow "The Green Hat," but nobody knows just what.

Estimates for Last Week

"Easy Virtue" (Broad, 1st week). Jane Cowl in Coward drama opened Monday night to fair house; "Show-Off" reported at around \$8,000 last week; house may be one of few to close before Sesqui opens.

"Countess Maritza" (Shubert, 1st week). Big operetta opened to capacity, and appears to be in for run; "Princess Flavia" made gain, with \$25,000 quoted last week.

"Ben-Hur" (Forrest, 1st week). Big film opened well, with \$15,000 advance; hopes to stay all summer; "A Sale and Sailor" (Mask and Wig show) broke records, with about \$71,000 in two weeks' stay; over \$36,000 on second week.

"No, No, Nanette" (Garrick, 3d week). In second week this returned favorite dropped to \$18,500. Hopes to ride through summer if it can weather May and get to Sesqui. "Queen High" (Chestnut, 3d week). In first week brand new musical developed big demand and got close to \$20,000; has clear road for long run and should make it.

"Blossom Time" (Walnut, 3d week). Operetta, on third visit, picked up nicely to \$10,000; should make new gain this week; "Twelve Miles Out" next Monday.

"Green Hat" (Lyric, 3d week). Has not been the big hit expected; matinees have held it up; about \$11,000; house has no further bookings as yet.

"A Great Little Guy" (Adelphi, 3d week). Held over for another week; under \$7,000 last week, but well liked.

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\$6,500 FOR "TAXI"

Belasco, Wash., Closed for Season—Stock, \$6,600

Washington, April 20. "The Kiss in a Taxi" pulled unexpected money for the Belasco.

Estimates for Last Week
"Kiss in a Taxi"—Belasco. Close to \$6,500. Excellent for this house. "Blossom Time"—Poli's. On repeat did \$18,000.

"Three Live Ghosts"—National. Stock opened light, but built to \$1,329 Saturday night. Total, \$6,600 at \$1 top.

This Week
"Princess Flavia," Poli's; "The First Year," National Stock; Belasco finished for season.

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L. A. Grosses

Los Angeles, April 20. With two big shows in town, business has perked up considerably. "Rose-Marie" getting \$28,000 at the Blitmore, \$2,000 gain; "Patsy" in the Mason drew \$16,000 in its sixth week.

Among the stocks "Badges" got \$5,000 at the Morosco second week; last week of "The Goldfish" with Marjorie Rambeau at the Majestic got \$7,800, while the 10th week of "Desire" saw \$2,500 in at the Orange Grove.

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ALL BOSTON DROPS \$1,000

Boston, April 20.

Much to the surprise of the theatre men, business took a distinct dip last week. Receipts were not a great deal better than Holy Week, and last week had been figured as one of the best of the late season. The blame couldn't be placed on the weather for it was ideal indoor entertainment climate. No reason at hand other than "just one of those things." But it's puzzling local showmen.

The gloom was lifted to some extent by the local holiday on Monday of this week. An extra matinee was run in by all shows with the exception of "The Kiss in a Taxi," which opened Monday night at the Wilbur. Practically all theatres were sold out for both these performances, and this will go a long way toward giving the receipts for this week a boost. This holiday is the last one that can be depended upon by the theatres. The next one, May 30, will find many going out of town.

Two current attractions are in their final week. Hodge, in "The Judge's Husband," at the Plymouth, finishes up this week, with "Merry, Merry" underlined for the house. It is also the final week of "The Seventh Heaven" at the Hollis, with nothing scheduled to follow this attraction, and the last two weeks are announced for "Able's Irish Rose."

Estimates for Last Week

"Captain Jinks," Shubert (5th week). Although only musical in town, slipped off with the rest; \$22,000, off \$1,000 from week before.

"The Kiss in a Taxi," Wilbur (1st week). In final week, "Aloma of the South Seas" did \$12,000, off \$1,000 from previous week.

"The Judge's Husband," Plymouth (last week). Did \$10,000, dropping \$2,000 from week before.

"Seventh Heaven," Hollis (last week). Down to \$9,000, a slip after showing signs of picking up.

"Easy Come, Easy Go," Park (2d week). In opening week, about \$8,000; has two more weeks to go, but does not look strong.

"The Dove," Tremont (3d week). Did \$16,000 last week, off \$1,000 from opening week; show well liked here, and drop a surprise.

"Able's Irish Rose," Castle Square (29th week). Two more weeks to run; business said to be 'way off; about \$7,000.

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CHI. HOUSES 40% OFF; BORDONI AT \$14,000

"Close Quarters" and "Louie" Still Lead at \$17,500 and \$28,000

Chicago, April 20. Increased unrest prevails in the local legit field. Last week's trade was off 40 per cent more than the previous week. The slowness of sales at the hotels from Monday to Friday tipped off how much the town was below normal for the second week in April.

Surprisingly low figures for both matinees prevented "Naughty Cinderella" from having an exceptionally high week. The critics didn't like "Cinderella," but lauded the star.

"Betty Dear" will run along if the expenses aren't too high. No big money is in sight, but it figures as a good spring bet for the La Salle. "Duchess of Elba" gave the first nighters at the Harris an opportunity to blush. The third act is frank with risqué lines and actions, but during the first week the piece failed to show that Chicago is curious over such dramatic scenes. Present indications are that it will be taken out May 1. This will make the hooking offices hurry around for another quick booking for the Harris.

With Houdini, "Gay Paree," "Pair o' Fools" and "Pigs" all announcing their last three weeks, the unrest of the town can be figured. None of the houses holding the departing shows will be left dark. "Close Quarters" is running above all the other dramatic shows, with "Louie the 14th" easily holding the musical lead.

It has been many weeks since there has been all-around substantial trade here, and this situation is evidently scaring the independent producers from making the leap here despite the many houses available for spring and summer bookings.

Estimates for Last Week

"Naughty Cinderella" (Selwyn; 2nd week). Because of women not caring for piece, matinee weakness held gross to \$14,000; figures about \$45,000 total for the limited three weeks.

"The Last Warning" (Central; 2nd week). Stepped along in customary pull of this theatre to about \$3,800; indications are that this is profit.

"Sport of Kings" (Playhouse; 5th week). Hasn't exceeded less than moderate trade; means about \$6,500 gross.

"Close Quarters" (Blackstone; 3rd week). Substantial lower floor draw holding total little under \$17,500; decision made to hold in Sunday nights because of the better than \$2,000 house last Sunday.

"Gay Paree" (Apollo; 10th week). Another one to announce the last three weeks; present gross average about \$24,000.

"Castles in the Air" (Olympic; 22nd week). Smart move to hold this one in for all summer, and unless all signs go astray, will return to better than \$25,000 with summer influx of conventionists; suffered with others last week; around \$17,000.

"Houdini" (Princess; 7th week). Two more weeks; has picked up full money with gross for engagement probably holding \$10,000 average.

"Betty Dear" (LaSalle; 2nd week). Had fine premiere, but eased off during week to make \$13,000.

"Louie the 14th" (Illinois; 7th week). Felt town's general lull a little; figured \$28,000; splendid average.

"Too Many Blondes" (Adelphi; 1st week). Otto Harbach's farce that serves as the fortnight's bill in the Aschers' stock repertoire; trade holds around the \$7,500 mark.

"Rose-Marie" (Auditorium; 1st week). Return engagement, featuring summer prices, \$2.50 for orchestra, with \$1.50 midweek matinee.

"Moscow Art Theatre" (Great Northern; 2nd and final week). Stronger engagement for trade than even most loyal admirers predicted.

"Duchess of Elba" (Harris; 2nd week). Consensus of opinion piece will get nowhere in present shape; plenty of risqué lines with no police interference thus far; mentioned to close May 1; did about \$9,500 on first week.

"Pigs" (Cort; 22nd week). Will play three weeks more and then rest up for fall openings; has completed highly profitable engagement, with present pace about \$9,000.

"Pair of Fools" (Studebaker; 5th week). Last three weeks announced; never got act right and failed to pull house's usual strong clientele; boxes between \$11,000 and \$12,000.

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SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (205th week). Business along Broadway eased off from the excellent going of Easter week, as expected; "Abie" got its share and went to around \$10,000.

"Alias the Deacon," Hudson (22nd week). Will complete the season and may go into the summer; looks like sure money maker on tour; last week over \$10,200.

"A Night in Paris," Casino de Paris (Century Roof) (16th week). Has been drawing class trade, with average weekly business reported well above \$21,000.

"Artists and Models," Winter Garden (44th week). Al Jolson will leave show Saturday, when business will probably slip back to where it was prior to his appearance last month; takings jumped from \$22,000 to over \$35,000. "The Great Temptations" will follow next month.

"Beau Gallant," Ritz (3rd week). Liable to stop any time; fair first week, business then dropping to about \$5,000; little trade indicated.

"By the Way," Central (17th week). With new numbers inserted, English show got good break in daily last week; switched over here after 16 weeks at Gaiety; \$13,000.

"Cradle Snatchers," Music Box (33rd week). All set for a summer stay, which is likely for the four non-musical leaders ("Lulu Belle," "Shanghai Gesture," "Last of Mrs. Cheyne" and "Cradle Snatchers"); takings last week a bit under \$17,000.

"Craig's Wife," Morosco (28th week). Surprised with business bite, then Easter week; gross was around \$12,000; reports of show being awarded Pulitzer prize may have figured in betterment.

"Cyrano de Bergerac," Hampden's (10th week). Hampden will finish out the season with revival some time next month.

"Bunk of 1926," Broadhurst (1st week). Originally played the Hecksher, a little theatre; closed for changes and under new management opens tonight (Wed.).

"Dearest Enemy," Knickerbocker (32nd week). Not expected to hold up when warm weather arrives, but made a good run of it to moderately good money; got \$13,300 last week.

"Great God Brown," Garrick (15th week). Dropped somewhat last week, but \$1,000 satisfactory; house will offer a second "Garrick Gaieties" May 10.

"Greenwich Village Follies," Shubert (18th week). Expected to keep running through spring and may go into summer; business has varied somewhat of late with big Easter trade; last week \$20,000.

"Hush Money," 49th Street (6th week). Backers reported having arranged for another three weeks; approximate business around \$4,000 or less, which means a steady loss.

"Iolanthe," Plymouth (1st week). Winthrop Ames sponsoring this Gilbert and Sullivan revival which relegated house Monday.

"Is Zat So?" Channin's 46th Street (6th week). Cut rates ought to keep holdover comedy going for two or three months more; averaging \$10,000 to \$11,000, which appears to be plenty at this stage of run.

"Kongo," Biltmore (4th week). Word of mouth plugging figures to put this tropical meller across; business claimed to be slowly climbing; last week \$8,600, a good figure in face of reaction following Easter.

"Laff That Off," Wallack's (26th week). House and show operated by same management, and at moderate money it has been turning a profit; last week around \$6,000.

"Love 'Em and Leave 'Em," Sam II. Harris (12th week). Turned \$10,000 again last week, that being o. k. for attraction; under sharing terms arrangement house does not break even.

"Love in a Mist," Gaiety (2nd week). Given good send-off by critics; a light comedy arriving late in the season; first week's trade estimated around \$8,500; makes a little money for show.

"Lulu Belle," Belasco (11th week). Tickets for this drama continue to be in heaviest demand, sharing that honor with "Sunny"; no question about capability to run through summer; predicted to stay a year; \$21,500, capacity.

"No, No, Nanette," Globe (32d week). Dropped last week as expected, but should go through May; new "Follies" doubtless slotted for this house because of "Sunny's" great trade at New Amsterdam; maybe \$18,000.

"Not Herbert," Klaw (7th week). Probably has not made money, but picture rights should pull it

out; dropped last week to around \$6,000.

"One of the Family," Eltinge (18th week). Engagement still indefinite and comedy may be continued through May; got between \$6,000 and \$7,000 last week.

"Pinafore," Century (3d week). Exceptional success expected for this Gilbert and Sullivan revival; business fairly good to date and management splurging on extra advertising; over \$26,400, estimated last week.

"Pomeroy's Past," Longacre (1st week). Clare Kummer's comedy which has been on verge of production for some time; Booth, Gleason and Truex presenting it; Truex started; opened Monday.

"Puppy Love," 48th Street (13th week). Leaving for road, with Philadelphia the first stand; has about broken even, but should do well on tour; business averaged between \$7,000 and \$8,000.

"Rainbow Rose," Forrest (6th week). Change in management, Booth, Gleason and Truex taking over show from George MacFarlane; business last week again about \$10,000; said to be an even break.

"Song of the Flame," 44th Street (16th week). Easter week trade was underestimated, takings being \$32,000; last week about \$28,000; still doing excellent business and may go into warm weather.

"Square Crooks," Maxine Elliott's (8th week). Moved here last week from Daly's 63d Street; business somewhat better at about \$5,000 mark or over; still must climb to make money.

"Student Prince," Jolson's (72d week). Longest run musical attraction on the list; regardless of road companies, original is making money; last week about \$15,000.

"Sunny," New Amsterdam (31st week). Class of the musical comedies on Broadway; indications point to a year's run, perhaps longer; has been consistently over \$33,000 weekly since opening; standee trade as a rule.

"Sweetheart Time," Imperial (13th week). Expected to go through May; business moderate; last week approximately \$12,000; may be an even break.

"The Chief Thing," Guild (5th week). Final week, one week less than usual subscription period; will not move to another house as pace of \$11,000 average, including subscriptions, is not exceptional; "At Mrs. Beam's" next week.

"The Cocoanuts," Lyric (20th week). Got about \$29,900 last week; Marx Brothers featured in this musical, which has been among the leaders right along; eased off in the last month.

"The Creaking Chair," Lyceum (9th week). Mystery play dropped down to \$5,500 last week.

"The Girl Friend," Vanderbilt (7th week). Though not exceptional, this musical should get by for moderate money; estimated averaging about \$11,000 weekly.

"The Great Gatsby," Ambassador (12th week). Going along at about \$10,000; with salary cut management may turn a little profit; this week with theatre parties gross may be more.

"The Half-Caste," National (4th week). Had its best gross to date last week when the count was close to \$7,000; at least an even break; popular in cut rates; might develop in better spot.

"The Jazz Singer," Cort (32d week). Last week takings around \$10,500; drama is using cut rates and may be nearing end of run; ought to stick through May.

"The Last of Mrs. Cheyne," Fulton (24th week). Like the other non-musical leaders this comedy has a good chance to go well into the summer; last week better than \$19,300.

"The Patsy," Booth (18th week). Seems to have a steady draw and is making fairly good money; booked up moderately; averaging \$8,500 weekly.

"The Shanghai Gesture," Beck (12th week). Probably the biggest money maker on the list and topping all non-musicals; clicking along regularly at over \$26,000 weekly with no sign of weakening.

"The Vagabond King," Casino (31st week). Most popular of the season's operettas and aimed for summer continuance too; eased off a bit like most others last week; approximately \$23,000.

"The Wisdom Tooth," Little (10th week). Good agency sales almost from the start made this phantasy a likely winner; will easily go through balance of season and may hold up longer; \$10,000.

"Tip Toes," Liberty (17th week). Though house capacity and scale

REACTION FROM EASTER

(Continued from page 21)

ing is "Orpheus" at the Provincetown.

"Countess Maritza" was best in the subway circuit houses last week, the gross at the Shubert, Newark, bettering \$18,000; "Ladies of the Evening" got about \$13,000 at the Broad there; "The Gorilla," over \$12,500 at the Majestic; "Easy Virtue," \$12,000 at Werba's, Brooklyn, and "The Enemy," \$8,500 at the Bronx Opera House.

Cuts and Buys Remain Same

No change in the relative standing of the number of shows that were enjoying buys at the hands of the premium agencies and the number that were being offered over the bargain counter at cut rates. In the latter case, however, there were some changes as to the attractions.

A round dozen buys: "Lulu Belle" (Belasco); "H. M. S. Pinafore" (Century); "Two Orphans" (Cosmopolitan); "Last of Mrs. Cheyne" (Fulton); "Nanette" (Globe); "Tip-Toes" (Liberty); "Cocoanuts" (Lyric); "Shanghai Gesture" (Beck); "Cradle Snatchers" (Music Box); "Sunny" (New Amsterdam); "Girl Friend" (Vanderbilt); "Artists and Models" (Winter Garden). Some discussion yesterday of a buy for "Pomeroy's Past," which opened Monday night at the Longacre, but there was nothing definitely closed.

In the cut rates were 32 shows yesterday, same number as Monday at which time balcony seats for the opening of "Pomeroy's Past" were on sale. List included "Great Gatsby" (Ambassador); "Repertoire" (American Laboratory); "Kongo" (Biltmore); "The Patsy" (Booth); "Vanities" (Carroll); "By the Way" (Century); "Jazz Singer" (Cort); "Two Orphans" (Cosmopolitan); "White Cargo" (Daly); "Square Crooks" (Elliott); "One of the Family" (Eltinge); "Rainbow Rose" (Forrest); "Puppy Love" (48th St.); "Hush Money" (49th St.); "Is Zat So?" (46th St.); "Immortal Hour" (Grave St.); "Chief Thing" (Guild); "Love 'Em and Leave 'Em" (Harris); "Makropoulos Secret" (Hopkins); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "Student Prince" (Jolson's); "Not Herbert" (Klaw); "Dearest Enemy" (Knickerbocker); "Pomeroy's Past" (Longacre); "Creaking Chair" (Lyceum); "Half-Caste" (National); "12 Miles Out" (Playhouse); "Gavrilov's Ballet" (Princess); "Beau Gallant" (Ritz); "Greenwich Village Follies" (Shubert); "Laff That Off" (Wallack's).

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prevents grosses from approaching the leaders, this musical is one of the season's outstanding hits; last week at \$21,000 indicated capacity except Monday and Wednesday matinee.

"Twelve Miles Out," Playhouse (17th week). Final week; going on tour; melodrama has played to moderate business, making some profit; "Kitty's Kisses," a musical show may follow; "The Great Gatsby," however, named to move from Ambassador instead.

"Two Orphans," Cosmopolitan (3d week). Like "Pinafore" prominent stage names have not attracted the business expected for revival of classic sob drama; second week down to \$14,000.

"Vanities," Earl Carroll (42d week). Figures to continue until June 1; a new "Vanities" is due late in that month; current edition still making money with \$22,000 claimed last week; house also doing well with Sunday concerts.

"What Every Woman Knows," Bijou (2d week). Drew very good notices with lower floor business good; the first week; revival should stand up for perhaps six weeks; first week's trade considered good for this house at \$8,500.

"Young Woodley," Belmont (25th week). Extra matinee now out; with show on eight performance basis again, takings better than \$9,000; not much under capacity.

Outside Times Square Little Theatres

"Bride of the Lamb," capacity at Greenwich Village at \$6,000, will move to Broadway opening at the Henry Miller next Monday. Revival of "The Bells," attracted very little trade at the Bayes; "The Immortal Hour" (opera) Grove Street theatre; "Cherry Pie Revue," Cherry Lane; "The Dybbuk," Neighborhood; "The Makropoulos Secret," final week at the Charles Hopkins; "Ballet Moderne" opened Princess Monday; "Juno and the Paycock," Mayfair; special matinees of "Ghosts" off at Comedy; "White Cargo" repeating at Daly's Sixty-third Street.

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INSIDE STUFF

ON LEGIT

(Continued from page 18)

ruby aboard the convict ship "Success" in Fall River, Mass., four summers back. Fred Roche, the press agent, was handling the prison ship, and through devious means, he and the swami contrived to have some ancient documents found which Harvard and Brown universities certified as being 100 years old. From these documents, which the swami is said to have prepared, according to the Boston "Post" exposure of the story, were directions leading to a precious ruby secreted on the prison ship. Then, in the presence of the mayor and the council of Fall River, the swami did his incantation racket over a part of the ship and then divined where the ruby was hidden. Sawing his way through the ship's hull, he brought it out and several jewelers testified that it was a pigeon blood ruby of untold value. It was a synthetic ruby which, in being made, formed oblong and irregular prisms near the center instead of the round globules which usually come in the synthetic stones.

When the Boston "Post" was tipped to the story, the swami got angry, as he had many classes in various things around Boston and feared a loss of prestige. And although Roche was not instrumental in the "exposure," the swami grew very angry at him and, according to Roche, threatened his life. This New York appearance was the first real activity taken up by the swami since his unfortunate adventure into publicity.

Among the ticket brokers the revival of "What Every Woman Knows" has aroused distinct recollection of the original production at the Empire, New York, nearly a generation ago. It was the first attraction for which the agencies made a 16 weeks' buy. That was agreed on after the late Alf Hayman, then general manager for Charles Frohman, claimed the play a sure hit. After the third week the sale sagged away off and the brokers started worrying. All the forcing did not prevent the agencies losing thousands on the deal. There was no real cut rate office into which tickets could be dumped in those days.

At the time McBride's handled all buys for the Shubert and Frohman offices, while Bascom dealt with Klaw & Erlanger. Both McBride's and Bascom would then make allotments to other agencies.

The importation of plays from Budapest, a large business for the past five years, will be down to nothing insofar as Broadway is concerned this year. The reason is that not a single success of Hungarian origin has been produced in Budapest during the past season, the offerings of Molnar and Lengyel, her two principal playwrights, failing dismally.

Molnar wrote one called "Riviera," bought for this country by Gilbert Miller. "Riviera" lasted 11 days in Budapest even after Reinhardt had produced it, and the understanding is that Miller will not do it here. Lengyel's play was called "Maria" and it did a little better than Molnar's by going 14 days. The Budapest season as a whole has been so bad revivals have been used for most of the theatres.

David Belasco and Willard Mack are collaborating on "Fanny," the new comedy with songs, in which Fanny Brice is to be sponsored by the former. The supporting cast is now being assembled with the piece scheduled for rehearsal in two weeks.

Mr. Belasco's announcement of sponsoring Fanny Brice in a legit offering seemed the signal for scores of playwrights to submit scenarios of likely vehicles, resulting in all of them being passed up for the one he and Willard Mack have elected to tailor for the comedienne.

Ben Mallam, chief of the Shubert secret service staff, is after the boys again. The boys are none other than the box office treasurers. Mallam is reported having called the ticket people into his office last week to lay down the Shubert law that all money received as gratuities from ticket brokers must be "kicked back" to the Shubert office.

It is understood the agencies present the box office people with 1/4 cents per ticket sold in the premium offices. A year or so ago treasurers were required to keep an account of such moneys in a black book. Apparently the boys have forgotten to do so lately.

Chicago Sunday papers carried a somewhat unique ad for "Castles in the Air." In reinstating its Wednesday matinees the show urged Chicago to hasten to attend as the time was growing short and New York was demanding the show.

It finished: "Born in Chicago, going from here to New York, and already under contract to be produced in London and Australia before Sept. 1. You now have the opportunity of seeing the same production and cast New York will soon be paying \$5.50 to see."

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BERNARD GRANVILLE

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HARRY G. KEENAN

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| | HALF INCH | |
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| 12 times | - - - - | \$7 |
| 24 times | - - - - | 80 |
| 32 times | - - - - | 90 |
| | ONE INCH | |
| 12 times | - - - - | \$51 |
| 24 times | - - - - | 103 |
| 32 times | - - - - | 175 |

PLAYS ON BROADWAY

RAQUEL MELLER

Raquel Meller is all right if the price is right.

For \$7 at the Metropolitan you can see and hear stars with voices so high they are talking of building a new opera house to accommodate them; at \$4 you get Al Johnson (naked women); for \$3 one can see the Ringling Circus, and in any picture house on Broadway you can get \$2 worth of show for 75c.

The Meller rate is \$10 per. Accordingly, taking the above and the corned beef story, one person couldn't stand one person's \$10 worth of entertainment at one time. There's any such thing as a \$10 entertainer on the stage.

The Senorita from the climes with Spanish music and lyrics, besides everything Spanish excepting the orchestra and a New York manager, is a good looking brunet, quite some personality, with a thin, but not unpleasant voice and strictly a singer of ballads. Most of her ballads are in character, sung in the same keynote of distress and that motif of the Spanish melodies runs throughout the catchy music.

Of the 13 numbers by Meller at the premiere April 14 at the Empire to a \$25 top, for that apparently without reason and very special occasion, Meller's best for delivery was "Flor Del Mal" ("Flower of Sin"). Her smash hit of Paris, the song that made her over there, called "La Violette" ("The Violet Girl"), a sweet seller of flowers, seemed hurt at the Empire through the business of throwing violets to the audience accompanying it.

Over here the show business, as a rule, understands there is no class attached to a runway. The runway is a common burlesque show expedient. It's "audience business," made common by the Winter Garden and making the Winter Garden girls common (although the best runway singer the Garden ever had married an English producing manager from it).

Allowing the song to go hang for delivery after the opening verse, the Spanish woman walked slowly over the runway, tossing a bunch of violets to this person, handing another bunch to someone down front, coquettishly thrusting a masculine arm aside as it reached up, and so on. Not bad at all as Meller did it, and even better from the stage as incidental to a song in a routine, but looking rather crude before an audience paying \$25 per seat and to close an evening of solo singing.

It was true—the house had been scaled at \$25 for the opening, and some of those present had paid that amount, with \$220 for a box. Nevertheless, the house was packed—and clapped. Such a din! Probably part of the frame to hold up a \$10 top on other nights, three weekly with a matinee. The Spanish colony in New York is a small one and smaller than that for those who can afford to spend \$10 to see anyone, unless obliged to pay for speeding.

Spanish garbed usherettes went through the audience insisting that the men when with women buy Meller's photos for 50 cents each or a Spanish dressed doll for \$1. That's an old gag of the night clubs that has been stopped by the better clubs. It's reported the regular thing in the Parisian theatres.

Meller's one semi-light number was likeable, but it wasn't enough to lift rather a drab program for coloring in a series of ballads without sufficient variation other than in the costuming.

Meller may leave an impression over here in one direction, though—hair dressing. On each reappearance her bobbed hair was dressed in another style. A couple of ideas in that looked fine. Also she seemed to be making up her face differently during each change. No high color at any time. It didn't leave her pallid either. For some of the underworld character songs she drew heavily on the black around the eyes, the French make-up school.

Waits averaged three and one-half minutes each with the orchestra filling in. The waits permitted the audience to read the translated synopsis of each lyric, printed on the program beneath the title of the number. It could not be decided whether Meller is a slow changer or the orchestration was filled out for the time. The performance proper commenced at 9:30, advertised at 9. Including a long intermission it closed at about 11:05, the Senorita singing a finale encore ("Mimosa"), caused by those who persistently waited to applaud. Meller's reception was rapturous and tended to confuse her in the first song.

Not only applause might be termed misdirected, but the management heaped a heavy load upon Meller in obliging her to go through a lone program of this description. Another burden may have been imposing also some French show pieces along with the star, such as a plain staff full of dolls, etc. In the lobby of the most dimly lit theatre in New York for an American audi-

ence to purchase from or at least be solicited to purchase.

To mention two, three or more American single women who easily compare with if not exceeding Meller at ballad singing would be to slight many others of which the same could be said. In fact, Meller from her first showing appears to have a more limited range in work than any American single would think of restricting herself to in order to gain real recognition.

Yet the Senorita is a performer in the best sense—but she is not superlative, as such, nor as a ballad singer.

People of the show business cannot see Senorita Meller as an evening's attraction at any price. If she belongs over here at all it is as an act in a bill of acts, or as she did in Paris, to fill in the waits of a revue.

Some months ago Charlie Cochran of London gave a private view in New York of "Violette," the picture version of Meller's rep song. In the picture Meller has more personality than upon the stage, and proved herself on the screen a capable actress. She has stage personality of a chameleon kind. At times she seems right in the audience, her face penetratingly getting to everybody; then again she is just the singer. It may be a matter of animation with her.

It was a gamble with Ray Goetz, also nervy, to try to sell this girl at the abnormal top. Wednesday night at the Empire a throng stood outside and inside the lobby, waiting to see those who had paid \$25 apiece to hear one woman. It was like a picture opening.

Goetz is hooked up for about \$17,000 weekly for this attraction. The Spanish girl gets \$6,000 a week, the house (rent) is \$4,000 and the symphonic orchestra another \$4,000, with incidentals, including six press agents. With four shows weekly at the \$10 top Goetz can gross \$160,000 for the full time. His total overhead for the same time will be around \$75,000. Up to the opening and with the advance besides what was in sight he had around \$37,500. It need not be surprising if Goetz cuts down his scale in the third week and perhaps places some one else besides Meller upon the stage. She is not limited to four shows weekly, probably would do 10 a week over here as she has done in other countries.

But Goetz tried one of those things that's a good stunt if he can't do it. *Sims.*

POMEROY'S PAST

Comedy in three acts by Clare Kummer, produced by Booth, Gleason and Truex at the Longacre April 18. Ernest Truex starred. Laura Hope Crews featured; staged by Truex.

Mary Thorne.....Helen Chandler
Edna.....Montague Ruthers
Amanda Chilton.....Laura Hope Crews
Francesca.....Marjorie Kummer
Pomeroy Chilton.....Ernest Truex
Edward Marsh.....Richard Barbee
Hilda Fortaque.....Dorothy Peterson
Little Frances.....Eleanor Frances Shaw
Thebus Heminway, D. D.....Cagood Oldridge
William Flynn.....Harry Eldridge

"Pomeroy's Past" has been mentioned for production for the past season or two. Several managers apparently changed their minds about putting it on, probably because of its lightness. Clare Kummer has several successes to her credit. She writes good stage stuff, but most of her work is light comedy.

Booth, Gleason and Truex, the latter two of whom are managers-actors, present the new Kummer play with Truex starred. They were much encouraged over the business drawn last week in small try-out spots. Playing Great Neck, Mamaroneck and Stamford the week's gross was \$9,200.

Love interest in "Pomeroy's Past" is suppressed until the last 10 minutes, Miss Kummer skillfully screening the quartet of marriages the finale curtain promises. Interest is centered upon Pomeroy Chilton, a youth whose only duty is to take care of the Chilton estate at Fern-dale-on-the-Hudson. He is an unassuming little chap, dominated by Amanda, a spinster sister, distinctly older than he.

Amanda has choked off Pomeroy's love affair with Mary Thorne, a girl of Pomeroy's own station in life. Pomeroy, loving children, secures for adoption a five-year-old girl from an orphanage. His friend, Edward Marsh, acts similarly, taking a boy of the same age. Amanda won't countenance it, until Pomeroy cooks up a yarn that it is his own kid. Complications arise when it is discovered the children are twins and matters grow worse when Francesca, an Italian girl employed in the house, declares the kids are hers. Feeling he has lost Mary, Pomeroy decides to marry Francesca, she quietly agreeing. When that is all arranged, one Flynn from the west tears in to explain his brother is the father of the children and wants them, also that Pomeroy is the owner of that orphanage and he wants to marry Mary Thorne. Flynn and Pomeroy

eroy frame a robbery, the girl and child going with him, along with a kidnapped person. And then Pomeroy discovers Mary loves him. She had been engaged to Edward, but he is used to such things and really has fallen for a nurse from the orphanage.

Perhaps the story sounds better than it plays, for the action is necessarily slow in the first and last acts, with the second act best though short. Miss Kummer's play is almost farce, but cannot be so paced because of the placidity of the central characters.

Truex, as Pomeroy, has a character much more suave than he has been used to. He is doubtless playing the role as Miss Kummer conceived it and does it excellently. Truex is a likable personality on and off. More credit goes to him for the presentation than his partners, since he directed it.

Laura Hope Crews, featured, contributed another splendid characterization in Amanda. Her spinster is a real spinster, cultured though firm. She is willing to give up her dream of wedded bliss with the parson to mother Pomeroy until the latter asserts himself.

Helen Chandler is a cute Mary, though she seemed quite immature. Marjorie Kummer, daughter of the authoress and new to Broadway, was surprisingly good as the Italian girl. She looked the part and maintained the dialect like a thoroughbred. Montague Ruthers made a good butler. Dorothy Peterson as the nurse, Osgood Perkins as the parson and Richard Barbee also completed the cast in the smaller parts.

"Pomeroy's Past" scored a number of laughs with the first nighters, and it should draw fair business for a time. But it is doubtful if the show will stand up when warm weather arrives. A moderate stay is therefore indicated. *Ibs.*

IOLANTHE

Winthrop Ames' revival of the Gilbert and Sullivan operetta. Staged by Mr. Ames. Settings and costumes by Woodman Thompson and dances put on by Louise Gifford. Orchestra conducted by Ernest Howard. At the Plymouth, beginning April 19. The Lord Chancellor.....Ernest Lawford
Earl of Mount Ararat.....John Barclay
Earl Tolleridge.....J. Humbird Duffey
Private Willie.....William C. Gordon
Strephon.....William Williams
The Train Bearer.....Bert Prival
The Fairy Queen.....Vera Ross
Iolanthe, the fairy mother of Strephon.....Adelle Sanderson
Celia.....Kathryn Reece
Lella.....Sybil Sterling
Phyllis, ward of the Chancellor.....Paula Langlett
Feminine chorus of fairies; male chorus of noblemen.....Lois Bennett

The Shuberts, in their kindly efforts to espouse such productions as will further the cause of culture in New York, have in the last two years made expensive revivals of "The Mikado" and "Pinafore," two of the foremost Gilbert and Sullivan compositions—and now royalty free. The productions were nice enough scenically, had lots of chorus people, but when it came to principals they stuck in folks to take up contracts, so that in each production the burden fell on just one or two real artists. As for the others in both productions, they lacked spirit, and barely went through the paces assigned them by someone with a reputation but no love or knowledge of Gilbert and Sullivan.

Now comes Winthrop Ames, minus the blaring of trumpets and the far-flung boasts of the fellows who would be king and don't know how. In his revival of "Iolanthe" he has produced a master work that will go down in the annals of Gilbert and Sullivan revivals as one of the greatest ever made. The reason is that Mr. Ames, when he produced this work, didn't just furnish the money and the cast; he produced it in the fullest sense.

First he took Ernest Lawford, a high-priced actor from the legit, who had never sung a note in his life, and cast him for the Lord Chancellor. Then came John Barclay, from concert, as the Earl of Mount Ararat, and John Humbird Duffey, who knows every one of the Gilbert and Sullivan works backward, and whose high notes and perfect diction are things at which you may marvel.

William Williams, a young actor from legit, is an excellent Strephon, and Lois Bennett the Phyllis, while little known people for the most part, fill the other roles in a fine and competent manner. Vera Ross, contralto, made a fine impression.

Plainly Mr. Ames was following in no one's footsteps. He was making his own history, and instead of flooding his stage with 150 voices in the chorus he used 16 girls and 16 men, all of them trained so that their concerted numbers are not a maze of music, but a harmonized blend of the lyrics and melody.

In the two settings he has selected wonderful, thanks to Woodman Thompson's design. The first, representing the dwelling place of fairies, is entirely hung and flid out for a few props on the floor. It is green, representing the garden, while the second set, an elaborate representation of the interior of the house, a platform, a large lamp post, a table, a chair and some other pieces, is set on a raised stage, another stone building.

Nothing obtrusive, but everything in perfect taste.

Most important of everything in a Gilbert and Sullivan revival is that the cast get over their lyrics properly and do justice to the music. They do that here, every one of them, and several times on the opening night did the audience break out in cheers, cheering that cast.

Mr. Lawford is a revelation, bearing his gray hairs lightly and dancing about as if he stepped from the covers of "Bob Ballads," while the individual solos were done all manner of justice by everyone appointed a number. Particularly fine was Duffey's singing of "Blue Blood" and Henry Gordon's rendition of "A Little Liberal, etc.," which began the second act. True, Herbert Watrous wasn't in the cast, but then one can't have everything.

When the Shuberts produced "Pinafore" and didn't draw the first-line critics, several of the boys, trying to get their names in the big 100x2 ads, made fools of themselves by wiring Lee Shubert that "Pinafore" was marvelous, etc., and that New York should attend in droves. How silly they must have felt watching "Iolanthe," those "authorities" on Gilbert and Sullivan who went to see "Mikado" two years ago and probably don't know to this day that through Stanley Ford's inability to sing it much of the Posh-Iah music was then shifted to Pish-Tush! These years to the Shuberts will have hard work digging new adjectives in their efforts to praise "Iolanthe," but at least they've seen a revival done with intelligence almost akin to genius; and even if it is the sole production from the Winthrop Ames office, it is so perfect it's worth waiting a year for.

"Iolanthe" has not been a money-maker on the road in recent years. It is understood to have lost money in its Brady revival of 1912, but they say that the Park theatre revival some years back showed a profit. But it isn't the most popular, among the public, of the Gilbert and Sullivan list. On the other hand, the current "Iolanthe" is declared by the veterans to be by far the best New York has ever seen.

What if the orchestra leader did start off with too swift a tempo? What if Mr. Lawford isn't a Caruso at singing? None of these things mean a hoot compared to the overwhelming appeal the show made to its first-night audience.

So, even with that enthusiasm discounted a little, it looks as if "Iolanthe" will do business until the hot weather; and if it does, at that Ames won't get such a break, because he hasn't stunted in the production and it is likely that playing in the Plymouth he must do \$12,000 or better to break. *Slak.*

WHAT EVERY WOMAN KNOWS

Revival of Sir James M. Barrie's comedy, presented by William A. Brady, in association with Lee Shubert by arrangement with Charles Frohman, Inc.; opened April 18; Helen Hayes and Kenneth MacKenna featured; staged by Lumsden Hare.

John Shand.....Kenneth MacKenna
Alice Wylie.....Dennis Cleugh
David Wylie.....Eugene Weber
James Wylie.....Jack Terry
Maggie Wylie.....Lumsden Hare
First Elector.....Alfred Pliner
Countess de la Briere.....Adelaide Prince
Lady Sybil Lasenby.....Rose Hokart
Maid.....Dora Micaewer
Butler.....Alfred Pliner
Second Elector.....A. O. Huban
Third Elector.....Vincent York
Harry Hatch

The spring tide of revivals has brought forth one of the light but most charming of Barrie plays, "What Every Woman Knows." Compared to present day comedy dramas it is as the lily. But its chances to register are good because it is so well done.

"What Every Woman Knows" dates back 20 years, and it was a fine success with Maude Adams.

Her role of Maggie has been handed down to Helen Hayes, delicate, demure and delightful. In the original company was Lumsden Hare. He is playing as Mr. Venables and he also has directed this revival.

To those who saw Miss Adams, there is the distinct impression that Hare directed Miss Hayes to play as Miss Adams did. Little mannerisms are recognized. That is not derogatory to Miss Hayes. Her performance may be imitative but not entirely so. She has the charm that is finally realized in Maggie.

Miss Hayes is co-featured with Kenneth MacKenna, who enacts John Shand, originally done by Richard Bennett opposite Miss Adams. MacKenna is certainly Scotch, more so than Maggie herself, and that is as Barrie would have it. Bright young man, this MacKenna. Adelaide Prince made a splendid Countess de la Briere. She not only looked the part but savored the affairs of Maggie and John like a thoroughbred. Maggie's three brothers were played by Eugene Weber, Dennis Cleugh, and Jack Terry. While Weber has more to say, Terry seemed the best. Hare's Mr. Venables was authoritative.

The story of a Scotch girl whose three brothers bargain with a poor student to marry their sister Maggie is well known. In six years he makes his agreement, having just been elected to Parliament. Two years later his attention is attracted to a titled girl. But it is the story

less of Maggie that opens his eyes to his real love, his wife.

Miss Haynes was a vision of Miss Adams at times, particularly at her entrances in the last act. There should be plenty of younger players who will want to see her in this Barrie play. On the second night it was indicated that the older generation, too, will be attracted to compare the revival with the original.

"What Every Woman Knows," like most revivals, is not intended for a run. It should play six to eight weeks at the Bijou, with a chance for a longer stay. But if it only remains the moderate time, its reviving will be well worth while. *Ibs.*

THE BELLS

A. E. and R. R. Riekin present revival of three-act melodrama by Leopold Lewis from the story "The Polish Jew," by Fackmann Chatriain. Staged by Rolfe Lloyd. Opened at the Hayes Theatre April 18.

Imbel Dawa.....Imbel Dawa
Nickel.....Carlo De Angelo
Catherine.....Viola Fortenque
Fritz.....Douglas Harrington
Jane.....John H. Bremer
Annette.....Katherine Revner
Father Walter.....J. M. Kerrigan
Christian.....Horace Brahm
Sebastian.....Rolfe Lloyd
Dr. Zimmer.....William Evans
Notary, clerk of court, president of court, mesmerist and villagers.

This adaptation by the dramatist originally to test the ability of Sir Henry Irving hasn't a chance for a run on this roof theatre at this time of the year, unless there are enough old-timers left who wish to compare the work of Rolfe Lloyd with that of Irving.

Lloyd also directed. He plays Matthias. If ever a fat role was written this is it. During the major part of the action Lloyd is on the stage alone, raving and ranting through one long soliloquy after another. Ghosts and other ancient off-stage effects also.

The story of the man who accumulated wealth and social position, but is finally hounded to a natural death by a guilty conscience.

Mr. Lloyd gives a credible performance. Katherine Revner, as the burgo-master's daughter, and Horace Brahm as Christian, her suitor, play well. J. M. Kerrigan is excellent as Father Walter, a small character role.

BEAU GALLANT

Drama in three acts by Stuart Oliver. Presented at the Ritz April 5 by the Playshop, Inc. Lionel Atwill starred. Staged by Clarke Siverall.

Wallace Brakes.....Wallace Brakes
Jessica Smith.....Margaret Borer
Bruce Fairchild.....Robert Glecker
Caton Beale Carrington.....Lionel Atwill
Holmes Carrington.....Clarence Bellair
Clare Hoyt.....Gordon Oliver
Sheriff's Man.....Percival Jackson
Another Man.....William Lawrence
Tom Beale.....Dodson Mitchell
Mr. Almsley.....Leslie King

Playshop, Inc., a subscription producing group under the direction of Sanford E. Stanton, started operating at the 52d Street, first offering "Not Herbert," which was moved to and is still at the Klav. "The Trouper" was the Playshop's second try, withdrawn after a couple of weeks. It is likely that when Lionel Atwill was engaged for "Beau Gallant," this group's third production, the star made the proviso it be played in a regular theatre.

Spotting "Beau Gallant" at the Ritz does not enhance its chances for success. The reason lies in the new play's chattiness. It is almost as talky as "The Man With a Load of Mischief," which flivred in the same theatre some months ago.

As one of the characters put it in Stuart Oliver's play, Caton Beale Carrington, known as Beau Gallant because of his social attainments, was born 100 years after his time. He is the Beau Brummell of other days. His ethics are anything but modern. Mr. Oliver calls his central character a portrait. That may be an apt definition of "Beau Gallant." There are touches of modernity, but Beau as an individual might just as well have been dressed in knee breeches.

Beau is all snob. Sympathy from an audience for an insufferable type is not to be expected. But at least the character is consistent. He does not permit himself to be emotional at any time or for any thing. That takes all passion out of his life. He cares nothing for money; in fact, tosses five million out of the window—just would not be bothered with an uncle's fortune, knowing it to have been made in the cattle industry. But Beau refuses to be unbecomingly ordinary requirements. It is due to penury, he cannot understand the insistence of tradesmen demanding payment of bills.

Too proud to ask his wealthy uncle for assistance and steadfast in his pose of aristocracy in the matter of declining to earn a living, the furniture in his home is removed by the sheriff. The living room furnishings are reclaimed by his secretary from funds bequeathed her by an aunt. The girl and her father, who is the butler, have received wages for years, but they elect to remain in Beau's service. The girl

(Continued on page 24)

PLAYS OUT OF TOWN

Gentlemen Prefer Blondes

Detroit, April 20.
By Anita Loos and John Emerson. Produced by Edgar Selwyn. First performance at the Detroit Opera House, April 18.

The dramatic version of Anita Loos' best-selling book, "Gentlemen Prefer Blondes," was given Sunday night before an audience that crowded the theatre and that received the play with acclaim.

Miss Loos' book concerning the adventures of Lorelei Lee, the blonde sorceress of the cinema, and her wise-cracking girl friend, Dorothy, has had thousands of readers. All of these will be curious to know if the play has retained the rich humor of the story. Well, it has to an appreciable degree.

Edgar Selwyn has been fortunate in securing a large cast of actors, each one of whom senses and grasps the possibilities of his assignment.

Miss Loos and her husband, John Emerson, have succeeded in putting the story on the stage so that it has remarkable continuity. The situations are well-devised and the dialog is sparkling, a great deal of it having been transposed bodily from the book.

The first act finds the girls in an expensive suite aboard an ocean liner bound for Europe. Lorelei is being sent to Europe by Gus Elismann, the big button king of Chicago, for educational purposes purely, and she has taken Dorothy along as chaperone.

At once a series of adventures begin with various gentlemen. The blonde gold-digger begins operations on Henry Spoffard, the millionaire reformer from Philadelphia, and likewise on Sir Francis Beekman, the brave and blustering Britisher who is always willing for a bit of an adventure but is always careful who pays for it.

Their adventures take all concerned to Paris, where the girls live in queenly style at the Ritz (with big-hearted Mr. Elismann still paying). Here Lorelei wheedles a diamond tiara out of Sir Francis, while she proves how expensive she can be to Mr. Spoffard.

Meantime Mr. Elismann arrives unexpectedly, and there are many complications.

The third act has them all back in New York, where Lorelei gives her spectacular debutante party. Members of the Racquet Club and the more prominent New York bootleggers attend it in numbers. She finally decided to marry Spoffard, but not until she ties a comfortable portion of his fortune up in an insane motion picture venture.

It is a sophisticated play for adult people and acted to the limit.

Honors were about even between Mildred MacLeod, a slim baby-eyed blonde, who plays the heroine, and Edna Hubbard, whose sunny method is well adapted to the role of Dorothy. Frank Morgan does an excellent job as Spoffard, while G. P. Huntley contributes a rich characterization as Sir Francis Beekman.

A lengthy cast with a great many bits introduced throughout the action, and these are done excellently.

Mr. Selwyn has displayed excellent taste in the production. The show will be retained here for two weeks, then into Chicago (Selwyn) for a summer run. New York probably will not glimpse it until next fall.

Winter.

BETTY DEAR

Chicago, April 19.
Musical comedy presented at the LaSalle by William Caryl. Book by Eugene Conrad and George Dill. Lyrics and music by Owen Murphy and Jay Gorney. Dance arrangements by Seymour Felix and David Bennett. Featuring Richard "Skeets" Gallagher.

Featuring Corcoran..... Nina Penn
Hudson..... Perry Baverstock
Betty Willoughby..... Clare Stratton
Mrs. John Corcoran..... Margaret Penley
Mrs. Blunt..... Nellie Graham Doner
Irving Nash..... Robert White
Judge John Corcoran..... Walter Walker
Algeron Van Hooten..... Edward Douglas
Al Smith..... Earl Redding
Bob Corcoran..... Richard "Skeets" Gallagher
Algeron Hunt..... Ben Hendrick
Theodore Willoughby..... John Park
Kelly's Caddy..... Billy Kelly
Maureen..... Elizabeth Pierce

A pleasant little musical without any outstanding feature about describes "Betty Dear," which will probably survive 10 weeks or so to moderate business at the LaSalle. The piece is not new, having been played in the east under the title of "Top Hole."

It is presented by William Caryl. It is understood the over-active Lester Bryant is "in."

Golf is the motif of "Betty Dear." An angry father kicks his no-account son out of doors and tells him not to darken the paternal threshold until he has \$1,000 to prove he can make money. The no-account son gets the needed "grand" at the 11th hole by winning a wager in a golf tournament. The characters are all familiar. There's the nasty cad who plans revenge on the hero by planting \$1,000 in banknotes in the hero's locker and then accusing the hero of being a thief. The heroine, demure and rather wispy-washy, and the hero's sister, school mate of the heroine,

and all that sort of thing. Most of the action transpires on the links or in some portion of the clubhouse of the Top Hole Country Club in California.

"Skeets" Gallagher is the whole show, as they say. He carries the entertainment on experienced and capable shoulders, acting with equal skill the young lover at one moment and the polite clown at another. He sings, dances and presides. "Skeets" has many previous Chicago appearances to his credit, so doubtless has a following.

The balance of the troupe meet obligations. Most of the musical part is entrusted to the chorus. A lively bunch and nice looking, with Seymour Felix's staging standing out. However, "Betty Dear" is not a dancing show. Nor is it a singing show. Song and dance and comedy are about equal in distribution, with neither sensational, but all contributing to a modest entertainment.

The overhead permits a profit at a moderate gross.

1776

(HASTY PUDDING SHOW)

Cambridge, Mass., April 16.
Hasty Pudding Club of Harvard University presentation. Musical comedy. Book by G. R. Leighton, '27, and W. L. White, '24. Music by E. F. Craig, '25; W. C. Harris, '24, and C. E. Henderson, '28. Lyrics by J. Alger, '22; E. F. Craig, '28; E. F. Craig, '25; T. Cummings, '28; W. S. Duncklee, '20; G. R. Leighton, '27, and J. O. Whedon, '27. Production under personal direction of Louis Silvers. Dancing staged by Raymond Perez.

George Washington..... F. M. Eaton, '27
Major Bannard..... G. Higginson, '27
Captain Higgins..... G. E. Leighton, '27
Andrew Craigie, Esq..... F. M. Eaton, '27
Baron von Steinhausem..... F. Dexter, '28
Aaron Suggs..... L. F. Daley, '27
Ischabod Bartlett..... C. E. Henderson, '28
Dorothy Craigie..... C. S. Gross, '27
Shirley Dashwood..... W. S. Wilson, '27
Mrs. Craigie..... C. T. F. Lyon, '27

Hasty Pudding, at the instigation and under the direction of Louis Silvers, has tried something new, and with considerable success. From time immemorial, a Pudding Show consisted of two hours of Harvardized buffoonery of distinctly vaudeville antecedents, supplemented by a few chorus "girls," some wise cracks aimed at the socially elect of Boston and Cambridge (who made up the audience at the Cambridge performances), and a modicum of music and dancing.

Currently is an attempt to come nearer to the legitimate musical. There's a plot, and, although you'd never get a headache trying to follow it, it remains visible to the end, lending coherence and also something of dramatic dignity to the performance. Previous Pudding "plots" had a way of falling into a coal-hole about the middle of Act One.

Of the period of the Revolution, it centers about the person and the plans of George Washington and his staff officers during the winter of '76, with the action in the home of a patriot, Andrew Craigie.

It is the climactic year of the war, and spies are feared. The beautiful Shirley Dashwood, idol of the officers, is suspected in the pay of the British, but the allegation proves untrue. (Musical comedy, gentlemen!)

Nevertheless, Mr. Silvers has a dramatic recitation, a bit of tragedy-of-pathos-in-verse, and entrusted it to the boy who plays Washington. To Silvers' undying glory be it said that the risky experiment not only succeeds, but is a real wow. F. M. Eaton, '27, who handled the part and gave it dandy characterization of George Washington, declaimed the verse like a near-tragedian, but Silvers had him so beautifully camouflaged with appropriate lighting and musical effects that the sympathetic (though at the same time sophisticated) audience ate it up.

One number in particular, "In Love with a Uniform," is decidedly professional in flavor, and as staged is a wow flush, with pretty "girls" in white wigs and beautiful colonial gowns, set off by men in handsome officers' uniforms. In a big revue, with about 50 beautiful girls and an equal number of uniformed men, this number would stand out smartly.

The rest of the music is good, but the lyrics are inclined to be a trifle weak for a Pudding show. The apparent reason is that, in adhering to a plot of a remote period, topical lines not in fairly close keeping with that period are not in order. For costuming, you never yet saw an amateur show with so much money on the backs of the performers. Everything is new and everything is of expensive material. The net result is class.

W. Scott Wilson, '27, as a female impersonator, has appearance. Actually, he makes a sweet-looking girl; he is slim and graceful, can read lines like a veteran ingenue, and can dance amply and sing a song effectively. Set off by a crowd of strapping young giants like Clem Cody, the huge captain-elect of the Harvard football team, in officers' uniforms of the same period, Wilson makes an appearance that would put some of the doliest of

Broadway's dolies out of the running.

A sophomore named Henderson not only gives a most excellent delineation of an unusual comedy character, but is responsible also for howl upon howl of laughter for his playing upon the "goofus."

A "goofus" has been called an "illegitimate trombone," but that is all wet. It's illegitimate, but the trombone in it is not visible. It looks like a small saxophone. Henderson plays it by laying it on his knees, inserting a tube into the mouthpiece, placing the other end of the tube in his mouth, and then at the same time blowing through the tube and playing on the stops of instruments as on the keyboard of a piano. The ensuing strains cannot be called music, but the total effect of Henderson's comedy ability and the ludicrous appearance of the instrument give rise to a screaming scene.

These are the high-lights in a show which is a formal departure from the usual run of Hasty Pudding performances. It is worthy of the traditions of the organization, which is the pioneer of such entertainment in America.

Norton.

Charles Street Follies

(SPRING EDITION)

Baltimore, April 18.
Intimate revue by Nellie M. Todd, T. M. Cushing and others. Presented at the Guild Theatre April 17.

"The Charles Street Follies" was the drawing room revue that made theatrical history here last winter, when it achieved a record run of several months at this intimate playhouse.

"The Charles Street Follies," "Springtime Edition," is not that revue, hardly deserves a run and most likely won't get it.

Allowing the confusion of a first night with their resultant had alignment of acts, the revue lacks the cohesion, pace and spontaneity that made the early season show a thing to see at least twice. There is a comely chorus that sings and dances well and is effectively costumed. It comes on early and then disappears. Interest in the show left with it.

While the loss of Leonard Trout, the "Charles Street Cowboy" sensation of the first revue, is keenly felt, the Guild has assembled sufficient capable talent to put over the show. The trouble is with the show. The skits, with an occasional exception, are either out-moded or lack the satiric slant. Allusions to apes and Tennessee are as stale as last week's newspaper, while the frank lifting of material done elsewhere is in bad form. Tchekov's "Marriage Proposal" is good stuff, and excellently acted by Max Rosen, but it is too long and slows up the show beyond all reason. There were several solo dances executed with skill.

At least one thing must be entered on the credit side; it reveals some new talent of promise. Ruth Katherine Jenkins delivers a travesty Little Theatre address that is superbly done. Gertrude Gossman, held over from the first revue, gives further evidence of her comedic prowess, while Virginia Fox once more demonstrates that she is a vocalist with excellent musical comedy potentialities.

A barber shop skit by Howard A. Burman, that was one of the hits of the first revue, was programmed for this one, but was omitted.

"The Charles Street Follies" to become a Baltimore institution must do better than this. They can and they probably will.

Brawbrook.

Young Person in Pink

Boston, April 10.

Farcical comedy in three acts by Gertrude E. Jennings. Presented for the first time in America at the Copley Theatre, April 6.

The Park Keeper..... E. B. Clive
Leonora..... Katherine Standing
Woman with Ball..... George W. Brown
Mrs. Badger..... May Edna
Ila Badger..... Elizabeth Ryan
Miss Winch..... Madeline Grande
Lady Tonbridge..... Jessamine Newcomb
Mrs. Courtenay-Millar..... Elvira Hudson
Lady Carah Aldine..... Mona Glynn

This is another one of those English plays—distinctly English, as it were—that the Copley Theatre company finds such good material for their patrons. It was a distinct London success, but had never been seen before on this side of the water. E. E. Clive, the head of the company, is responsible for the English productions, favoring them very much and meeting with better than average success.

He made a trip to Europe last season and came back with several of them, and is sailing again next month with the purpose of going over and bringing back some more. His customers will cut them up if there is any change for them to do so, but to give credit to Clive, he does not impose on their friendly attitude toward him and his company, and for a house where the top runs about \$1.50, he has put over some very good stuff locally. This is the second week in succession that he has produced a new show, although this latest show is not worth while running for more than a week.

"The Young Lady in Pink" can truthfully be described as a three-hour harmless entertainment. Its plot is obvious, but the main de-

pendence is placed on the clever lines, with a considerable dose of farce to carry the show along.

Lord Stevenage meets "The Young Person in Pink" sitting on a bench in Hyde Park. The young lady is in a tight fix. She has forgotten her name and all that she can recall is that she was on a train, and finding herself in London, is unable to recall who she is, but very promptly registered at the Hotel Carlton "because she had a funny feeling she had been there before."

There is just a little spice injected into the play when the young woman lets it be known that some of her more intimate garments bear a coronet. From initials on her handkerchief and a snapshot, she believes that her name is Leonora, but that is all the assistance she can give in establishing her identity.

Lord Stevenage takes the girl to the home of Lady Tonbridge, to whom he is engaged, having politely become engaged to her when she was nearby while he was recovering from an illness. The "young person in pink" doesn't stay long in the home of Lady Tonbridge, who sees too many possibilities in her as regards Lord Stevenage. She is packed off to a sham clergyman's widow, who for a consideration is willing to swear that she is the girl's mother. There are considerable developments, with the pseudo mother being found drunk, and eventually the "Young Person in Pink" is found to be the daughter of a duchess who had a mental breakdown because she worked so hard at those charity bazaars.

Libbey.

Catholic Guild Gambol

Los Angeles April 10.

The second annual motion picture gambol of the Catholic Motion Picture Guild of America was held at the Philharmonic, April 7 before a house that heartily responded to a brazen bill of specialties.

The first half of the performance, minstrel show, had three interludes. Alan Brooks, Bert Lytell and Herbert Rawlinson, and six end men Jack Coogan, Hank Mann, Walter Willis, Roscoe Arbuckle, Charley Grapewin and Eddie Lambert. A song and dance by Jack Coogan, president of the Guild, brought back memories of vaudeville days and proved that he has lost neither his voice or the use of his feet. Arbuckle received an ovation when introduced.

The big laugh of the evening came while changing end men and interludes. Rawlinson, being introduced to Coogan, asked: "Coogan, say, that name sounds familiar."

Lyttell said: "Oh, yet, his son used to be in pictures."

Arbuckle, from the other side of the stage, then piped up with: "Ha, ha! so did it."

Eddie Lambert, with a new version of his prose recitation; Tut Mace, a child acrobatic dancer; George Sidney and Vera Gordon, in a Blanche Merrill song and a skit; Charley Chase and Tylar Brook, and T. Roy Barnes, in a Hollywood version of "The Road to Mandalay," scored before a sophisticated audience. Alan Brooks, Lolita Lee and Snitz Edwards did smooth work in a skit, while the knockout finish was a Flordora Sextet with Polly Moran, Stella Hickman, Louise Carver, Agnes Herring, Louise Ovey, Hank Mann, Victor Potel, Joe Murphy, Monte Collins, Jr., and James Quinn. The wow ending came with Mann slipping over the foot into the arms of the orchestra leader.

Some 26 acts were scheduled in addition to the minstrel show, but the management called it quits at midnight.

The net proceeds from the event amounted to around \$3,000.

WRITERS' CLUB

Los Angeles, April 10.

Laughter predominated the four one-act plays presented on the April bill of the Writers' Club. With a tinge of seriousness in two of the sketches, the right balance was struck, making the whole show one that will be remembered as outstanding from many evenings at the Writers.

Flo Irwin probably scored the greatest personal hit with her rendition of the title role in "Mrs. Peckham's Carouse," a George Ade playlet written around prohibition conditions 27 years ago, that clicks today with as much force, if not more, than it did in the days of nickel beer. Frances Raymond, DeWitt Jennings, William J. Kelly and Edward Piel, Jr., appeared to advantage in Miss Irwin's support.

Belle Bennett almost stopped her own show during her entrance in "The Man in the Stalls," the old Alfred Sutro skit. As the feminine side of the triangle her work was sincere and finished. John S. Polls as the husband did remarkably well, his "emoting" being natural and well received. Harlan Tucker completed the cast as the lover, battling high in the "on the quiet" league. Although this little play has been the standby of every dramatic organization for years, this production was the most finished and best acted version ever seen by this reporter.

"A Bit of Stuff," by Wilfred T.

Coleby, was presented for the first time in America by an all-English cast and the cockney dialect could be cut with a dull knife. Doris Lloyd Hubbard as the deep dramatic bit, Philip Hubbard as the taxicab washer, Marjorie Meadows as the flighty, peppy younger sister, and Harold Howard as the tramped well in a scene that was not remarkable as to content, falling at the end, but entertaining at the same time.

"The Boor" closed the bill, another American premier. Orville Caldwell in the title role, extremely difficult, did his share as ably as anyone, not a Russian could. The part, tempestuous and laughable, was written for no one except a member of the lesser nobility of Russia. Dorothy Cunningham also worked well as the woman, although it seemed regrettable that she should play so obviously across the foot at the audience. Charles Mack was seen as the servant.

Four totally different brands of humor, ranging from Chekov's Russian variety to Ade's middle-western buffoonery and including high and low English were the chief ingredients of the evening's entertainment. Production and settings were adequate and direction, by Fred J. Butler, was better than the usual little theatre variety.

PLAYS ON BROADWAY

(Continued from page 23)

believes she is in love with the dilletante. It is a form of hero worship, which Beau readily perceives. And he holds the pose to the end. Knowing of the girl's sacrifice, the uncle bequeaths his fortune to her, to be shared with Beau provided he weds her. That he refuses to do.

In molding the central character the author, therefore, could not temporize. Beau is a portrait, but Beau hardly supplies an evening's entertainment thus. The girl he does plight his troth to, in an icy way, describes Beau as being "not a human being but a work of art, and needs a curator."

Lonel Atwill, starred as Beau, gives a meticulous characterization. That he plays a man about whom few in the present-day bustle cares a hoot about isn't his fault. The supporting cast is rather uneven, but, even if better, it would make little difference in the general result.

"Beau Gallant" is jerky because it is made up largely of conversation, and characters must talk if they are to remain on the stage. The star's draw and subscribers may keep Beau going for a time, but even then only a short time.

Jbee.

THE IMMORTAL HOUR

Opera Players' production of two-act (three scenes) English opera, book by Reginald R. Buckley, after the poems of "Rip Van Winkle" and "The Immortal Hour" by Shakespeare. Music by Rutland Boughton, opening April 6 at the new Grove Street theatre. Alberto Bimboni, conductor.

Reina..... Joyce Borden
Edna..... E. E. Gurney
Rosalind..... Nellie Kelly
Zidri..... Herbert Rothwell

A new group, Opera Players introduce themselves at their little theatre at Grove Street in Greenwich Village, with the commendable object of producing grand opera on a small scale and encourage American singers of talent. Their selection of "The Immortal Hour" (originally done at the Glastonbury Summer Festival in 1914), with the composer directing the production and also essaying the role of Dalmia, had the advantage of a British success of certain proportions, with a total of 486 performances in Birmingham and two different successful runs in London.

While the history of the opera is encouraging, time has not improved its lasting qualities. Ever discounting the deficient performance, it seems surprising that an opera with such a weak score, which has nothing to distinguish it outside of the choral passages, should have fared so well in London. The chorus, from the presentation viewpoint, was the most distinguished feature of the histrionics, the principals lacking much in that respect.

Shakespeare's drama is a sentimental, symbolic affair, not particularly conducive to stage presentation, lacking all the theatrical elements requisite for a libretto. This is combined with the mediocrity of the score, gives rise to wonderment as to its foreign success excepting possibly for the varying standards.

The Opera Players have a commendable objective, their purpose theoretically being fine, although not panning out as well it might. The soloists are weak, the singers comparing with an amateurish performance. The players are apparently inexperienced, as their unknown names suggest. J. E. Gurney has the best voice and is a fair actor. Joyce Borden was fair, but the rest didn't matter. Excepting that chorus which stood out, a commendable feature of the production are the stage settings and costumes by Jacques Carter and Hamilton Condon.

The Opera Players would do better to delve into repertory, which holds far better works than "The Immortal Hour."

Jbee.

NEW ENGAGEMENT POINT FOR WILL HAYS TO PASS ON

Warners Want Salary of Louise Fazenda for Four Weeks—Blames U's Casting Director for Unnecessary Layoff

Los Angeles, April 20. Warner Brothers will register a formal complaint to the Association of Motion Picture Producers against Paul Kohner, casting director for Universal, on the grounds that the latter entered negotiations for the services of a screen player to be used by his concern before obtaining authority to do so.

About a month ago Kohner called up Raymond Schrock at Warner Brothers and told him that his concern would like to use Louise Fazenda in a picture for about four weeks, that the price was no object as they must have the player. Schrock explained to Kohner the working schedule for the next few months called for the continued services of Miss Fazenda. He did not see how they could loan her. Kohner insisted until Schrock took the matter up with Harry and Jack Warner and they revised the schedule to permit Miss Fazenda a release for four weeks.

Miss Fazenda was then sent to Universal to discuss the matter with Kohner and the production officials there, also to bring back a contract.

Miss Fazenda came back without a contract. An hour later a phone message was given to the Warner Brothers that the director who was to make the picture could not use Miss Fazenda in it.

The Warner production schedule had been upset, another person had been engaged in the cast for the picture in which Miss Fazenda was to appear, with the result that Warners will have to carry her for four weeks on the payroll without work.

This is the first complaint of its kind registered with the Producers Association. Warners figure that if they can establish the responsibility of casting directors by the ruling from the Hays organization as well as its members, he will define the right of the casting director so far as signing players before directors are consulted when it is necessary to get their consent and approval for players in the cast.

"NAMES" IN DEMAND FOR FILM HOUSES

The shortage of "names" for picture houses is still acute. Several "singles" (women) in vaudeville have been approached.

The recording artists of Victor, Brunswick and Columbia fame have been about exhausted as far as the hands are concerned. Vocalists like the Happiness Boys (Jones and Hare), Record Boys (Bernard, Kamplin and Step), Radio Franks (Beasinger and White), etc., are being tempted, their record making figuring in exploiting them for the public.

Marie Dressler, with a revival of her former Mack Sennett film comedy, "Tillie's Punctured Romance," is another combination for the picture houses.

\$30,000 for "Tin Gods"

"Tin Gods" tried out several times on the road, but never presented on Broadway, has been purchased by Famous Players, the reputed price being \$30,000. Francine Lawrence starred in one of the try-outs, but the scenario will be fashioned to fit Thomas Meighan.

William Anthony Maguire, who recently sold the picture rights for "12 Miles Out" for \$50,000, authored "Tin Gods."

\$5,000 STOPS SHOW

Los Angeles, April 20. The stage production of "Danton's Death" scheduled for Universal City is off.

Los Angeles county told U officials that \$5,000 must be expended on the stage set used in "Phantom of the Opera" to make it safe before they would give a permit for the production.

GODSHAW ABSOLVED

Manslaughter Charge Dismissed—Arose from Auto Accident

Chicago, April 20. Manslaughter charges against Bruce Godshaw, Universal's publicity expert for the Chicago area, were dismissed in court.

The case arose out of an automobile accident in December when Godshaw ran over an 11-year-old boy. The evidence established that the accident was no fault of Godshaw.

Harry Munns defended the press agent.

Double Features—Summer 10c Mats Returning?

"Double features" are expected to be more popular than ever this summer. The neighborhood exhibitor finds that the "double features" are matinee pullers.

Film folks declare that one will again see the 10-cent afternoon price in vogue this summer.

Small Town's No-Profit Saturday Night Draw

Lawson, Mo., April 19.

Conducting a theatre on a strictly Utopian Main street plan is being tried out here. A few of the local business men have rented the Electric theatre, the only show house in this town of 545 population. They are operating on a no-profit plan.

The theatre was closed when some of the business men conceived the idea of keeping the house going to draw the rural population to Lawson on Saturday night.

A nominal admission is charged. Whenever the treasurer accumulates a surplus a free show is given, open to all.

"The oftener you patronize the show the oftener we can give you a free show," is a slogan that has caught on.

Pictures are shown each Saturday night.

GISH GIRLS' MOTHER ILL

Los Angeles, April 20.

Lillian Gish left for New York yesterday to board a steamer for London so that she might join her mother, who is critically ill. Miss Gish sails Saturday from New York on the "Majestic."

Her trip will delay production on "Annie Laurie" at the Metro lot, as this picture was scheduled to go into work next week.

Ruth Roland East

Los Angeles, April 20.

Ruth Roland is en route to New York, where she will transact some personal business and possibly negotiate a contract to resume her screen career.

Novel Idea by Organist—New?

Chicago, April 20. Maybe Edward Meikel's stunt has been worked in other cities but it is new to Chicago and hit heavy with the Harding (Lebliner & Trinz) fares.

For his regular solo time allotment Meikel has formed an "organ club" along the lines of radio clubs and request programs. All patrons are requested to get into the spirit of the thing and send in requests for songs or ask questions pertaining to anything from love to business advice. The punch is that the names of those who ask for songs or send in questions are flashed on the screen along with whatever they want. As the Harding is somewhat of a neighborhood theatre this name idea has a nice box office value. Everything is set to music.

Besides the personal stuff Meikel devotes some of the time to a singing class, during which he teaches his club members the latest hits. He actually did as well in getting the crowd to do "community vocalizing" as does Henri Kentes over at the Paul Ash stamping grounds.

The organ club is a nifty idea and seems to be getting over fine.

Hal

BUSTER KEATON'S TRAVELS

Buster Keaton left New York yesterday (Tuesday) for Atlanta to locate a couple of his location men. He should have met them when leaving New Orleans with the Marcus Loew party.

Keaton has been booked to go to Atlanta with the returning Loew bunch, by way of Memphis. At Memphis Keaton's car was the sixth behind the Loew special in which was Mrs. Keaton.

Buster said that was a pretty long walk; he would go to New York with the party and make Atlanta from there. And he did.

S. AFRICAN TANGLE MAY UNRAVEL IN LONDON

Arthur Loew Meeting Schlesingers' Representative—Possible Deals

London, April 20.

It's understood that with the arrival here of Arthur Loew, in charge of Metro-Goldwyn-Mayer's foreign department, that the tangle arising in South Africa through the theatre trust of that country not playing the M-G product may be settled here.

One of the Schlesingers will confer with Loew. Just what the result may be is not indicated. Either the Schlesingers will take the M-G pictures at a fair rental price or buy them outright in the same way, or Metro-Goldwyn may take over the Schlesingers' exchanges.

It somewhat perturbed the Schlesingers, according to accounts, when they found Marcus Loew intended to play his M-G films in their territory, even if he had to do it in town halls, school houses or under canvas. The Schlesingers are reported to have asked for the conference here.

The Schlesingers, with 800 picture theatres in Africa, offered Metro-Goldwyn \$500 per picture to play them in any or all of their houses, giving M-G a S. A. rental of a little over 60c. per house.

A deal went with the offer of where would M-G-M show its films if not in the Schlesinger theatres, since there are none in South Africa uncontrolled by them. It was this deal, coupled with the ridiculous rental price, that started the M-G people planning the African invasion.

GREEN'S OIL STRIKE

Los Angeles, April 20.

Alfred E. Green, First National director, struck it rich when oil began pumping on three wells he owns in the Signal Hill district in Long Beach.

Green says it is just a small output from 600 to 800 barrels a day. He hopes more will be reached on the same property, so that he can become a business associate or a competitor of the Doheney's.

Fox and Balto

The Fox Film Corporation has announced its intention to build a house in Baltimore, to seat 3,500 and devoted to first runs. No location is named.

Fox was recently negotiating with the Whitehursts there to buy the Century and Parkway, but the deal fell through.

STRICT CENSORING TOO STRICT IN QUEBEC

Toronto, April 20.

Unless present rigid censorship is relaxed Quebec, largest province of Canada may see no moving pictures after Aug. 1.

This condition is predicted by Col. John A. Cooper, president of the Canadian Motion Picture Distributors Corporation, upon his return from Quebec where he says the corporation is losing money heavily.

"I have issued instructions that no orders shall be booked for later than August 1," the colonel said.

He explained that 60 per cent. of all films offered for showing in Quebec were refused in total by the censors. They demand that a film be devoid entirely of sex, divorce or crime scenes, or inferences. Court scenes are often cut out. Of the 60 per cent. of films rejected in Quebec all but 5 per cent. passed easily in all other Canadian provinces.

Representations are being made to the Quebec board of censors to have them ease off their rigid standards but so far these have been unsuccessful. Montreal in Quebec is the largest city in Canada with a drawing population of 900,000, about 60 per cent. of whom are French.

CITRON'S 'TRALOGRAPH'

San Francisco, April 20.

William Citron, general manager for the Louis Greenfield picture enterprises, has perfected what he terms a Tralograph. It is a device by which 16 long slides, for instance, can be put on a piece of film two feet in length and projected with more effectiveness than the old methods.

All danger of fire is eliminated by a water jacket which is part of the machine.

Several managers of local houses have placed orders for the "Tralograph." One of the first buyers was Bert Levey.

Citron is now organizing a company for the manufacture of the device. He contends that this machine will give the small nickelodeon all the privileges of the big houses in showing trailers at practically very little expense.

Grauman's Double Bill Opening May 14 at \$5 Top

Los Angeles, April 20.

Sid Grauman will shortly return from the east to produce the double prolog for the Fairbanks "Black Pirate" and Mary Pickford's "Sparrows." The two films will open May 14 to a \$5 top.

Grauman will outdo all his previous efforts in staging a big show for the forthcoming attractions.

'COMMERCIALIZING' SUNDAY

Binghamton Rejects Sunday Opening Ordinance for That Reason

Binghamton, N. Y., April 20.

Last night a negative vote of 7 to 6 rejected the French ordinance which would have permitted Sunday opening.

Alderman Terrence H. Quinn of the 10th Ward gave the measure a wallop when he said that disregarding all other reasons, none of which he cared to advance, his single objection was the commercializing of the Sabbath by the picture theatre. Quinn referred to a previous accusation he said when Sunday pictures were permitted here and the theatres doubled their prices on that day.

"They have been robbing the public ever since," said the Alderman, "charging the same double prices on holidays."

F. P. Has Jones' New House at Houston

Houston, April 20.

Southern Enterprises (Famous Players) has leased for 25 years at \$75,000 annually the new Jones theatre here; now in construction. It is to be completed by Sept. 1.

Louis Mayer Arrives

Louis B. Mayer, production chief of Metro-Goldwyn at their Culver City studios, arrived in New York Tuesday for two weeks.

ROXY IN WITH FOX ON HOUSE?

Reported "What Price Glory" Opening Roxy

Los Angeles, April 20.

S. L. Rothafel while on the coast was around with the executives of the Fox Film Corp. It is reported Rothafel has completed a deal for the Fox product for the new Roxy theatre in New York.

Rothafel, it is understood, will cooperate with Raoul Walsh, who is to direct the filmization of "What Price Glory." Rothafel furnished some of the marine technique, he formerly having been in the U. S. Marine Corps.

"What Price Glory" will undoubtedly be the vehicle which will be utilized as the attraction for the premiere of the new Roxy theatre when that house finally opens somewhere around New Year's.

In New York at the Fox offices no confirmation could be secured as to the chances of "What Price Glory" having been selected as the opening Roxy theatre attraction, nor could confirmation be obtained that Rothafel was to assist in the production of the picture on the coast.

It is known here that there had been a deal of some sort between the Fox organization and the Roxy executives for film product and at the time it was stated that William Fox had secured a part ownership in the house, but this could not be pinned down.

Rothafel left New York several weeks ago to go to Los Angeles by way of the steamer route through the Panama Canal. He lately left California to return to New York.

"ANNIE LAURIE" WITH LILLIAN GISH STAR

Los Angeles, April 20.

Lillian Gish's next picture for Metro-Goldwyn-Mayer will be "Annie Laurie."

Irving G. Thalberg will produce and John S. Robertson will direct. Josephine Lovett is writing the script, an original.

LOIS WILSON STAYS WEST

Taking Feminine Lead in F. P.'s "Shew-Off"

Los Angeles, April 20.

Famous Players - Lasky has changed its plans regarding the immediate future of Lois Wilson. She is presumably here on a short visit, but will remain to play the lead opposite Ford Sterling in "The Show-Off."

Malcolm St. Clair will start it in a few weeks.

Loop's 10-15-Centers Will Be Pushed Out

Chicago, April 20.

The group of little 10-15 cent movie houses around Clark and Madison street seem doomed. One across the street from the LaSalle theatre has been demolished to make way for a business structure. Two more will go when the Morrison Hotel starts on its east wing, extending the hotel to Dearborn street.

The houses have been consistent money-makers, grinding from early morn to late night—some never closing.

SCHILDKRAUT MUSIC MASTER

Los Angeles, April 20.

Rudolph Schildkraut will play the lead in "The Music Master," to be made for Fox this summer by Victor Schertzinger.

COSTUMES FOR HIRE

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1-2 THEATRE OWNERS CAUGHT BETWEEN CIRCUITS AND OTHERS

Not Much Leeway or Consideration Given Small Independents—When Conditions Right "Big 4" Comes in to Buy or Lease

Independent film bookers view with unmistakable alarm the way that many of the single picture theatres are being absorbed by the circuits. They know from past experience that the absorption of the smaller fellow by the bigger points one way; the out-and-out intention of the booking heads of the circuits doing the absorbing to obtain pictures on a cheaper rental basis.

The owners or lessees of New York and Brooklyn picture houses, those who control 20 or 30 theatres, have a way of "buying" pictures that nine times out of 10 freezes out the one or two theatre owner regarded as competition. The ultimate outcome has been that emissaries approach the smaller fry and sound him on a sale, get him interested in a proposition that would have the bigger circuit booking the house with the point held out it means his theatre or theatres will obtain pictures cheaper than were he to continue "buying" alone and that the intimidation was at all times apparent that the bigger interests would eventually attract his business so that he would be forced to close shop or sell at a loss.

The booking status for the independent houses outside one of the combinations faces a crisis. What appears as a salvation is for the biggest of the independent booking exchanges to give him an even break in the placement of pictures and not place practically their entire output in the hands of the circuit opposition.

Bidding Biggest Price
It is now the easiest thing in the world for one of the circuit representatives to offer a much bigger price to the exchange men than the one or two-theatre man can; this of course being understood that the circuit will use the pictures in question at certain houses. Then it is an easy matter for the circuit to mark off against each house running the film for so much which thereby lessens the cost from the individual house viewpoint.

Recently an independent exchange head went out of his way to sell several "single" houses at a lower price with the result that the man at the exchange came in for some tall harrangues; was told what a chump he was and what real money he had lost in not accepting the circuit's one lump offer.

Once the independent circuits completely dominate the field the bookers for those houses will dictate terms to the bookers. Any of the bookers flatly refusing to make any deals with them will be confronted with the declaration that the houses stand ready to do business with the "big four." It is said the general results so far have been largely in favor of the single theatre conductors to acquiesce to either a booking arrangement or "selling" his lease.

"Big 4" Steps In
An exchange man in commenting upon the booking situation declared that the circuit men who figured they were modern David Harums in driving supposed film rentals or sales were only making it harder for themselves as the elimination of independent competition eventually resulted in one of the "big four" declaring in on a booking arrangement, obtaining a leasehold on one more important location or building where the "hold" was not forthcoming.

This booking condition has also halted many proposed independent film manufacturers. Men holding the money-bags who are aware of the circuit plan of "buying" figure that by the time their productions would be ready the condition would be tighter and that the chances for marketing at a profit would be discouraging and unprofitable.

DOLORES COSTELLO'S STARRING

Los Angeles, April 20.
Warner Brothers will make "The Heart of Maryland," the Belasco stage production, with Dolores Costello starring.

DREISER DOESN'T LIKE GRIFFITH FOR 'TRAGEDY'

Writes Letter About It—2-1 Odds in Film Circles Picture Won't Be Made

In all the hubbub of talk surrounding the possibilities of F. P.'s making of Dreiser's "An American Tragedy" speaks up Dreiser himself, going definitely on record as being opposed to D. W. Griffith as the director. F. P. has already announced the picture on its next season's list and Griffith is named as the director.

Dreiser, in a letter to Symon Gould, director of the International Film Arts Guild, wrote:

"At the time of signing the contract, there was some talk of my advising with Mr. Griffith but it was not definitely settled. I think myself that Mr. Griffith is inclined to the sentiment of 'The Old Homestead' variety. On the other hand, the agreement reached calls for an exact interpretation of the book. Should vital objection be made by me at any time, it is probable that banalities of a sentimental drift would be eliminated. Nevertheless, I am sending your letter to Mr. Lasky and asking his opinion as to the suggestion you make."

A F. P. official last week let drop that instead of \$90,000, \$50,000 was paid for "An American Tragedy." A spokesman for Mr. Griffith declared he would not direct the picture, while betting among the F. P. officials is two to one that the film will not be made.

U IN WITH EBINGER

Ft. Madison, Ia., April 19.
The Orpheum and Columbia theatres, pictures, formerly controlled by the Capitol Enterprises, have been acquired by Universal, according to announcement this week by W. Ebinger, who is retained as local manager.

The Capitol group operates theatres over the middle west, in Iowa, Missouri, Nebraska and Kansas. Muscatine is the nearest Universal location.

JOHNNY WALKER STARRING

In Own Production of Kelly's "Phantom Legion"

Los Angeles, April 20.
Johnnie Walker, picture actor, has decided to become a star in his own right. He intends to produce the war play, "Phantom Legion," by Paul Anthony Kelly. Walker will appear in the lead.

Title Changing Time

Los Angeles, April 20.
Last week was title changing week at the DeMille Studios, with the result that Jetta Goudal's first starring vehicle will be known as "Her Man o' War," instead of "Risky Business."

Joseph Schildkraut's picture, made under the title of the "American Sex," has been changed to "Meet the Prince."

Vera Reynolds' initial starring play has been changed to "Sunny Side Up" from "Sunny Ducrow."

PHOTOGRAPHERS ELECT

Los Angeles, April 20.
At the annual election of the American Society of Cinematographers, the following officers were elected for 1926-27: Daniel B. Clark, pres.; L. Guy Wilky, first vice-pres.; Frank B. Good, second vice-pres.; Ira Morgan, third vice-pres.; George Schneiderman, treasurer; and Charles G. Clarke, secretary. Clark, the new president, is chief cameraman for Tom Mix.

WESTERNS

While one big producing concern was pulling in its horns as to proposed making of "westerns" Associated Exhibitors, Inc., lines up an apparent deluge of such pictures for this summer.

When A. E. took over the Young Roosevelt and Young Buffalo series of westerns the former expenditure on each film was doubled in the make of those now marked for summer release.

Pathe seems to be holding aloof of "westerns" on future deliveries. Its program is going in more for comedy dramas and serials.

It is claimed that Famous Players will also slow up on "westerns," making only those already contracted for through the obtaining of book rights. A greater play for breezy legit comedies is their main play at this time.

BLANK'S CLOSES F. P. DEAL FOR HALF INTEREST

22 Theatres Involved in Iowa, Ill., and Nebr.—Blank Remains Pres.

Des Moines, April 20.
A one-half interest has been acquired by Famous Players-Lasky through its Publix Theatres in 22 houses of the Blank Enterprises in Iowa, Illinois and Nebraska.

A. H. Blank had gone to the coast with the party including Sam Katz on the recent visit of Adolph Zukor. On their return to Chicago, Katz and Blank consummated the deal and it was formally announced here Friday.

Some of the Blank houses not in the deal will be operated by a special corporation and later may become part of the present Publix deal.

A Blank house in Des Moines will become a Publix presentation picture theatre, Blank states, if this city will assure support for that project. Otherwise he says it will be on a junior circuit to be later organized.

Blank remains president of his Enterprises corporation, also the general manager of the joint holdings.

Money Problematical

Any amount of money used in deal is problematical and should be judged by the usual manner of the F. P. transactions of this description. Blank's statement of consideration from Publix is \$2,500,000.

Theatres under the Blank control in the deal take in Rialto, Strand, and a house under construction in Omaha; Broadway, Council Bluffs; Princess, Sioux City; Des Moines, Capital, Strand, Majestic, Palace and Garden in Des Moines; Capital, Garden and Family, Davenport; Ft. Armstrong and Spencer Sq., Rock Island; Rialto and house under construction, Newton, Ia.

Other Blank theatres at Mason City, Fort Dodge, Boone, Marshalltown, Cedar Rapids and Burlington may later go in with the F. P.-Blank houses.

Reports for some time have been printed of an impending deal between A. H. Blank and F. P.-L.

CHRISTIE REOPENING IN MAY

Los Angeles, April 20.
The Christie Studio, closed since March 1, will not be open for the next year's short comedy program until May.

At present, "Up in Mabels Room," a feature length comedy, is being finished.

St. Louis Houses Leased

St. Louis, April 20.
The Downtown Lyric and Capitol theatres here have been leased to the Downtown Theatre company (Skouras) by the Buland Amusement company for 10 years at \$35,000 a year.

PICTURE HOUSE AGENTS TAKING STEPS AGAINST 'SHARPSHOOTERS'

Irresponsible Agents Causing Annoyance to Exhibitors and Reputable Agencies—Proposing Meeting of Booking Men to Talk It Over

NICHOLS' SUIT AGAINST U—INJUNCTION ASKED

Papers Filed in U. S. Court—\$3,000,000 Damages Thru "Cohens and Kellys"

Anne Nichols' suit for \$3,000,000 damages against the Universal Pictures Corp., aired in the trade for some weeks, was formally instituted Monday in the U. S. District Court with the filing of the papers naming the U corporation, Carl Laemmle and Harry Pollard, director of "The Cohens and the Kellys," as co-defendants.

U's "Cohens and Kellys" is complained of as infringing on "Able's Irish Rose." A full accounting of all profits earned and to be earned is asked by Miss Nichols who is represented by O'Brien, Malevinsky & Driscoll.

An injunction to immediately restrain the further showing of the film is also prayed for.

The authoress-producer of "Able" complains that while "Cohens and Kellys" purports to be an adaptation of the play, "Two Blocks Away," it is actually "a complete steal" on "Able" and in legal phraseology, her attorneys sum it up:

"The Cohens and Kellys" contains only one or two episodes taken from "Two Blocks Away," but does contain the underlying idea, emotional theme, personification of characters, climax, crucible or background, emotional conflicts, complications, crisis, climax, the derivative situations or episodes, the incidental detail, construction and such picture scenes as visualized by and through the vehicle of a motion picture, the organic structure of 'Able's Irish Rose.'"

U was not unaware of the suit, M. L. Malevinsky having conducted some correspondence with Universal's legal department. The latter denied plagiarism, setting forth some unofficial arguments that the basic theme of inter-racial marriage is as old as "Romeo and Juliet" and the other incidentals in the plots of both play and picture are property in the common domain.

Miss Nichols complains that Universal's screen play has greatly damaged the film rights for "Able," generally conceded as very valuable with \$1,000,000 for the rights alone quoted at one time.

Red Seal Stockholders' Action in Court

A stockholders' suit has been instituted in the Supreme Court of New York against the Red Seal Pictures Corporation, of which Max Fleischer is president. Edwin Miles Fadman, until recently president of the firm, is one of the stockholders bringing the suit. Fleischer, Maurice Finkelshtein, lawyer, and Abe Meyer, secretary to Hugo Reisenfeld, are the three defendant directors charged with dissipating the assets of the corporation.

Among the specific items alleged in the complaint are payments of extra salaries of \$75 weekly to Hugo Reisenfeld, \$100 weekly to Fleischer, and \$100 weekly to Fred Greene, Jr., brother-in-law of Dr. Reisenfeld. Fadman alleges that when he resigned the presidency these payments were authorized by the new controlling board, headed by Fleischer. Fadman contended that the disbursement of this money weakened the net asset position of the company.

Flood, Not Lubitch

Los Angeles, April 20.
James Flood, and not Ernst Lubitch, will direct "The Door Mat," in which Irene Rich will be featured by Warner Brothers.

The present evil of a number of agents submitting the same acts to exhibitors for bookings is being forestalled by the reputable and established picture house agents through making the act sign an agreement for exclusive representation. Another agent places most of his acts under contract, guaranteeing them so much weekly regardless and then being put on his own responsibility to sell them to exhibitors.

The number of "sharpshooters" who have been attracted by the mirage of easy money in the picture house booking field, has created a problem. One agent wired a Baltimore exhibitor that she had a famous vaudeville "name" set for six weeks at \$3,000 a week and queried if the Baltimore man was interested. The exhibitor knew that the "name" was still routed in vaudeville and currently unavailable so he paid no heed to the wire, knowing the agent could not deliver.

Exhibitors are becoming aware also to the theory that where he is offered an act by two or three agents at \$600 and turns it down, he will generally find still another agent offering the same act, later on, at a lower figure. Formerly the picture house managers upbraided the agents asking for the higher figure as "hold-up" men. But the exhibitor is now wise to the fact the last fellow is probably an opportunist through a process of elimination of the high askers. Furthermore, where an act now has a few representatives, it is to their total loss since it finds the exhibitors cold to attractions who do not specify one or another exclusive booking agent.

To further this end of a better understanding of picture agents' business ethics, and to foster and encourage a friendly feeling such as does not obtain in vaudeville, a general get-together for picture agents of proper rating is being proposed.

RAYART'S LAYOUT

Los Angeles, April 20.
The Rayart Pictures program for the new season will include eight Reed Howes comedy-dramas, produced by Harry J. Brown; eight Billy Sullivan comedy-dramas; eight westerns, starring Jack Perrin; and eight specials, including three James Oliver Curwood stories, three by H. H. Van Loan, and two by Arthur Hoerl.

Short subjects will include four serials, the first being "The Mystery Pilot," starring Rex Lease, and 26 two-reel Radiant comedies, produced by Morris R. Schlank.

BLANCHE SWEET INSTEAD

Replacing Betty Bronson in "Diplomacy"

Blanche Sweet instead of Betty Bronson is to play the lead in "Diplomacy," the Bardou drama. It is the first production Marshall Nellan is preparing for Famous Players-Lasky under his new contract.

The only other person so far chosen for the cast is Gustav von Seyffertitz.

SVEND GADE AWAY FROM U

Los Angeles, April 20.
It is understood that Svend Gade, loaned by Universal to Corinne Griffith Productions for one picture, had some differences with Universal on his returning to that studio and will be released from the remainder of his contract on June 6.

The report is that he will direct one more Corinne Griffith picture before signing a contract with First National.

DWAN ON "TIN GOD"

Los Angeles, April 20.
Allan Dwan is in New York, where he will direct Thomas Meighan's new picture, "A Tin God," to be made at the Famous Players-Lasky Long Island studio.

'MIKE' SENT CENTURY TO \$14,500; EMBASSY GOT \$12,500 WITH 'FRONT'

Excellent Business in Baltimore Last Week—Monte B'ue Aided Met to \$8,000—Still Talking About New Houses—Stanley-Crandall, 4,000-Seater

Baltimore, April 20.
(Drawing Population, 850,000)
Rumors of new theatres persist. In the meanwhile architects are working on plans for the new Stanley-Crandall house to replace the legit Academy of Music. About a month ago a large, new uptown house was projected for an important thoroughfare junction in the neighborhood of the Warner-Metropolitan. Nothing further was heard of the proposed theatre until the past week, when information was gleaned in the financial district that the financing is well under way and a local bank is interested in the project. Ralith, a local realtor, is promoting the theatre.

Business continues good. For the second week since Easter all big downtown houses reported excellent grosses. The Rivoli got another of its United bookings in "Don Q." and the draw was heavy. The house is not risking the patronage of its steady regulars this time, however, and there is no holdover.

The big Century hit a fast pace with "Mike," turning in the best week in several months. This house has a strategic matinee location and the advantage of a large capacity, two factors that figure. Bookings have been of uneven character.

The new Embassy under the expert guidance of Jos. La Rose continues its impressive march toward apparent success. The house continues to lead the field in the matter of general impressiveness and excellence of its bill. Limited capacity is the one handicap, but the 75c. top partially offsets this.

The re-alignment of local feature franchises that must follow the entry of the new Stanley-Crandall house in the local field offers food for speculation. The 4,000-seat capacity of the new house will figure prominently in the franchise readjustment. For the time being the house will not be in an Al location for matinee draw. It will undoubtedly go after the smart uptown draw. Location is decidedly favorable for this.

Estimates for Last Week
Rivoli—"Don Q. Son of Zorro" (2,300; 25-65). Drew heavily. First Fairbanks film in this house since "The Nut." Gross reported about \$14,000.

Century—"Mike" (3,000; 30-65).
(Continued on page 42)

'DEVIL'S CIRCUS,' \$19,000 'WAY UP IN MILWAUKEE'

Next Best Last Week "Watch Your Wife," \$11,200—Real Spring Weather Helped

Milwaukee, April 20.
(Drawing Pop., 500,000)

Milwaukee's first real spring weather of the season has helped rather than hindered business in the downtown houses. While the two leading picture house grosses are not as high as last week, the smaller houses showed a remarkable gain. The summer stock and vaudeville houses played to good crowds all week. The two burlesque houses, though hit by a slump all season, showed new life, the Empress probably doing the best week of the year.

Estimates for Last Week
Wisconsin—"Devil's Circus" (3,500; 50-60). After cracking house record week before, Wisconsin slid back to about normal, last week hitting around \$19,000. With increased holiday admission, still packing them, thanks to Eddie Weisfeld's clever stage shows.
Alhambra—"Watch Your Wife" (3,000; 50). With picture lacking any great pulling power and fact that Heinz Roemheld and Alhambra rapidly gaining in favor with picture fans here, Laemmle house did exceedingly well at \$11,200.

Strand—"Social Celebrity" (1,200; 25-50). Jole Lichter and his band with comical stage antics probably aided this house in doing around \$7,600. Adolphe Menjou assisted materially; great favorite hereabouts.

Merrill—"For Heaven's Sake" (1,000; 25-50). Harold Lloyd's favoritism responsible for putting over winner at about \$8,000. Will probably gross more than half that in second week; mighty good for this little downtown house.
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LOW GROSSES IN PHILADELPHIA LAST WEEK

Meighan's Lowest for Stanley, \$25,000—Fox Got \$17,000

Philadelphia, April 20.
Business was off in the picture houses last week in contradiction to the excellent grosses at most of the legit theatres.

For the first time in several years a Thomas Meighan picture failed to get its usual tremendous draw. The film was "The New Klondike" at the Stanley. The week's gross was only about \$25,000, considerably under average for this star. The notices were fairly good. Jimmy Carr's Orchestra, heavily advertised, was not the pulling unit expected, although liked.

Gloria Swanson was another favorite who felt the slump. Her newest picture, "The Untamed Lady," ending its two weeks' stay at the Stanton, was something of a flop. The gross last week was about \$9,000, which meant no thought of a prolonged stay.

The Fox had "Sandy," a picture that most of the critics panned, but had assistance from Karyl Norman (second week). Even the combination, however, was only good for about \$17,000, a sharp drop from the week before.

The town's longest stayer, "The Big Parade," dropped off a bit. Just under \$14,000 reported, but this is still big and a profit. The booking of "La Boheme" at the Aldine has been temporarily canceled, and "The Big Parade" will stay as long as it can.

This week's array of films looks about the same as to business with one exception, "For Heaven's Sake," with Harold Lloyd, which comes into the Stanton for a run, and should mop up. Whether or not the Stanley Company is doubtful as to its class as compared with former Lloyd pictures is unknown, but "Grass," shown last year at the Aldine, is being offered on the same bill.

Estimates for Last Week
Stanley (4,000; 35-50-75). "The New Klondike" (F. P.). For once a Thomas Meighan picture failed to draw big here, despite good notices. Business fairly good, but \$25,000 gross under average.

Aldine (1,500; 32). "Big Parade" (M-G-M; 18th week). Special took drop, but still very big and really profitable at \$14,000 or slightly under. Stay indefinite.

Stanton (1,700; 35-50-75). "The Untamed Lady" (F. P.; 24 week). Gloria Swanson picture big disappointment with only \$9,000 in second and last week. Harold Lloyd's "For Heaven's Sake" this week, with "Grass" also.

Fox (3,000; 99). "Sandy." Picture panned by most of critics, but Karyl Norman held over and helped. Gross took tumble to \$17,000.

Kariton (1,100; 50). "The Runaway" (F. P.). Fairly well liked with about \$2,500 quoted. Clara Bow has won following here with younger set.

Arcadia (800; 50). "The Sea Beast" (Warners; 1st week). This Barrymore special after long run at Stanton came over here and did very well in generally bad week. \$4,000 quoted.
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1st N. Chi. Meeting

Los Angeles, April 20.
John McCormick, general production manager, Michael C. Levee, general executive and George Landy, head of the sales promotion of the First National organization on the West Coast, leave here Friday to attend the business and sales meeting for their organization in Chicago, to be held April 30.

They will be gone about a week and return immediately to attend the session which will be held here early in May.

PORTLAND'S BIG GROSS WITH 'IRENE,' \$11,000

"Cohens-Kellys," \$7,000 and Held for 3d Wk.—"Wanderer" Fair, \$7,900—Big Week

Portland, Ore., April 20.
(Drawing Population, 310,000)

A week of special features were on display at the local show emporiums, with each house getting unusually good grosses. Colleen Moore, a great draw here, brought heavy trade to the Liberty with "Irene."

"The Cohens and Kellys," at the Columbia, played to such big crowds for a second week that Marshall Taylor, manager, retained it for a third week. This picture, in spite of keen competition, stood the test and brought the coffers around \$7,100, absolute capacity for this 800-seater.

Harold Lloyd's "For Heaven's Sake," together with the Orpheus Girl's Orchestra, had a very profitable week at the Majestic. Capacity crowds were the rule here, with the first two days of the run, lining them up for blocks. The price scale for this feature was increased to a 50-cent top and a 35-cent mat, which brought extra revenue.

The Rivoli exhibited Paramount's "The Wanderer," which failed to bring anything exceptional. Although plugged heavy, it managed to collect around \$7,900, probably falling down, owing to the heavy opposition.

Next week this house will have Universal's "Stella Maria," unusual for the theatre has for over a year confined itself to product outside of U. The new booking may have something to do with other pictures that have been frozen out here in the past, owing to the change in management.

Ackerman and Harris announce that commencing April 10 the Hipp will become a split week affair, presenting two complete shows a week, with changes taking effect Saturdays and Tuesdays.

Estimates for Last Week
Liberty (2,300; 35-50). "Irene" (F. N.). Stage version popular, and picture fans anxious to see film; Colleen Moore always surefire in this town; house got over \$11,000; extraordinary week.

Columbia (822; 35-50). "The Cohens and Kellys" (U). Crowds still keep coming; in second week; registered over \$7,000, which is \$2,500 in excess of holdover signal; held for a third week, and will probably round out month's run; Victoria Andrews, soprano, finding favor, and also retained.

Majestic (1,000; 35-50). "For Heaven's Sake" (F. P.). Harold Lloyd never disappoints at this house; although playing to capacity competition of other theatres felt; eight shows a day were run, with the register bubbling at \$7,500; held for second week.

Rivoli (1,210; 35-50). "The Wanderer" (F. P.). Could not show anything big at gate, but okay at \$7,900; Liborius Hauptman and his concert orchestra pack them here for special Sunday morning concerts, which helps gross.

People's (938; 30-45). "Miss Brewster's Millions" (F. P.). Bebe Daniels seems to be losing her popularity here, probably on account of poor stories; house had slight improvement over previous "red" weeks with total around \$3,500 on week.

Blue Mouse (850; 25). "The Cave Man" (Warners). This house seems to be slipping, owing to the Hipp offering first-run stuff together with vaudeville at a two-bit fee, the same admission as charged here; Matt Moore and Marie Prevost are good cards, which helped get close to \$2,900; this John Hamrick house looking forward to "The Sea Beast" at the usual tariff; "Beast" now playing Blue Mouse in Seattle, and from reports has broken records.

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Met Stars Phyllis Haver

Los Angeles, April 20.
Phyllis Haver has signed a two-year contract to be featured by Metropolitan Pictures, according to William Siström, general manager.

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'THE BAT,' \$29,000 AT STATE, L. A.; BEAT BIG MET BY \$10,200

"New Klondike" and Meighan Couldn't Catch Up—Forum, \$18,000, 2d Week "Stella Dallas"—"Sea Beast," in 9th Week, at \$1 Top

'MIKE' 'FRISCO'S BEST AT \$22,500

Tops "Kiki" by \$8,500—Swanson, \$20,000—Lloyd, \$14,000

San Francisco, April 20.

What might be called a "dark horse" in the picture field, Sally O'Neill, featured in "Mike," walked away from two recognized favorites, Norma Talmadge in "Kiki" and Gloria Swanson in "The Untamed Lady," when it came to a matter of drawing shekels into the box office of the first-run houses here last week.

"Mike," heralded with an unusually heavy advance publicity campaign in which W. J. Murphy of the local M-G-M office collaborated with Frank Whitbeck, West Coast's director of publicity, leaped into first place the opening two days and set a pace that none of the others could reach.

Across the street at the St. Francis "Kiki" gave the street a surprise by pulling but average grosses Saturday and Sunday. At the Granada "The Untamed Lady" started fair, but not big, and main-
(Continued on page 42)

HOPPER BIG 'NAME' IN BUFFALO LAST WEEK

Eternal Flapper Ran Loew's to \$17,500—Buffalo Did \$26,000

Buffalo, April 20.

Edna Wallace Hopper was the feature of last week's business at picture houses here. The "eternal flapper" packed them in at every performance and smashed the single performance record at the house at a special morning matinee Friday.

Aside from this nothing extraordinary developed at the local box office. Business was slightly in the decline, although continuing steadily at a lower level than the preceding week.

Estimates for Last Week
Buffalo (3,600; 30-40-65). "Behind the Front." Proved good for real returns. Final day (Sunday) held up remarkably in face of opening of Lloyd's feature at Hipp. Although week's figure considerably under preceding week, represents good business for house. \$26,000.

Loew's (3,400; 35-50). "Monte Carlo" and Edna Wallace Hopper. Hopper, of course, whole show, with entire credit for business going to her. \$17,500.

Hip (2,400; 50). "Sally, Irene and Mary." House experienced fall-off in takings, but turned in week which shows some margin of profit. \$14,000.

Lafayette (3,400; 35-50). "When Husbands Fly" and vaudeville. Business as usual slogan here, with drop of several thousand dollars also in evidence. Estimator \$15,000
(Copyright, 1926, by Variety, Inc.)

Los Angeles, April 20.
(Drawing Pop. 1,350,000)

Loew's State was way in the vanguard of the bigger Metropolitan last week. It led the town with around \$29,000, playing "The Bat." The Fanchon and Marco production, supporting Rube Wolf was a wis and also helped to add up the close-to-record total.

At the Metropolitan it seems as though the house just cannot get them in. They had Thomas Meighan's "New Klondike," and that golden name meant nothing either. The drop over the preceding week was around \$5,500, with the result that the house must have gone into "the red" on this engagement for about \$6,000.

The Million Dollar seems to be able to balance the deficit its sister-house is going through with Harold Lloyd's "For Heaven's Sake," third week. This Lloyd is holding its own nicely, but through some book-keeping jam is to be shortly withdrawn in favor of Chaplin's "Gold Rush."

Forum held up in fine shape with "Stella Dallas." This neighborhood house continued to break records in the second week of this run which now looks at least like eight.

Grauman's Egyptian announcing the last four weeks of "The Big Parade" also started to spurt with the figures a bit a head of the week before, which was the 22nd week.

Criterion had a record breaking week with the Fox production of "Sandy," that Harry Beaumont made in record breaking time. Though there was an act on the stage, the latter meant little with the picture as the real draw.

Figueras rounded out the eighth week of "The Sea Beast," and held up. This picture has one week to go before the Peggy Hopkins Joyce epic, "The Skyrocket," starts for a two or three-week stay.

Estimates for Last Week
Metropolitan—"The New Klondike" (F. P.-L.) (3,700; 25-65). Though Meighan great draw for this house, regular callers here
(Continued on page 42)

'SEA BEAST,' \$17,000; PEGGY JOYCE'S HOME

Washington Had Attractive Line of Made-to-Order Film Goods Last Week

Washington, April 20.
(Estimated White Population, 380,000)

With weather conditions ideal and attractions clicking local houses again attracted exceptional business last week.

John Barrymore in "The Sea Beast" brought along another week that those of the Rialto will talk about. It is held over.

Here in her home town Peggy Hopkins Joyce, plus the added publicity of another marriage in the offing, looks to have failed to attract to the usual gross. Warners' Pennsylvanians, orchestra, again deserve credit for holding up this house.

Estimates for Last Week
Columbia—Marlon Davies in "Beverly of Graustark" (M-G-M.) (1,232; 35-50). Second week held up well, usual Hearst publicity helping. Near \$9,000.

Metropolitan—Peggy Hopkins Joyce in "The Skyrocket" (A. E.) (1,542; 35-50). Looks to have failed to pull as it has elsewhere, although clicking a good figure with Warners' Pennsylvanians needed at the gate. Just under \$12,000.

Palace—"Sandy" (Fox) (2,432; 35-50). Running currently as Hearst serial plus local appeal of Midge Bellamy, local legit stock favorite, another high gross here; \$14,000.

Rialto—John Barrymore in "The Sea Beast" (Warners) (1,542; 35-50). Most talked of picture in months. Held over; \$17,000.

This Week
Columbia, Harold Lloyd in "For Heaven's Sake"; Metropolitan, Harry Langdon in "Tramp Tramp Tramp"; and Warners' Pennsylvanians (orchestra in third week); Palace, "Monte Carlo"; Rialto, John Barrymore in "The Sea Beast" (holdover).
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8 SPECIALS—MOST EVER ON B'WAY; MISS TALMADGE TOPS OWN HIGH \$124,415

Remarkable Showing of "Kiki" at Capitol—Miss Talmadge Held Previous Record at Big House with "Graustark"—Ran Ahead by \$5,100 in Two Weeks—"Volga Boatman," First De Mille-P. D. C. Special, Making Splendid Showing at Times Sq.—Interesting Film Week in New York

With the advent April 13 of Cecil B. DeMille's "Volga Boatman" to the ranks of the special in legitimate houses at a \$2 top scale the total of screen productions on Broadway on runs is eight. This is by far the largest number of special film attractions ever offered the New York public at one time.

The list is headed, from the box-office standpoint, by "The Big Parade," now in its 22d week at the Astor, and during all of that time has yet to hit below money capacity. Every week it has been the story of overcapacity on the statement, due to the standees. The week just passed was no exception, for the picture topped all the other specials at \$20,015.

Its nearest approach was "The Flaming Frontier" at the Colony, \$19,231.25 in its second week, but which finishes this week.

Douglas Fairbanks' "The Black Pirate," was next, with \$16,500, while "Ben-Hur" took the fourth spot with \$14,570. "Mare Nostrum," at the Criterion, showed \$10,014, while at the Embassy "La Boheme" tripped along with \$9,066.70. Both of these latter, however, have the advantage of getting in an extra show Saturday and Sunday, when they give three days.

The new DeMille special with 10 performances did \$7,100, while "Stella Dallas," the oldest special of the lot in point of run (it having beaten "The Big Parade" to Broadway by about three days), trailed the field with \$5,100.

In addition are two pictures in the third week of their run in the grind houses. Topnotching these is the Harold Lloyd comedy, "For Heaven's Sake," which at regular picture prices and doing a grind of 10 performances a day, played to \$37,300 on its second week at the Rialto, while at Warner's "The Night Cry," with Rin-Tin-Tin making personal appearances, got \$17,367 on its second week.

At the Capitol, Norma Talmadge in "Kiki" created the record for both one and two weeks, ending Saturday. The first week was \$71,241, last week \$50,174.25, giving a total of \$124,415.25 for the two weeks, bettering the former two weeks' record of the Capitol, also held by Miss Talmadge last year in "Graustark," by about \$5,100.

The Strand also had a holdover in "The Sea Beast," which got \$29,800 on the second week, while at the Rivoli, which held Douglas MacLean in "That's My Baby," the only change of program on the street last week, finished with \$23,200.

At the little Cameo "Cyrano de Bergerac," a French color film, was brought in for a full week, with \$4,875 resulting. This week the repertoire policy was re-established.

Estimates for Last Week
Apollo—(1,300; \$140-\$220) (22d week). Business dropped off about \$2,200 last week from take week previously. Last week, neighborhood of \$5,100.

Astor—"Big Parade" (M.-G.-M.) (1,120; \$110-\$220) (22d week). Dropping off in standees last week only effect on box office. House over capacity with \$20,015 in till. About \$500 under tally of week before.

Cameo—"Cyrano de Bergerac" (Atlas) (549; 50-75). Last week film Guild presenting bills at little house put French color film, "Cyrano de Bergerac" in for full week, breaking up repertoire policy it had been following. Same picture at Colony last July. Last week it got \$4,875 in little house. This week repertoire policy reinstated.

Capitol—"Kiki" (First National) (5,300; 20-75-\$1.65). For second week Norma Talmadge film pulled \$50,174.25. That brings total of \$124,415.25 for two weeks' engagement, which lets Miss Talmadge run away with one and two-week records at the biggest picture house in the world. This is no particular novelty to her. Last year Miss Talmadge also held them with "Graustark" at this house, getting \$72,575 on first week and finishing two weeks with total of \$115,287.45.

Colony—"Ben-Hur" (M.-G.-M.) (1,112; \$110-\$220) (17th week). Business dropped off last week, although Sunday and Monday of current week picked up again. In certain to insure this attraction is puzzling

most astute showmen. They cannot figure how the picture can be such an in and out in one particular stand, doing corking business one week and dropping off so much the next. Week before last was \$18,500, while last week was \$14,570.

Colony—"The Flaming Frontier" (U.) (1,930; \$110-\$1.65) (2d week). This week will wash up "The Flaming Frontier" as a special at legitimate theatre prices. Friday night ends run at Colony, giving picture total of one day less than three weeks. First week brought \$21,562, last week \$19,231.25, total of \$40,793.25 for fortnight. Just why run is ending so abruptly is question, unless business figured to take terrific header this week. That's possible, for picture drew bad notices in dailies.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$110-\$2.20) (9th week). Drop of about \$2,000 here last week, box office showing \$8,014.

Embassy—"La Boheme" (M.-G.-M.) (600; \$110-\$2.20) (8th week). Out here last week as against week before, receipts being \$7,066.

Rialto—"For Heaven's Sake" (Lloyd-F. P.) (1,960; 35-50-75-99). After having done \$48,190 first week Harold Lloyd comedy came back for second week with \$37,300, giving picture \$85,490 on the two weeks, the biggest business that has ever been done at this house for that length of time. Picture still grinding 10 shows a day and crowding 'em.

Rivoli—"That's My Baby" (MacLean-F. P.) (2,200; 35-50-75-99). Douglas MacLean went along at great pace opening days of picture, but for some reason balance of week did not hold up. Picture deserved better box office support, but surrounding stage show did not help it. \$23,200.

Selwyn—"The Black Pirate" (Fairbanks-U. A.) (1,080; \$110-\$2.20) (7th week). Business here is slipping and advertising strengthened. Drop of about \$3,000 last week, bringing receipts to about \$16,500.

Strand—"The Sea Beast" (Warners) (2,900; 35-50-75). Second week of this special at popular prices brought \$29,800, giving total of \$71,550 on two weeks. Strand celebrating 12th anniversary this week.

Times Square—"The Volga Boatman" (DeMille-P. D. C.) (1,036; \$110-\$2.20) 2d week). First try to put over DeMille production as special since the director aligned himself with Producers' Dist. Corp. Picture opened Tuesday night of last week to practically invited audience, so up to Sunday night it had had 10 money performances. Standing room at every night performance. Take on split week around \$7,100.

Warners—"The Night Cry" (Warners) (1,360; 50-75-99) (3d week). Picture came in for two weeks, with dog star making personal appearances and continued for third. Opening week, \$20,515, and last week \$17,367; \$37,882 for two weeks. (Copyright, 1926, by Variety, Inc.)

Laemmle Visiting Home Town
Los Angeles, April 20.

Carl Laemmle, head of Universal Film, left here today (Tuesday) for New York, where he will remain about a month prior to sailing for Europe.

Laemmle contemplates spending most of the summer in Laubheim, Germany, his birthplace. He is taking his son, Carl, Jr., with him.

'BIG PARADE' IS IN FRONT OF 'BEN-HUR'

\$43,000 Biggest Last Wk.
in Front of "Ben-Hur"

Chicago, April 20.
The Chicago figured \$43,000 last week with "The Devil's Circus" on the screen and the personal appearance of Fay Laupheimer, holder of the "Miss America" title, counting. That means business was up a peg above average.

"The Big Parade" again bettered "Ben-Hur," taking \$13,000 to the latter's \$11,000. The former's ability to beat the heavily touted (Continued on page 30)

\$4,600 ONLY BIG GROSS
IN SMALL ST. JOHN, N. B.

\$1,000 Second Lead—Two
Houses Did \$500 Each
Last Week

St. John, N. B., April 20.
Business at the picture houses could be much better. But it could be worse. Winter weather in April has aided generally in holding up patronage. In an economic sense conditions generally here are unfavorable. Legit attractions have suffered to a more marked degree than the exhibitors.

One of the houses is finding a juvenile revue composed of local boys and girls effective in stimulating business. The revue appears twice daily between the film shows.

Estimates for Last Week
Imperial—(1,800; 25-35) "Lady Windermere's Fan" (Warners) first two days, supplemented by Pathe News and Rossley Kiddies, local revue, "Let's Get Married" (F. P.) and Rossley Kiddies at midweek change; "Go West" (M.-G.), "The Green Archer," serial, plus Rossley Kiddies, for closing two days. Business looked better for week than in preceding weeks at this house; \$4,600.

Unique—(850; 25) "New Toys" (1st N.) and "Adventures of Muzie," serial, first half; "Rustlers' Ranch" (B. & U.) and "Scarlet Streak," serial, final half. House has been screening Western films for weekly windups; \$850.

Queen Square—(900; 25-35) "Masked Bride" (M.-G.) opening two days; "Whispering Smith" (P. D. C.), midweek change; "Tough Boy" (F. B. O.), Western, final two days. Maintains frame showing stills of current feature films on street in uptown location, only outdoor frame, exclusive of theatres, in city. House weak on location, ventilation, music and appearance inside and out, but business has held up fairly well through well chosen pictures; \$1,000.

Palace—(550; 20) "Unholy Three" (M.-G.) and "Watch Out," comedy, for first two days; "Thunder Mountain" (Fox) and Van Bibber comedy (Fox) for midweek change; "Danger Signal" (Columbia) and "Punch on the Nose" (Pathe), short comedy, for closing change; \$100.

Gaiety—(500; 20) "The Timber Wolf" (Fox), plus "Marriage Circus," short comedy, opening two days; "Unholy Three" (M.-G.) and "Watch Out," short comedy, Wednesday-Thursday; "Thunder Mountain" (Fox) and "Sky Jumper" (Fox), short comedy, week's finale; \$400.

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"COMMANDERS" PULL

\$17,000 at Aldine, Pittsburgh, with
Weak Ray Film Feature

Pittsburgh, April 20.
With the Nixon and Alvin both dark last week the picture houses enjoyed a healthy period. Topping the list were the Aldine and Grand, the former grossing around \$17,000. The Grand likewise did capacity, both having excellent bands as added stage attractions.

Norma Talmadge, big draw in Pittsburgh, had a strong vehicle in "Kiki" at the Grand. James Santrey and Helen Norton and their Filipino Serenaders opened their act here and scored. It is a classy outfit.

It probably was Irving Aaronson and Commanders that drew the crowds to the Aldine, rather than Charles Ray, in "The Auction Block." The Commanders is one of the best acts of its kind that has ever appeared on a Pittsburgh stage and could have extended its first engagement here for a month by changing programs weekly. These fellows can do everything, and have been held over for a second week. Ray picture weak. (Copyright, 1926, by Variety, Inc.)

LLOYD DROPS \$7,000—2D WEEK

"Bughouse Cabaret" Di-
vides K. C. Opinion

Kansas City, April 20.
An alluring lot of names and varied entertainment in the screen houses last week. All of the first run, down town houses got away with a flying start on their openings with the exception of the Liberty, with the "Gilded Butterfly," which flattered off fairly. The Pantages had an interesting tie-up with an installment jewelry house which gave a 50c ticket to the theatre to every purchaser on Saturday, and the picture ("Sea Beast") held first attention through the week. Held over for second week. The vaudeville will be changed.

The Ashland, one of the largest suburbs in town, started this week with five acts on Saturdays, Sundays and Monday in connection with its regular pictures. The bill is booked by the Gus Sun-Ackerman agency. The house, oldest residential in the city, seats 2,200 and will continue with its family prices, 10-25 for the mats and 25c all over at night. In addition to the increased bill the house furnishes free parking for 500 cars.

Starting next Sunday the Newman will introduce the first of its Sunday noon musicals. The program will run from 12 until 12:45 each Sunday. No additional charge will be made.

Estimates for Last Week

Newman—"The Untamed Lady" (F. P.) (1,890; 35-50). "Bug House Cabaret," Public's Anderson presentation, in addition to picture. Fifty-fifty with show and picture. Those who did not like the "Bughouse" thing thought it terrible, while others thought it funny. Same with picture. Business held up nicely. \$14,400.

Royal—"For Heaven's Sake" (F. P.) (920; 25-50). 20 weeks; 10 daily shows. \$15,200 opening week; second week, \$8,600.

Mainstreet—"Rainbow Riley," (3,200; 25-50). Also vaudeville bill. Business way off, \$12,000.

Liberty—"Gilded Butterfly," (Fox) Screen lessons on how to do the Charleston, orchestra on stage and another in pit completed good value bill. Business failed to materialize. \$5,000.

Pantages played up the first showing of "Sea Beast" in Kansas City. Globe offered "Johnstown Flood" on screen.

Fifteen theatres owned and operated by the Capitol Enterprises of this city have just been sold to the Universal Film Company, of New York, is announced by Sam Harding, president of the Capitol corporation. The houses include theatres in Kansas, Missouri and Iowa.

Universal has been operating the Liberty, a down town first run house, and the Apollo, a big residential, for some time. By the new deal the company acquires the Lincoln and Gladstone, here, and the house in Manhattan, King, two in Colorado, four in Chicago, four in Kansas, three in California, two in East Missouri, and three in Minnesota.

Data of the transaction are being worked out and the new owners will be working out the chain of theatres now operated by Universal in the Middle West. The company has just been sold to the Universal Film Company, of New York, is announced by Sam Harding, president of the Capitol corporation. The houses include theatres in Kansas, Missouri and Iowa. (Copyright, 1926, by Variety, Inc.)

MINNEAPOLIS HAS BIG WEEK; 'KIKI' \$15,000

"C. & K." Held Over—
"Brown of Harvard"
\$6,000—Aster

Minneapolis, April 20.
(Drawing Population, 470,000)

It seemed as though everybody of theatregoing tendencies in town wanted to see "Kiki" and "The Cohens and Kellys." They flocked to the State and Strand. These theatres had their biggest trade in months, garnering the major share of the local theatrical patronage. This competition and ideal spring weather early in the week raised havoc with the legitimate and vaudeville theatres. It was very much a movie week.

Theatregoers here are showing more and more a tendency to shop for their entertainment. They do not play any particular favorites, although the Hennepin-Orpheum, State, Shubert, Palace and Seventh Street enjoy consistently profitable patronage. Even the more popular show houses suffer when they are forced to face such unusually stiff competition as "Kiki." In particular, afforded. Apparently the average amusement seeker has not the wherewithal to take in all the good things, even though he wanted to devote the time to do so, and accordingly, he selects what he desires most to see. And the weaker sisters have to be content with the overflow.

With the thermometer registering near 70 and the parks and boulevards luring the populace on Saturday and Sunday, "Kiki," at the State, still was unable to accommodate all the customers intent on seeing Miss Talmadge in her newest picture. They filled the house in the afternoon and began early both evenings to overflow into the spacious lobby. By 9 o'clock both nights the overflow extended clear to the street, with the result many were unable to gain admission by (Continued on page 30)

\$9,000 AND \$7,000 FOR
SAME BILLS IN PROV.

Majestic and Rialto Repeat
Stunt—"3 Faces East" Ahead
of Meighan

Providence, April 20.

Nobody complained last week. The managers did good business and the public saw good pictures. It was one of those rare weeks.

For the second week running, the Majestic and the Rialto ran the same bills simultaneously and prospered. The preceding week it was "Stella Dallas," and last week Harold Lloyd's "For Heaven's Sake." It lessened the variety of entertainment offered, but the two pictures were big enough to give the two houses exceptional business.

"For Heaven's Sake" drew a patronage that probably would have affected the other bills in town had not the other bills been above the average in excellence.

"Three Faces East," with Jetta Goudel, was surprisingly popular at the Strand, considering the unhappy ending.

Estimates for Last Week

Majestic (2,500; 10-40)—"For Heaven's Sake" (F. P.); "Other Women's Husbands" (Warners). Lloyd's picture success. "Other Women's Husbands" done with usual Warner efficiency. Big at \$9,000.

Rialto—(1,448; 15-40)—"For Heaven's Sake" (F. P.); "Other Women's Husbands" (Warners). Same bill as at the Majestic, with same success. \$7,000.

Strand (2,200; 15-40)—"Three Faces East" (F. P.); "Forbidden Waters" (F. P.). Satisfactory. Increase over previous week's bill, which featured King Lardner's "The New Klondike," \$7,500.

Victory (1,950; 15-40)—"Reverly of Graustark" (M. G. M.); "Auction Block" (M. G. M.). Marion Davies has been interested. Providenceans, Charles Ray cast differently from his usual style, liked. Capacity all week. \$5,000.

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INSIDE STUFF ON PICTURES

Wampas, a Los Angeles group of local press agents who hold forth at the various picture studios, have found that there is such a thing as ethics between the press agents and the newspapers. In fact they held an informal dinner at the Writers' Club for the purpose of forming definite code of ethics in which they may be guided in dealing with publishers, editors and writers.

All local newspapermen were invited to submit ideas on the matter as the Wampas boys consider it of vital importance.

By common understanding and without verbal or written agreement the agents who boldly book acts and attractions into picture houses are not attempting to steal turns from one another. Rather they appear to want to work in a common cause, with one agent if running out on time, submitting the act to another picture house agent with the commission to be equally split.

However, the picture house agents do not absolve acts held by a vaudeville agent not permitted to book in picture houses.

Although "The Sea Beast" ran for two weeks at Pantages (pop vaude) in Minneapolis, Finkelstein and Ruben, who practically control the local movie field, have taken the picture for the Grand, their leading downtown second-run house, also for their residential district theatres and other houses on the circuit. F. & R. have bought a number of other Warner pictures for their St. Paul houses, Capital and Garrick, but Pantages, whose only Twin City theatre is in Minneapolis, has the contract for first run of the entire Warner product here.

Producers now putting stars under one film contract are not taking any chances on dragging out the picture if they can help it. Where in the old days the filming was extended the work now is not only rushed but the cameras are kept busy while the stars and players are given as many scenes as they can do in a day. Some of the independent studios are registering from 50 to 62 scenes a day with four or five days now enabling a film maker to complete most of the important ensemble scenes.

There are several directors who have a penchant for shooting many scenes a day and among them are George B. Seltz and Burton King. Seltz is reported having done as many as 65 a day while King's average has been from 50 to 60 a day. As to speed in making a feature an illustration is given on "The Fair Cheat," with Dorothy Mackall, a First National subject, completed in 12 days.

There is a variance of opinion among exhibitors as to the advisability of too much action being shown by the producers in the trailers sent the houses as to "what's coming." Some say that some of the trailers show some of the big scenes and that they take away the edge when the picture comes to the house. Others claim they help as advance heralds.

A new type of trailer is now being sent out by some of the releasing channels, being animated with title, cast and pictures of the principals in character make-up, all scenes being eliminated.

The various agents handling plays for picture sales are laughing heartily at the Dramatists' Guild and its plan for a one man control of picture sales. With the dramatists believing that their plan will do away with agents, the agents are just as certain that in a few years, the old system will go back here just as it will go back in France at the end of another two years, where a revolt of the dramatists there has led to the abolition of the system which shortly goes into effect here.

Under the one-man control system, the agents claim that the one in charge will be a high salaried clerk, taking orders, but able to do nothing himself. In the first place, say the agents, he will be without power to set a figure and without power to argue for a certain price. His sole duty will be to compare bids and sell to the highest bidder.

And that, claim the agents, is not the way pictures are sold. Bidding for a certain property makes its value increase. It will be the procedure, under the new system, not for the writers to ask a price, but to request bids. And the agents, usually working hand in hand, will tip one another off on what is being sought, whether such a thing is in demand, etc., and in that manner the dramatists will be whipped.

The French revolt is led by Claude Farrere after repeated protests of dissatisfaction with the system. The opportunities for unfair dealing are unlimited, claim the agents, while if handled on the level, its effect is impotent.

Universal bought the circus play "Spangles" from Nellie Revell and is announcing it as one of their series of Universal-Jewel productions in the special colored insert it is sending out with Edward Sloman as director. Within the last few weeks there has appeared in Los Angeles publicity matter evidently in the interests of Arthur F. Back and his wife, Leah Baird, a claim for the authorship of "Spangles" by Miss Baird. One story to the effect that a contract had been signed between Miss Baird, author of "Spangles," and Frank O'Connor, director of the picture, was sent east to Miss Revell, who is taking steps through her attorneys to have Miss Baird restrained from claiming the story as one of her own.

S. L. Rothafel has made the statement he intends to play not over 26 pictures a year in the new Roxy theatre, New York, and will be in a position to guarantee any distributor he accepts a picture from \$50,000 for its showing.

Despite reports to the contrary, it is said that Keim-Albee has not invested money with Hal Roach's film comedies. K-A, however, is generally believed to hold some stock in the Pathe Exchange. Film salesmen tell stories of attempting to sell pictures to the Keim-Albee people. In the vaudeville agency they look upon \$500 as a week's rental for a picture as "very high," according to the salesmen.

In the signing of Gene Tunney, the fighter, for a serial, perhaps 10 episodes, the Pathe interests expect to land a lot of bookings that would have resulted from the Jack Dempsey picture had Jack been given a clean bill of health by the American Legion posts throughout the country.

With Tunney Pathe looks forward to a clean-up. Tunney has agreed to the picture proposition and is now on the coast working at the Hal Roach studios.

Isidore Bernstein has hit on a new idea for Universal which Carl Laemmle figures may be a profitable one from the story production angle. Bernstein plans to go through the Universal library of unproduced stories of which there are said to be several thousand and make new and up to date adaptations for immediate production. It is figured that the percentage of these stories which can be used in their new dress will cover the dead loss which has been figured against the whole lot, by a profitable production charge off for each story that will be used. Florence Mack is aiding Bernstein in making these adaptations.

An attorney, doing considerable business for and with Hollywood picture producers during the past three or four years, has gotten himself in wrong with them on account of his tendency to play his game from more angles than his own.

Recently he went to one of the largest picture studios and offered them the services of an ingenue. He stipulated a certain price, which the studio agreed to pay and was told to come back within a day or two

for the contract. He failed to return before work on the picture started, but after the picture had been under way for a week visited one of the executives and informed the latter the salary of the girl would be several hundred dollars in excess of what he had originally had asked. The studio executive, to whom he was talking, did not like the idea and told the attorney so. The attorney turned to the executive and said, "She is working in the picture now and you know you are not going to stop."

The executive pressed a button which brought in his secretary, whom he instructed to notify the director making the picture in which the girl was working to immediately stop work and eliminate the young woman from the cast.

The girl who knew nothing of what the attorney was trying to do, made inquiries of the director as to why she had been withdrawn. He told her he did not know. She called on the executive and as she was entering met her attorney who quickly began to tell her about his masterful stroke. It is said the girl did not seem to think it was such a masterpiece and told the attorney so.

After considerable talk between the two, from report, the attorney finally told the studio executive he was willing to live up to his original bargain and asked for the contract. As the expense had been heavy, the executive told the girl to proceed with the picture. It is claimed this attorney has used similar tactics in other instances and in some cases scored his point.

Victor Schertzinger, Fox director, feels that he will have Irving Berlin to thank for a new ingenue lead being used in "The Lily," now being made by him. This ingenue is Reta Hoyt. She was sent to Schertzinger by Berlin. The latter told him the director thought this girl, who was a former Music Box player, is a screen find. Schertzinger took tests and submitted them to W. R. Sheehan, who directed the girl be placed under a long term contract.

One of the largest releasing producing organizations was negotiating with a director and felt so certain he would sign they had a 250-foot trailer of him taken, showing him signing the contract, which was sent to a sales convention held in the east. This was done, however, before any signature had been put to the contract. The contract form submitted to the director, in several instances did not meet with his approval. The film people told him that everything would be o. k. and requested that he pose for a test, as they wanted to spring a big surprise on their theatre managers and distributing forces.

A rather astute head of another organization on the West coast had begun negotiations with the same director and signed a contract just about the time the trailer was being shown in New York.

It is said that the first of the producing organizations which had been dickering with the director is much perturbed about the way the transaction went and is preparing to bring the matter to the attention of Will Hayes for arbitration, as to whether or not they could have this director. Pending all of this the director is now taking a short vacation with his new boss in New York, where he will attend the sale convention of the former's organization, in person instead of on a trailer.

Film Booking Office, at their west coast studio, have one of the biggest "funds" in the history of that organization. Tom Tyler, being starred in two reel westerns and who is reported to be running a close second to Fred Thompson, F. B. O.'s ace in bookings, is the chap.

Tyler was discovered about a year ago by B. P. Fineman who, at that time, was general studio manager. He was playing extras under the name of Bill Burns. Fineman, who had taken about 75 tests of various persons, picked the youth and gave him the screen name of Tom Tyler. He was given \$75 a week for the first three months, but the next three months he got \$100 and for the balance of his first year drew \$125 weekly. Now, he is getting \$175 and is said to be the biggest money making bet this organization has, as none of his productions go over \$10,000 while the Fred Thompson pictures runs anywhere from \$35,000 to \$45,000. Tyler, prior to entering the profession, was an all around athlete and an A. A. U. champion.

Bob Delacy, a former film cutter, is to direct Tyler according to the actor's contract.

New York City has been the cradle for many a picture luminary but it is just possible that few know William Russell and Jack Mulhall were employed in various beaneries in the metropolis before electing to stare out the one-eyed monster in the eye.

With the scale's top 85c reduction to 75c, concurrent with the removal of the admission tax upon that maximum amount, the Broadway picture theatres (four) reducing under an understanding, have found that there has been a better patronage of the orchestra seats. It similarly reduced the difference between the orchestra and the balcony prices, leading young men escorting young women a more favorable price for the lower floor tickets.

There may be a slight net loss to the theatres through the reduction. While the 75c top for the orchestra is a net loss of 2c per seat (previously 85c with 8c tax included, leaving 77c for the house), there is an increase of 3c, net to the theatre for the balcony, in the revision of the scale. It is estimated that each of the theatres will suffer a net loss of from \$8 to \$17 daily through the change, according to the theatre's capacity.

Men of large frame and stature are very much in demand for the deluge of war pictures now under way or made at the West Coast studios around Los Angeles. Every studio has its casting director on the lookout for men of unusual physique. The shortage has been that of the leading players. So few are available at present the studios are ready to pay any price for the free lance big fellows. Victor MacLaglen was recently cast for a heavy role in "Beau Geste" by Famous Players-Lasky. Within 24 hours he had three other offers with the salary promised for each almost double that he is getting from his present job.

An independent producer arranges for a cast. He names a certain juvenile. When the terms have been practically settled the producer names a certain star. The juvenile is side-tracked and the star, a much older man and considered a better dramatic player, is engaged at more money. Then the producer calls in a writer and the role of the juvenile is rewritten to fit the star engaged.

When the caster asked for this sudden change, the producer replied that there were few, preciously few juveniles that meant a dime at the box office but that a star did and he was not willing to take any chances.

In another instance a caster spent three days and some money on telephones locating an actor; tentatively talked terms, etc., only to have the producer say he had changed his mind and must have another actor; an actor who was his wife's biggest favorite. Said it was funny it hadn't occurred to him before but he wanted to please his wife as some of her money was wrapped up in his film plans.

Alice Mills, former independent leading film woman, has taken another step upward in playing opposite Richard Dix in his F. P. subject. Miss Mills has been in pictures for several years.

Bud Gillespie, who, some time ago married Jacqueline Logan, has been cleaning up on the card tables around Los Angeles. Gillespie, prior to marrying Miss Logan, is reported to have been well known in eastern gambling circles.

A few weeks ago he went to a down town gambling house in Los Angeles and in two nights won \$40,000, after the house had said it had enough of his playing. Then he went to a place in Hollywood, located two blocks away from the Hollywood police station, frequented mostly by picture people, played there one night and cleaned up about \$10,000, and then quit.

MINN. GROSSES

(Continued from Page 29)

the time the feature picture started and had their money refunded.

It is contrary to the State's policy to retain any picture for two weeks, otherwise "Kiki" undoubtedly would have held over. It jumped the average State business fully 25 per cent.

"The Cohens and the Kellys" made almost as good a showing. It had hold-overs on Saturday and Sunday and packed 'em in during the balance of the week. Business leaped fully 100 per cent from what it has been at the Strand during recent weeks. The picture is held over.

In view of the fact that this city probably has more automobile owners per capita than any other place in the United States, excepting Detroit and Los Angeles, and also has more and finer boulevards and parks, the Saturday and Sunday showing of "Kiki" and "The Cohens and the Kellys" was all the more remarkable.

The only other movie high light of the week was "Brown of Harvard" at the Garrick. Its presentation was announced as the premier world showing of this picture, which was well liked and which, all things considered, did a nice business.

Estimates for Last Week

State—(2,040; 50). "Kiki" (F. N.) and Alice Lillgren, soprano, Norma Talmadge is one of the best of feminine star box office bets here. After long absence and in picture in itself had whole town talking, she was bigger knockout than ever; nearly \$15,000.

Garrick—(1,829; 50). "Brown of Harvard" (M.-G.-M.) and Egbert Van Alstyne, song composer. Word of mouth boosting helped picture in this college town; around \$6,000.

Strand—(1,277; 50). "The Cohens and the Kellys" (U). Best business this house had since "Little Annie Rooney." Held over; about \$7,000.

Lyric—(1,200; 35). "Sea Horses" (F. P.). Picture liked. Did average business of \$3,200.

Aster—(896; 25). "Outside the Law." Did not cause any undue excitement at \$2,100.

Hennepin-Orpheum—(2,852; 50-99). "Fifth Avenue" and vaudeville; about \$14,300.

Pantages—(1,554; 50). "The White Desert" and vaudeville. Good showmanship displayed in assembling band of 25 old-time fiddlers and old-time dancers, as craze for that sort of stuff has hit town hard. Act possessed real entertainment value with fiddlers and dancers 80 years old scoring hit. Helped business considerably; around \$6,000.

Seventh Street—(1,480; 50). "The Danger Girl" and vaudeville. Usual profitable business; nearly \$6,000. (Copyright, 1926, by Variety, Inc.)

CHICAGO GROSSES

(Continued from Page 29)

M.-G.-M. special is surprising the trade.

Syd Chaplin in "Oh, What a Nurse," opened for a run in Warner Bros. Orpheum, taking \$12,400, good money the first week. The house, which boosted its gate to 85c for the "Sea Beast" engagement, is back to 50c, again.

The Monroe had an indifferent week with "Rustling for Cupid." The Randolph, playing "Three Faces East" for a second week, beat the \$5,000 mark, which means the picture has punch.

Harold Lloyd's third week at the Roosevelt approximated \$18,000, with another week to follow. The picture has done well.

Estimates for Last Week

Chicago—"Devil's Circus" (M.-G.-M.) (4,100; 50-75); \$43,000. Newspaper tie-ups on Fay Lanphier, California beauty, helped. Lanphier featured with presentation show, "Venus in Greenwich Village," making circuit of B. & K. houses.

Garrick—"Big Parade" (M.-G.-M., 16th week) (50-75). End of run still not in sight. Greatest showing made by any \$2 film playing Chicago in years; \$13,000.

McVicker's—"The Far Cry" (2,400; 50-75). Paul Ash's gang carrying on while great one rests in French Lick. Business held to \$29,000, with public not in on fact that they weren't going to see Paul himself.

Monroe—"Rustling for Cupid" (Fox) (873; 50). Just one of routine program features. Okay at shade below \$4,000.

Orpheum—"Oh, What a Nurse" (Warner's) (776; 50). Syd Chaplin in another one of his perfect lady roles; \$12,400.

Randolph—"Three Faces East" (P. D. C.; 2nd week) (650; 50). House having new lease of life. Grosses consistently improved last few weeks. This picture regarded as "there" for b. o. with \$5,400 tabbed on holdover week. House Peters this week.

Roosevelt—"For Heaven's Sake" (F. P.; 3rd week) (1,400; 50-75). About \$18,000.

Words—"Ben-Hur" (M.-G.-M.; 10th week) (1,073; 50-75). Q. and A. at \$11,000. (Copyright, 1926, by Variety, Inc.)

AMUSEMENT STOCK QUOTATIONS

The biggest financial news of last week was the issue of \$15,000,000 worth of 15-year 6-per cent debentures by Loew's, Inc. The issue, handled through Dillon, Read & Co. and the National City Company, was entirely sold by 11 a. m. last Thursday morning when it was first issued. The price of the issue was 99 1/2 and interest at which figure the bonds yield about 6.05.

The proceeds from the sale of the issue will be used to the extent of \$2,000,000 to take over a secured loan to the UFA of Germany, made in consideration of the contract to distribute and exhibit Metro-Goldwyn-Mayer pictures in Germany; \$3,000,000 to increase working capital through liquidation of the total outstanding bank loans and the balance for investment in new theatres and other corporate purposes.

The market itself last week showed a general depression, reflection of a general irregularity in all stocks and not alone amusement shares. The biggest loss was the falling off of 3 points in Pathe Exchange A. which undoubtedly followed the wholesale reduction of its special field selling force. Possibly former employees who it is understood were loaded with the company's stock dumped their holdings.

Both First National and Fox Films went off to the extent of a couple of points during the week and Famous Players and Motion Picture Capital Corp. were both off a point on the week's trading.

On the Curb there was but one out and out amusement stock dealt in during the week, that of the Fox theatres which also went off for a point and a fraction.

The Bond Market over the week showed the sale of 160 bonds of the Paramount Broadway.

For the full week ending last Saturday the table shows the following trading:

| | Sales. | High. | Low. | Close. | Change. |
|-------------------------------|--------|---------|---------|---------|---------|
| Eastman Kodak..... | 3,500 | 108 1/4 | 108 1/4 | 108 1/4 | — 1/4 |
| "Do, pfd..... | 27,300 | 119 | 111 | 115 1/2 | — 1 1/2 |
| Famous Players-Lasky..... | 900 | 118 1/4 | 110 1/4 | 117 | + 1/4 |
| "Do, pfd..... | 400 | 98 1/4 | 97 1/4 | 97 1/4 | — 1/4 |
| First National..... | 7,600 | 63 1/4 | 61 | 62 | — 1/4 |
| Fox Films A..... | 22,000 | 37 1/4 | 36 | 36 1/2 | — 1/4 |
| Loew's, Inc..... | 400 | 23 | 22 1/2 | 22 1/2 | — 1/4 |
| Metro-Goldwyn..... | 1,000 | 21 | 19 | 20 | — 1 |
| Motion Picture Cap. Corp..... | 1,100 | 29 1/4 | 29 | 29 1/4 | — 1/4 |
| Orpheum Circuit..... | 5,700 | 52 1/4 | 48 1/4 | 49 1/4 | — 3/4 |
| "Do, pfd..... | 600 | 54 1/4 | 53 1/4 | 53 1/4 | — 1/4 |
| Pathe Exchange A..... | 180 | 91 | 91 | 91 | — 1/4 |
| Robert Theatres Corp..... | 2,500 | 13 | 12 1/4 | 12 1/4 | — 1/4 |
| Universal Pictures, pfd..... | 10 | 294 | 284 | 284 | + 1/4 |
| Warner Bros. Pictures..... | 2,600 | 23 1/4 | 22 | 22 1/4 | — 1/4 |
| Trans-Lux Screen..... | 10,100 | 8 1/4 | 7 1/4 | 8 1/4 | — 1/4 |
| Universal Pictures..... | 40 | 14 | 13 1/4 | 14 | + 1/4 |
| Warner Bros. Pict. A..... | 200 | 22 1/4 | 22 1/4 | 22 1/4 | + 1/4 |
| Griffith, D. W..... | 100 | 1 1/4 | 1 1/4 | 1 1/4 | + 1/4 |

No sales or quotations. On Monday and Tuesday of the current week there was very little market trading with very little action in any of the prices. A peculiar trading yesterday was the showing up of 100 shares of Griffith on the Curb which were dealt in at 1 1/4 an advance of 1/4 over the previous quotation.

There is a possibility that there may be some rather heavy trading in First National later in the week as a result of the annual meeting of the corporation now in progress in Atlantic City. It is generally rumored that F. P. will have the say so in future affairs of F. N. after the present meeting.

| | Sales. | High. | Low. | Close. | Change. |
|------------------------------|--------|---------|---------|---------|---------|
| Eastman Kodak..... | 200 | 109 | 108 1/4 | 109 | — 1/4 |
| "Do, pfd..... | 1,300 | 116 1/4 | 114 | 116 1/4 | + 1/4 |
| Famous Players-Lasky..... | 300 | 62 1/4 | 61 1/4 | 62 | — 1/4 |
| "Do, pfd..... | 1,100 | 98 1/4 | 97 1/4 | 97 1/4 | — 1/4 |
| Loew's, Inc..... | 200 | 23 1/4 | 22 1/2 | 22 1/2 | — 1/4 |
| Metro-Goldwyn preferred..... | 500 | 20 | 19 1/4 | 20 | — 1/4 |
| Motion Pict. Cap. Corp..... | 300 | 20 1/4 | 19 1/4 | 20 1/4 | — 1/4 |
| Orpheum Circuit..... | 800 | 47 1/4 | 47 | 47 1/4 | — 1/4 |
| Pathe Exchange A..... | 40 | 14 | 13 1/4 | 14 | + 1/4 |
| Warner Bros. Pict. A..... | 200 | 22 1/4 | 22 1/4 | 22 1/4 | + 1/4 |
| Griffith, D. W..... | 100 | 1 1/4 | 1 1/4 | 1 1/4 | + 1/4 |

Prof. Marco Modugno Ate 138 Miles of Spaghetti

Los Angeles, April 20. "Professor" Marco Modugno, picture extra and claimant of the "world's championship spaghetti-eating title," was found dead in his home here, April 15. Modugno was about 30 and employed as a property man at the United Studios. Among his achievements is said to have been the feat of eating 138 miles of spaghetti in as many minutes. Investigating doctors declared that his eating habits had caused his death.

"Winnie Winkle" Series

Motion picture rights to "Winnie Winkle," Branner's comic strip running currently in the "Daily News," was purchased some time ago by Louis Welles (Artercraft). The first two reels of the "Winnie" series of 12, "Happy Days," is now on its way to New York. Arvid Gilstrom directed, Ethelyn Gibson has the title role and is supported by Billy Butts, "Oatmeal," Vondelle Darr, Jack McHugh, and Tommie Hicks. Forthcoming two reels from other comic strips will be "Perry's Perfect Party," "Hairbreadth Harry" and "Izzie and Lizzie."

HISTORY OF FIRST NAT'L

(Continued from Page 26)

tary and treasurer, Richard A. Howland is its present general manager.

During the formative stages of First National, the testimony in the F. P. case sets forth the efforts of Zukor to get the general manager of the new company on the payroll of F. P. This has been outlined in previous reports in Variety. The testimony has never been deemed by Mr. Zukor.

The testimony also brings out the efforts of Zukor to "land" Harry Schwalbe, its secretary and treasurer. Zukor, among many others, told Schwalbe that he could have \$800,000 in stock, without cost, in the then forming Stanley Booking Company and also a position with this new company at a salary of \$60,000 a year. The name of the position, with the exception of that of president, Schwalbe could himself select. This if First National would cease its attempts to secure contracts with picture stars, a then new move on the part of Zukor's biggest competitor. The purpose of the Stanley Booking Company at that time outlined was to "corner" all of the picture booking in the United States.

That Harry Schwalbe is now affiliated (as reported in Variety last week) with the Stanley Company in Philadelphia is evident from the records at the Federal Trade Commission here. He is listed as one of the principal stock holders in Peerless Feature Film Exchange and the First National pictures of Philadelphia. In each of these companies, Mastbaum, McGuirk and Sablosky are also listed. Schwalbe owns all of the stock of the Electric Theatres Supply Company, operating exchanges in Philadelphia and marketing short subject comedies.

Stars and Prices

In June, 1918, the first star was signed by First National. Mary Pickford closing with First National to make three pictures for \$250,000 each. Other contracts followed in rapid succession, these including:

Charles Chaplin, June, 1917, 8 pictures, \$1,075,000.
Olga Petrova, August, 1918, 8 pictures, \$70,000 each and a percentage.
Anita Stewart, June, 1918, 6 pictures, \$80,000 each and a percentage.
Jack Pickford, November, 1918, 3 pictures, \$50,000 each.
D. W. Griffith, January, 1919, 3 pictures, with an advance of \$235,000 each.
Norma Talmadge, April, 1919, 12 pictures, with an advance of \$160,000 each.
Constance Talmadge, June, 1919, 6 pictures, \$110,000 each.
At the time of these contracts all of the above and numerous other lesser stars secured were, in the main, in the employ of F. P. They commenced upon their First National contracts at the expiration of the previous one held by F. P. When Zukor failed to hold Mary Pickford he offered this star \$250,000 to retire permanently from pictures.
E. V. Richards, Jr., in 1923 be-

LONDON

London, April 9.

J. H. Thomas is studying film technique at the Gaumont studio. He is the railwaymen's leader and was a Cabinet Minister during the short-lived Socialist Government. His studies are to enable him to supervise a British film history of railways.

Harry Lorraine, oldtime film producer here, who once dove off an aeroplane into New York harbor, is doing "stunts" for Pathe. His first was riding through a plate glass window on a motor cycle. He will now attempt to ride through England handcuffed and leg-ironed to the machine.

The Capitol is to show the Folies Bergere revue. The "stills" in the windows around the building attract crowds, but the public can rely upon the scenes from which they have been taken being cut out of the film when shown here.

There is no further news of the Maude Adams "Klim" and Reginald Fogwell, tired apparently of quarrels between the promoters of the big picture, has joined Graham Cutts to write scenarios for Calneborough. George A. Cooper has also

joined the firm to produce.

The next Herbert Wilcox picture will be based on the character and life of Madame Pompadour. Dorothy Gish will play the part and the feature will be handled by J. D. Williams.

Pompadour is practically a French Nell Gwyn.

Film centers here are becoming chary about taking over big theatres and music halls for West End runs of pictures. Very few of these runs were successful. "Robin Hood" did well for some time at the Pavilion, but very few features really attracted during the Famous Players season at the same house; the seasons at the Empire and the New Oxford were by no means the financial successes they were said to be, while the turning of the Palace into a cinema all but ruined a well-known showman.

These West End "runs" were the idea of getting more money out of the provincial exhibitor, but he has discovered where the catch comes and refuses to swallow the bait any more. Even suburban exhibitors and those in the West End are not too keen on the long and glorious premier presentation.

came the owner of the First National franchise in New Orleans and through an arrangement with Southern Enterprises and the district managers of First National, this company's product was shown in the Southern states on a percentage basis. (Southern Enterprises is a subsidiary of Famous Players.) Richards is now with the Saenger Amusement Co., New Orleans.

Upon the sale of the Hulsey theatres in 1919 the stockholders of First National met in New York and later in Atlantic City for the purpose of preventing any further sales of franchises and organized, under the laws of Delaware, a corporation which was named Associated First National Pictures, Inc. Contracts were entered into with the original franchise holders in the first company with the exception of Hulsey. All stock in the old company was transferred to the new with 51 per cent held by the original franchise holders and 49 per cent by the sub-franchise holders. The new organization was perfected to make it impossible for any one person or group to buy individual units and thus obtain control of the organization.

Within 18 months after the organization of Associated First National Pictures, Inc., there were approximately 3,200 sub-franchise holders which dropped to 2,500 in the fall of 1923. Changes in Franchisees With the organization of the new company changes began to take place in the original franchise holders. Fabian became the franchise holder in New Jersey, succeeding Frank G. Hall; Rubin and Finklestein became sole holders of the franchise for North and South Dakota and Minnesota; E. V. Richards, Jr., of the Saenger Company, as stated, had secured the franchise

for Mississippi and Louisiana, succeeding Josiah Pierce and sons, while Harry Crandall had succeeded Tom Moore for Maryland, Delaware and the District of Columbia. The Mark Realty Company became holder of 80 per cent of the franchise for the State of New York, whereas Rothafel was the original holder. R. D. Craver had the franchise for North and South Carolina, while Balaban & Katz had complete control of the franchise for Illinois. Tom Boland was by this time holder of the franchise for Oklahoma.

The West Coast Theatres, Inc., had become the franchise holders for Southern California, while West Coast Theatres of Northern California, Inc., had the First National franchise for northern California. This was but a change in the form of name of the Turner & Dahnken, who still control the company, and who are listed above as the original franchise holder.

Here the testimony in the Federal Trade Commission case against Famous Players closed. Variety has published in the past the taking over of the Crandall franchise here by the Stanley Company, in which F. P. is heavily interested, and the merger of Balaban & Katz with F. P. also the taking by Famous Players of the Gordon Circuit New England houses which held the First National pictures franchise in that territory.

M.-G.'s Remake

Los Angeles, April 20. Jess Robbins made a picture called "There You Are" for Metro-Goldwyn-Mayer and upon its completion left the lot for good. Edward Sedgwick, newly added to Metro-Goldwyn ranks, will remake this picture with the retaking scheduled to begin this week.

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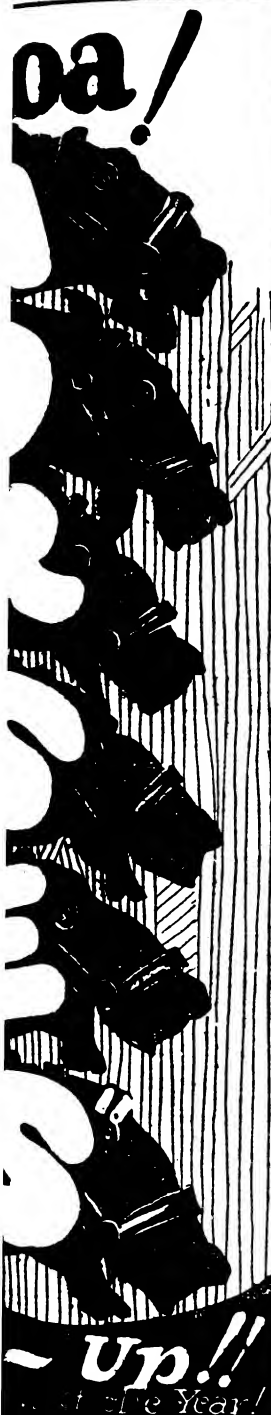
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The Volga Boatman

Cecil B. De Mille Production, released through Producers Distributing Corp. Story by Konrad Bercowicz, adapted by Lenore J. Coffey. William Boyd, Elinor Fair, Victor Varconi, Julia Faye and Theodore Kosloff featured. Directed by Cecil B. De Mille. Opened for a run at the Times Square, New York, April 13. Running time, 108 minutes.

Feodor.....William Boyd
Princess Vera.....Elinor Fair
Prince Nikita.....Robert Edeson
Prince Dimitri.....Victor Varconi
Mariusha.....Julia Faye
Stephan.....Theodore Kosloff
Vasil.....Arthur Rankin

This picture from artistic and box office standpoint looks to be about as good as anything that Cecil B. De Mille has ever done. That is taking in a lot of territory, but in this particular instance De Mille has turned out a picture that has a lot of that quality known to the trade as "guts." It is not one of the wishy-washy type of society melo-dramas with bedrooms and bathrooms that have been his wont at times. "The Volga Boatman" opened at the Times Square theatre in New York, legit house, scaled at \$1.10 at the matinee and \$2.20 at night.

Whatever fault might be found in the picture is probably in the cutting. There are a couple of spots where De Mille should have clipped and likewise a couple where he could have let his scenes run a trifle longer. Also some fault to be found with his leading lady, Elinor Fair, who seemed rather stiff and failed to rise to the heights of her role. And as that tells the worst that can be said of the picture, it is just as well to have it over with right at the start.

William Boyd walks away with all the honors in the title role, but at that he has strong competition from Victor Varconi as Prince Dimitri, the heavy.

De Mille does not appear to have been extravagant on this picture, but he has turned out a production that really looks like it has all the wallop necessary to put it over with a bang with the picture public. He has shot a couple of big scenes with a crumbling wall effect in one, where the palace tumbles down on the heads of the aristocrats of old Russia as a result of the gunfire from the Army of the Reds.

That is one wallop. Another came earlier when through suggestion alone De Mille shows the practical tearing of the clothes from the body of the Princess in the presence of the officers of the Russian nobility, who believe her to be a peasant woman and the wife of one of the Red leaders.

Then the big punch, when Prince Dimitri, her betrothed, walks in on the scene in an effort to torture the Boatman whom his men have captured only to discover that the woman whose very soul has been bared to delight a score of drunken nobles is in reality his own sweet heart. The latter is the "kick" scene.

The first part, which runs about an hour, is merely utilized to set the story. But there is an element of suspense that runs through it for the audience in their expectation of the outbreak which will free the hero from his serfdom. In about 50 minutes in the last half the picture builds upward to a climax that hits right at the heart in the finish.

There is one thing certain about "The Volga Boatman," and that is that the public goes away carrying the thematic melody with them. It is the "Song of the Volga Boatman," and it runs all through the musical presentation that Dr. Hugo Riesenfeld evolved for the production. He has done his work well and it is possibly the first time that an audience has listened from a picture theatre where a special has been shown carrying in its mind and on its lips the tune that has been forced on them in the theatre. They hum and whistle "The Song of the Volga Boatman."

Possibly they would have liked to

have carried the air of that tune from "The Covered Wagon" with them. It was too elusive, but they know "The Volga Boatman" song and remember it.

It does a whole lot for the picture, too, for now when any one hears it after having seen the picture it will immediately conjure up that scene of those straining and striving serfs tugging at their ropes like so many canal boat mules, for that is what they were, yet singing their song of hope of a day of freedom.

Carrying through the picture is a comedy note supplied by Julia Faye as a camp follower in the Red Army and Theodore Kosloff as a mute blacksmith who tries to make love to her. Both supply touches that bring laughs here and there. The performance of Kosloff is particularly noteworthy. It ranks about with his Astec in the picture he played with Geraldine Farrar about five or six years ago.

At the finish of the picture where the Volga boatmen have turned the tables on the aristocrats, both men and women, and harnessed them to the boat to draw them to the sent of the government, is another effective wallop to that same impressive melody. In the final flash where the princess and peasant are together in their love and happiness, one feels that at least Billy Boyd has earned all that was coming to him. There isn't going to be any stopping that Boyd boy, he is just as certain to be a star of the first magnitude as it is certain that he carried away the honors of this picture. Fred.

Beverly of Graustark

Metro-Goldwyn release of the Cosmopolitan Production starring Marion Davies with Antonio Moreno featured. Adapted by Agnes Christine Johnson from the novel by George Barr McCutcheon. Directed by Sidney Franklin. At the Capitol, New York, April 18 week. Running time, 70 minutes.

Marion Davies.....Beverly Calhoun
Antonio Moreno.....Prince Oscar
Creighton Hale.....General Marlanax
Roy D'Arcy.....Duke Travina
Albert Gran.....Carliotta
Paulette Goddard.....Vavarnoff
Max Baerwyn.....Mr. Calhoun
Charles Clary

It has been noticeable in the recent Marion Davies releases that those in charge of her film destinies were giving her expensive and well known stories, the best of casts and scenarios prepared so that there was a situation every minute and a few opportunities for Miss Davies to either fall down or get kicked. Consequently, her most recent pictures have gotten money at the box office and have done more to gain her recognition as a legitimate star than all the advertising in the world.

And in "Beverly of Graustark" we have a well known story, a cast that is sterling and slap-stick situations every so often. On the other hand, Miss Davies falls down here because in her impersonation of a young prince, she cannot help looking like a girl—thus giving the picture a prince too effeminate for plausibility, while the scenario is incomplete and not sufficiently plain in spots.

But it is an entertaining picture which will be satisfactory to the general run of houses, even if not a knockout for the de luxe first runs. Enhancing its value considerably is a color sequence introduced at the end in which Miss Davies shows to real advantage.

The story concerns Beverly Calhoun, an American girl, who assumes the garments, etc., of her male cousin, heir to the throne of Graustark, who has been hurt but whose presence is imperative to forestall the plotting of a villainous general who would be king. Therefore Beverly passes as the prince until the royal personage recovers from his illness. Thus she gets herself a handsome bodyguard and falls in love with him, but when she

slips into feminine clothes and finds that he is mad over her, the male garments get licksome—until she is found out. But then the real prince arrives, explains things and the film rides right into its happy ending—done on a massive scale in colors.

A good cast, with Antonio Moreno doing excellent work. Creighton Hale, while not so active throughout, is good when he gets a chance, and Roy D'Arcy villains in an obvious but effective 10-20-30 manner. The cutting has been done with a view to keeping the star in the foreground, it would appear, and it does seem that not a shot appears but what she's in the middle of it—but at that, stars are supposed to be omnipresent.

"Beverly of Graustark" is a good picture but could have been better. Sisk.

A SOCIAL CELEBRITY

Famous Players picture. From story by Minto M. Katterjohn, adapted by Pierre Collings. Starring Adolphe Menjou, directed by Malcolm St. Clair. At the Rivoli, New York, week April 18. Running time, 62 minutes.

Adolphe Menjou.....Kitty Laverne
Louise Brooks.....April King
Elsie Lawson.....Tonyack Stuyvesant
Roger Davis.....Felix
Hugh Huntley.....Johann Haber
Chester Conklin.....Gifford Jones
Freeman Wood.....Mrs. Jackson-Greer
Josephine Drake.....Mrs. Winifred King
Ida Waterman

A story that does not stand up and fails to fit the star with a supporting cast that does not do Menjou credit is why this is by far the weakest of the Menjou starring pictures. Famous Players has turned out "A Social Celebrity" will undoubtedly draw audiences into the theatre on the strength of the Menjou name, but the picture is far below standard. Menjou is accepted as the sophisticated star, and a wishy-washy milk and water story should not be given him. "A Social Celebrity" proves that if nothing more.

In Chester Conklin, erstwhile comic of the slapstick lots, F. P. has an actor that in his way is every whit as good as Emil Jannings. His interpretation of the role of the old Long Island barber here is much akin to Jannings in "The Last Laugh." All that Conklin now needs is a real chance. And in Louise Brooks it looks as though Famous has a find that might rank in the Colleen Moore class providing they handle her right.

As to the tale the film unwinds it matters not much what it is. Menjou is cast as the best barber in Huntington, L. I. He and his old dad are the only barbers there, from the picture. Pop Haber (Mr. Conklin) after opening up in the morning shaves himself with a safety razor, which goes for a wow laugh.

In the shop Kitty Laverne (Miss Brooks) acts as cashier. She and the barber's son are in love. She, however, declines the boy's lack of ambition and to stir this leaves Huntington and the barber shop flat in New York. It takes but a week for the boy to follow her. He can't locate her. She is working in a night club while he is clipping in a Broadway barbershop.

Comes a call for a barber in the home of one of the men about town. As Max looks the part the society boys decide to take him along as a count and foist him on their hostess that evening. They fog him out in dress clothes and the daughter of the hostess falls for him. But the next evening, in the same night club where Kitty is working, the barber is exposed for what he is, and his social lady friends leave him.

Nothing left but to return to Huntington, especially as Pop has come on the scene and informed the boy that business has been ruined by his departure. Kitty follows, like the brave little thing that she is, to be shown with him and a bouncing baby in the final shot.

In direction the picture has much to commend it, especially the scene with Menjou and Conklin as father and son sitting with their backs to the audience in the furnished room scene and the old boy consoling the youngster. Corking touch brought out here.

The cast has Josephine Drake in a character bit, Freeman Wood as the heavy, and Roger Davis in a comedy bit in which he looks like a cross between Harry Thaw and Jawn D. Jr. Fred.

OLD LOVES AND NEW

First National picture, based on E. M. Hull's novel, "The Desert Healer." Features Lewis Stone, Barbara Bedford and Tully Marshall underlined. Adapted by Marion Fairfax and directed by Maurice Tourneur. At the Strand, New York, week of April 18. Running time, 80 minutes.

Gervase Carew.....Lewis Stone
Barbara Bedford.....Barbara Bedford
Walter Pidgeon.....Walter Pidgeon
Katherine McDonald.....Katherine McDonald
Ann Rusk.....Ann Rusk
Arthur Rankin.....Arthur Rankin
Albert Costa

Good program stuff, with Lewis

Stone riding around bedecked in sheik's robes and eventually marrying the oppressed wife of a young drunkard, widowed by an elephant. The pilgrimage to the screen has left enough of the story on tap to hold up the interest, while Stone and Barbara Bedford have turned in performances that need no apologies.

A little lengthy in the time—80 minutes—Tourneur has made it hold with his direction. The tale is set in England among the lords and ladies, touches on the war, and finally winds its way to Algiers, where most of the dramatics occur. The English angle should make this film a cinch for the Canadian provinces, and they'll like it this side of the St. Lawrence and the lakes, too.

Stone, as Carew, is inviolated home from the front to find his baby son dead and that his wife has left him for Lord Geradine, a youthful member of his own set, much given to being continuously in his cups and addicted to femininity. The hitch is that Geradine walks out on Mrs. Carew (Katherine McDonald) to wed Marny (Miss Bedford), whom he has met through her legless but commissioned brother (Arthur Rankin).

Carew folds up under the double blow, takes himself to the desert and becomes a patriarch to the Arabs. This is revealed after a title informs that the tale has leaped eight years. The Geradines are in that country for the crippled brother's health, and Marny's life is a hell until rescued from horse thieves by Carew. After that her titled but still stewed husband starts to let jealousy heighten his thirst with this climaxing in a horse-whipping for Marny, during which Carew breaks in to retaliate.

The old adage that an elephant never forgets is the "out" for the couple, the pachyderm giving Geradine a tossing around that makes a chump out of a divorce court.

Stone continues to flash a dignified and vigorous front, and teams nicely with Miss Bedford. Tully Marshall is buried under one of those Arabian capes and in the script, while the reason for Miss McDonald playing a matronly role is simply a question of avoiddupols. This may be a "come-back" for Miss McDonald, she having married about a year and a half ago and announcing her retirement from the screen at that time. However, in certain "shots" she remains plenty to behold. Walter Pidgeon makes a smart villain, while Arthur Rankin piles loose what he can from a wheel-chair.

Tourneur has inserted what appears to be a genuinely blind child of above five years in the running, and it's strong for pathos. Also, the abrupt manner of revealing the brother as being legless is a "punch" that can't be ignored, which passage is ably aided by Miss Bedford.

A "class" picture of the upper social strata, with everyone deporting themselves accordingly, and assuredly major house program fare. The picture is better than the title. Sisk.

The Beautiful Cheat

Universal-Jewel with Laura LaPlant. One-half of double bill at Low's New York for one day, April 18. Running time, 74 minutes.

Rather an exceptional picture for the Jewel label and more exceptional to be one-half of a double feature bill at the New York. More remarkable, the other feature is also Universal's and a good western ("The Border Sheriff" with Jack Hoxie). There's probably an inside explanation why the two U's were together when each could stand on its own. It may have been through "The Beautiful Cheat" running 74 minutes and "The Border Sheriff" with its 50 minutes balancing up on

the total time. However, these two pictures probably comprised the best double program the New York has ever shown.

There are laughs, smiles, sentiment and good comedy in "The Beautiful Cheat." Also too much film. If the picture were cut to one hour it would be much better and this may easily be done. About the single fault is in the cutting. If U were more particular in picture making attention might be directed toward the force employed in some of the captions in an effort to capture a laugh. The point is too strongly striven for, destroying its own effect. Yet one of the titles is about the best read in a long while.

It's a picture making story with three Jews and one Irishman the promoting operators. After a series of mishaps with backing, the climax is the president of the company receiving a wire readings.

"Studios burned down this morning. Insurance ran out yesterday. Am taking gas tonight. Abo Meyers." Maritza Callahan, actress, plain Mary Callahan, sent abroad by the picture men to return as a foreign star. The film adaptation of a story that ran in the "Saturday Evening Post" it lends itself easily to the screen and the director missed nothing in the making. It's really quite a comedy for Jewel and Universal could brag a bit about this one.

Miss LaPlant is splendid, all the way, and she has considerable work. It is balanced nicely in players with Alexander Carr playing the president. No one besides Miss LaPlant other than the players of the Baron character and Mary's father stands out. Sime.

BLUE BLAZES

Universal release of a Blue Streak Western (Lariat Production). From the story in "Triple-X Magazine" by Frank C. Roberts. Starring Pete Morrison; directed by Joseph Frank. At the Arena (10c. ground), New York, one day, April 15. Running time, 41 minutes.

It's a funny thing about these Blue Streak "westerns." A guy from Broadway may see one and think it terrible. It is terrible—"artistically." But financially and as entertainment for the only type they aim to please they rate highly. And they undoubtedly make money.

They have been released since June, 1925, and since then about one almost every week. They cost little. A fairly well known cowboy actor, such as Pete Morrison or Art Accord, is starred and a "wonder horse" featured. Other than salaries and mechanical expenses the outlay is considerably low.

Interiors are few, the "great open spaces" being relied on for the scenic shots. And the interiors, when they happen, are seldom any more than the familiar inside of a ranch house or the cabin where the usual concluding fight is held.

The stories are all of the usual run, varying only in detail and then amounting to about the same in that. A tale that has run in one of the many western outdoor or adventure magazines can be purchased at a small price. It is not always necessary to buy a story when the producers have a staff of scenario writers. But with the magazine title trailing with the authorship, some ground, at least, is given the story.

Walk along 8th avenue or the outlying districts in New York or any other city and you will find frequent film places that play the so-called "double feature" days, having one of these Blue Streaks or a similar "small time" "western" as half of the program at least once, and many times three and four days a week.

The large amount of available "westerns" do not go over the demand, though. In the "go-in-for-a-dime - see - the - picture - and - blow" palaces they are liked, and immensely. No picture a kid enjoys

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Week April 12th APPEARED AT STANLEY

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First Appearance in Cinema Theatres

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BROWN AND O'BRIEN

"TWO GENTLEMEN WHO DANCE"

LAST WEEK (April 12), STANLEY, PHILADELPHIA

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MAX HART Please Write

Good program stuff, with Lewis

GLENN ELLYN

In the MIRROR DANCE Feature of "VENUS IN GREENWICH VILLAGE"

NOW PLAYING BALABAN & KATZ WONDER THEATRES OF THE WORLD

Week April 12, CHICAGO; Week April 19, TIVOLI; Week April 26, UPTOWN

like the "westerns." And the older boys are thrilled as in their youth.

It is no surprise that these picture plays make money, having the supply and demand angle at an almost perfect balance. And the producers, having laid out little money in the making, are probably off the "nut" on the first set of bookings.

Look at the large batch of Blue Streaks that Universal has for present and next season release. Then look at the larger batch now in the making and in preparation. Then look at the fact that Universal, while probably the largest in this line, is followed by a fairly large number of other companies in producing program "westerns." Then draw your own conclusions.

Pete Morrison is his usual big, smiling, hard-riding self in "Blue Blazes." "Lightning," Pete's horse, looked better and shinier in this picture than in the past. Les Bates, as the ever present villain, and as James Welch, in his usual kindly old man character role, played excellently.

Barbara Starr, very sweet, did nicely as the girl who had come west to avenge her grandpa's death and recover 25 grand in a hidden cabin. Barbara, while familiar, cannot be recalled. She is a brunette. Times were when dark girls were used as vampires and only blondes as heroines in the "westerns." But time and the color of hair change.

THE TOUGH GUY

F. B. O. production, starring Fred Thompson and featuring "Silver King" (horse). Story by Frank M. Clifton; directed by David Kirkland. At Stanley, New York, one day, April 15. Running time, 42 mins. Fred Saunders.....Fred Thompson
June Hardy.....Lola Todd
Mr. Carney.....Robert McKim
Padre.....William Courtwright
Bud Hardy.....Billy Butts
Sam Jacks.....Leo Willis
Silver.....Himself

Here's your handsome, square-shooting, hard-riding, heroic and villain-routing cowpuncher—Fred Thompson, and with the proverbial bells on and the F. B. O.'s ace money maker for F. B. O.

They don't come more crowd-pleasing, with the possible exception of Tom Mix, than Thompson. And the other cinema calf-slingers don't get near the clean cut Fred where looks are concerned.

He is a girl's idea of a man—not a New York man, but a westerner—as verified in the heroine's exclamation with a word of subtitle.

And Fred has plenty of opportunity to prove his worth in this film, especially in the first few moments, which are only too short. The pace set at the beginning is really great for this kind of release, and makes the later sob stuff, which would seem good in another picture, look somewhat weak.

Fred is foreman of the usual ranch, the crew of which is merely a tribe of murderers. To hold this gang in check Fred dons the make-up of a tough egg. But this toughness only covers his saintliness. Upon recovering money stolen from the local church, Fred shoots up the saloon and dance hall, pilfering hats, breaking lights and causing pants to fall through broken buttons. All this by his gun.

And then there is the girl, played by Lola Todd, a pretty miss, who is teaching school in the western town

as a means of finding her lost little brother. Little bro. is cutely done by freckled Billy Butts. Billy is a clever kid, not much older than was Coogan when he started.

And the villain, played well by Robert McKim, is after the girl's hand and would have won had not Fred found out the little brother first.

In this picture McKim is without his curled mustache. That is unusual. But McKim, with or without, is one of the screen's best trouble-makers. His pantomime is of the first order, and his sincere still one of the darkest. An all-round villain, he, "Silver King," Thompson's horse (not the mineral water), is a beautiful, white coated animal. And seemingly intelligent. But "Silver" is asked to do too much. He does many things usually allotted to humans. "Silver" has an "out" as the subtitles credit his acts to instinct.

The picture packs an unusual punch. Even its sob scenes run along at a fast pace, aided by several witty titles. Thompson's smile and "Silver King's" dramatics. With a competent Juliet, this horse could do a fair Romeo.

No kid and few men could resist "The Tough Guy."

HEADS UP

Harry Garson production released by F. B. O. Starring Maurice "Lefty" Flynn. At Tivoli, New York, one day (April 14). Running time, 50 minutes.
Brekenridge Gamble....."Lefty" Flynn
Angela.....Kathleen Myers
Hailstone Malotch.....Kalla Paasha
Cortez.....Jean Perry
Losada.....Milton Gross
Bliff.....Harry McCoy
Commandante.....Ray Ripley
Zeke.....Raymond Turner
Spy.....Robert Cautley

"Here comes the Americano now." Whereupon a group of Latin generals grab their swords and run.

Big Maurice "Lefty" Flynn is an adequate Americano. After subduing a large number of generals and revolutionists of one of the numerous phoney South American republics, he winds up by marrying the President's comely daughter.

"Lefty" as the wealthy American, Breckenridge Gamble, decides at his brazen, table that he is tired of the American servant problem and wishes to marry. Applying as a messenger for an oil company he is sent with a vital letter to the President of Costa Casaba, or somewhere.

This Latin land is in a turmoil over taxes. The President has a sweet daughter, sought by a villainous general, Cortez, who also seeks the presidency. The President figures that the check, in form of "Lefty's" message, from the American company for the country's oil deposits will still the raging revolution and rout the wicked conspirators.

The check does save the country, but not until "Lefty" has kicked around a whole tribe of burlesque soldiers.

The film depends on its comedy and its pleasing star. It is an old story for pictures.

A corking lot of lowbrow laughs are packed, a good percentage of those being produced by the antics of Ray Ripley, who does a "nance" general. Ray's feminine antics had the boys upstairs in hysterics. "Lefty" does some great leaping

and fighting in "Heads Up." That was once an all-round athlete. Seen. Kathleen Meyers is not short of gorgeous and her medium height, contrast to "Lefty's" tallness. Jean Perry and Milton (not Milt) Gross as revolutionist and President, respectively, played well.

THE BORDER SHERIFF

Universal, western, with Jack Hoxie. One-half double bill at Loew's New York, one day, April 16. Added comment on this double bill is contained in the review of "The Beautiful Cheat," the other picture. Running time, 50 minutes.

Plenty of action in this western that speeds along through his 50 minutes of running time. No girl enters the film until after 1:50. Comedy is begotten by a new stunt of tying up a crook by his heels is employed; also an "expose" of a possible way of smuggling dope over the border (in the horns of long horn steers), and rather a novel finish, where Hoxie as the sheriff handcuffs the heroine, to oblige her to go with him, against her will, she believing him to be a bad man.

The girl's father makes an enlightening explanation, but the sheriff does not remove the cuffs. "Are you taking me to jail?" the girl inquires as the sheriff starts to leave, dragging her along.

"No, I'm going to take you to the minister," he replies, and the fadeout is the couple, still manacled, walking down a long road. Very good western. Easily can stand up alone in any house liking that class of film. *Simc.*

MONTE CARLO

Metro-Goldwyn-Mayer production of Alice D. G. Miller's adaptation from Carey Wilson's story. Directed by Christy Cabanne. At the Stanley, New York, one day (April 14). Running time, 71 mins.

Tony.....Lew Cody
Sally.....Gertrude Olmstead
Prince Boris.....Roy D'Arcy
Joorman.....Karl Dane
Hope.....Zasu Pitts
Mae.....Trixie Friganza
Greves.....Margaret Campbell
Bancroft.....Harry Myers
Count Davigny.....Arthur Hoyt
Cesare Gravinga

How this one, with the strength of a brilliant cast alone, missed coming nearer Broadway than the New York theatre, which is on Broadway, but at which the picture played only one day, and the Stanley, on Seventh avenue, is hard to define.

It's improbable that the Metro people made this film as a whim, but that's apparent, if not true. When you have an attractive title as "Monte Carlo" and such names as Cody, Olmstead, Dane, D'Arcy, Pitts, Myers, Friganza, etc., you have something. Surely no such a layout is seen in Broadway's first run houses every week, and there are weaker or just as weak stories seen weekly in the same places.

In "Monte Carlo" are popular personalities brought on the screen for just a flash. For instance, Roy D'Arcy, recognized lately as highly competent, does a prince, and in this role is seen for no more than two minutes, if that long, and that at the very end of the film. But having a load of high-spirited players under contract, it is no more than right to give them enough work to keep up their fighting form.

This picture is not short of very good, relying on comedy and "situations" for effects. The bulk of the comedy is slapped on heavily by Trixie Friganza and Zasu Pitts, both adept at slapstick. These two and Miss Olmstead, as three winners of a popularity contest conducted by a newspaper in a small American town, are awarded a trip to Monte Carlo. The girls are accompanied by the newspaper's star reporter, played by Arthur Hoyt in the usual good Hoyt manner.

At the French resort Lew Cody, as Tony Townsend, a young American thrown out of several hotels with his butler (done excellently by Harry Meyers) for failure to pay his board bill, is awaiting word and money from his wealthy American uncle. Uncle wires daily that if Tony returns to his job in the States he will get the money—or

else. Tony drifts into the hotel where the three girls and the reporter are on the hunt for marriageable Counts, Dukes or even Princes.

After having his pants held by the hotel management, Tony grabs the wardrobe of the flighty Prince Boris, traveling incognito and not yet arrived. In the Prince's clothing Tony is treated royally, but not before he walks into Sally's room sans trousers.

The following action revolves around Trixie and Zasu in their hunt for royal husbands. While Sally is delighted with Tony, believing him a Prince, the two comic ladies find their royal lads, one a Duke and the other a Count, and holding the titles despite their waiter and doorman. Both ladies faint upon discovering their boy friends' occupations.

Several comedy situations evolved from the reporter's daily wires to his paper on the royalty hunt developments. And Harry Meyers as Tony's butler was great, but almost unrecognizable, appearing unusually tall. Miss Pitts, too, appeared taller than ever before, this being most likely due to type contrast, which was the only outstanding piece of directing.

There is no more girlishly sweet heroine than Miss Olmstead. She is beauty untouched. Mr. Cody was ever present with mustache and snappy uniforms. He lifts his eyebrows adequately.

A fashion show in colors is staged well.

FIGHTING EDGE

Warner Bros. production of the novel by William McLeod Hale. Directed by Henry Lehman. At the Tivoli, New York, one day (April 17). Running time, 47 mins.

A cinema about the boys and their dealings with alien smugglers on the Mexican border.

Kenneth Harlan is Juan de Dios O'Rourke, of the United States border intelligence staff and on duty in Mexico. He is assigned to recover Joyce (W. A. Carroll), a brother staff member, held captive by smugglers.

The gang is headed by the wicked Gillette ("Red" Kirby). Miss Miller, Joyce's daughter, drifts into the crooks' den to find her father.

Some spine-tickling and reckless automobile riding is well done and holds most of the picture's thrills.

Just a rough one, but will please on the outlying circuits.

The meaning of the title is not disclosed, although fighting has a certain edge over love-making on Eighth avenue.

Shadows of the Law

Associated Exhibitors release produced by Arthur F. Beck. Adapted from story by Harry Chipping; Ford and directed by Wallace Worley. Clara Bow starred. Running time, about one hour.

Mary Matthews.....Clara Bow
Dan Brophy.....Ralph Lewis
Baron Lingard.....Stuart Holmes
"Twist" Egan.....William V. Mong

A crook story which has its beginnings on Welfare Island, where a girl known as Mary Matthews is just being released after serving a term for a crime of which a Baron Lingard accused her. The Baron, it seems, is a master-crook with his own gang of henchmen, a killer, mean and ruthless. Released, Mary goes to San Francisco to find that her father, Dan Brophy, is working with Lingard. A certain "Twist" Egan is also with Lingard. It is apparent the plot concerns itself with Mary's plan of revenge on the man who was responsible for her being needlessly committed to jail.

It's a well worked out story of

the ordinary sort, excellently cast and directed. Miss Bow gives a good performance, but is backed by a cast of older men who come through like the trouper they are—especially that man Mong, who is one of the screen's real ace character actors. "Shadows of the Law" fits well into the daily change program for which it was apparently intended. *Nask.*

QUEEN O' DIAMONDS

F. B. O. release, starring Evelyn Brent. Story by Fred Myton. Directed by Chester Wiles. At the Tivoli, New York, one day (April 19). Running time, 55 mins.
Evelyn Brent.....Evelyn Brent
David Roman.....Evelyn Brent
Le Roy Phillips.....Wm. N. Bailey
Mr. Ramsey.....Philip Smalley
Mrs. Ramsey.....Elsa Lormer

Evelyn Brent is starred and has a dual role. She is the perfect crookess. One who could cop the gold out of your teeth while looking into your eyes. That's Evelyn.

Having never done much of anything other than crook roles, her sponsors realize her worth as that and keep her there. It appears that Evelyn will have to remain a picture crookess for a long time. She can do it—and profitably.

But Miss Brent also has her attainments as a "good" girl. In "Queen o' Diamonds" she is the innocent accused chorus girl and (Continued on page 38)

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PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

KARYL NORMAN (2)
"Creole Fashion Plate"
Female Impersonations and Songs
18 Mins.; (Special)
Fox, Philadelphia

When Karyl Norman, "The Creole Fashion Plate," worked in vaudeville, his highest salary was \$1,500, and this after he had worked it up on a three-year sliding scale. Now he's playing the picture houses and drawing \$2,500 each week, with enough time pending to keep him busy for a year if he accepts. He has just finished a fortnight at the Fox, Philadelphia, and goes next week into the home town, Baltimore, to play a week at the Rivoli. Guy Wonders' picture house down there—and although \$2,500 is probably more than the Rivoli ever paid for an act before, in Baltimore Norman is worth every penny of that and more as an attraction.

Norman's worth the salary anywhere, as a matter of fact, for he is doing a real act, five songs and an encore, with no cheating on settings, costumes or anything else. And as a big wallop, he has added

a flapper number that couldn't miss in Persia.

For his opener, with Keno Clark and Bobbie Simonds at the two baby grands, Norman used "Knee Deep in Daisies," following that with a ballad, "Paris Rose," which he did in an Apache costume of vivid colors. The old reliable "Daisy Days" had him in the overalls, etc., and with both his natural and falsetto voice. "Cecilia" was another number, while he wore what the fashion writers would call a "stunning" gown, then closed with the flapper number, which had him a yellow slicker, goloshes and tight little felt hat.

For the opening show last Friday at the Fox, with the house more than half filled when Norman came on about 2 p. m., he received a real reception and heavy applause after each number. His pianists went well with their duet and at the conclusion of the act, Norman was forced to a legitimate encore. His voice is holding up for the four shows daily. Although much of the kidding used in his last vaudeville act has been cut, that seems to be a wise move, for his turn as framed for the big picture houses is straightaway entertainment with not a stall or a hitch. A No. 1 stuff which will cause the vaudeville opposition trouble, for Norman has played vaudeville as a headliner long enough now to have developed a draw of his own.

That the Fox was more than half filled by 2 p. m. on a Friday, an hour after opening, is pretty eloquent testimony that Norman means something not only on the stage, but at the box office. *Slisk.*

"DANCE REFLECTIONS" (8)
Dance Revue.
15 Mins.; Full Stage (Special).
Stanley, Philadelphia.

An Albertina Rasch act, with four of her dancing girls as the chorus and four specialty artists doing the rest. Opening was Jeanne Upham, a pretty blond toe dancer of real ability. She did a routine on the full stage, making some pretty stands and twists during her moments and adding a natural beauty and ingratiating personality to the good total of her work. Once Miss Upham finished the ice was broken for the act because the audience liked her and what followed.

O'Brien and Brown, two-man team, did an eccentric dance together and later one of them did a turn with a girl, to one tune and another also came in for its dance plug. The boys are good.

A number which brought on the Rasch girls was a specialty which had them in monkey suits, doing a

classic toe routine to the music of Mendelssohn's "Spring Song," a rather incongruous procedure. It seemed, for a dance that must have been inserted as a comedy number to lighten. It was danced well, but almost any other piece of music than "Spring Song" would have served better—if comedy really was its aim. And if the act wasn't put on for comedy—why the twisted monkey tails?

Carlo Restivo, an accordionist well known in vaudeville broke the straight dancing in a spot before the curtains. He played several selections and whistled with them, going over and serving the purpose of providing a relief from the dancing. A good idea, breaking up a dance turn like this. For the finale costumes of many colors were used, the entire company coming on and closing the turn with a bang.

"Dance Reflections" seems to be a good picture house act. It was well received here, is well produced for the picture houses and is so constructed that it can be booked into many houses and its features utilized in a presentation of the house's own making. Its people are all competent and the costumes sufficiently colorful. *Slisk.*

JIMMY CARR'S BAND (10)
Jazz Band
20 Mins.; Full Stage
Stanley, Philadelphia

Jimmy Carr's band is well known around New York in cabarets and vaudeville. Now it is doing the picture time, probably getting more money and giving satisfaction.

It has its faults where the picture houses are concerned. The chief of them is Carr's method of directing, flashy, but meaning nothing. There are moments when the spot is turned on a member of the band for a specialty when the others keep on playing, but Carr steps out of the light and doesn't direct. This fancy directing went out of style long ago—wild beating of the air and the wiggling of the body for effect. And Carr doesn't have to do it, for he puts a song over well, has an outfit of high calibre and knows how to slip in a comedy remark every once in a while.

His introduction shows a jazz band out of tune and in bad shape. My, my, what shall they do? Call in a doctor, of course. And so enters Jimmy as the Doctor of Melody, a good gag, for he goes to each instrument, sets it in shape, and then the routine begins with a song, which, while it is being played by every act, band and orchestra, still sets the audiences to whistling. Then Carr does a comedy nut song, which clicks, after which a tenor sings a good ballad. Another, after which Carr puts the turn over to a wallowing comedy finish with his recitation of "Boots."

At the Stanley they did well as the principal presentation. This is a really good band and does something else besides playing. It should click in all the picture houses. Straight jazz became passe long ago, but these boys have kept in the swim and with the vocal number sung straight, Carr's song and the kidding recitations for the finale, the turn gets itself liked.

It was pretty tough on them in the Stanley to follow so great a local favorite as Waring's Pennsylvanians, but at that, while the flappers weren't at the stage door in mobs, one of the boys was fortunate enough to have a gal and it seemed he stood right high, too, for he said goodbye with "S'long, sweets, don't forget."

However, this band is okeh and would fit not only with its own act, but in most any kind of a presentation that might be devised, for the man showed signs of versatility in the way they handled dialog and comedy. *Slisk.*

LINDSAY'S SPRINGTIME FROLIC (8)
Dance Revue
15 Mins.; Full (Special)
Fox, Philadelphia

A cabaret floor show, framed for a moderate priced place, but out of place in a deluxe picture house. Its settings are skimpy with the bulk of the turn consisting of many unrelated dance specialties. For an opener two large girls, Phelps Twins, sing some "harmony," their opening being before a plain set of

drapes, followed by Tom Monahan singing an introductory number to introduce more dancers. These appeared on a platform set behind a fadeout arrangement such as was first introduced as "Irene." Backing this was a pretty curtain indicating the span of years between the old and the new dances. Then one girl did an old waltz with Monahan, another did a jazz dance, another girl did high kicks, and then the Phelps Twins did a toy soldier number.

After this Dorothy Tilner did a hard shoe dance. Monahan, an eccentric routine, and the company came on for a Charleston finale.

The individual stuff is well executed, but one person in the center of a large picture house stage makes a small impression. Both as a sight act and as a dancing turn this one fails to get over.

When it played the State, New York, a combination house, recently, it had 11 people. At the Fox it is understood that the present routine was gotten after the house management went over the turn and rearranged it, as it came in set so that the picture people had to cut and slice to get it within a reasonable running time.

Summed up, it is a small time vaudeville dance revue and suffered by attempting to play a big picture house which has offered, like many others, the best from vaudeville. *Slisk.*

"ABOARD S.S. 'MELODY'" (38)
Band and Specialties
60 Mins.; (Full stage; Special)
Capitol, Chicago.

Chicago, April 14.

This "tour around the world" thing has been worked a number of times in the past, but never on the scale as at the National Theatres Corporation's Capitol this week.

For the occasion Al Short and his orchestra have been taken from the pit and placed on the stage in yachting uniforms. The curtains part on a steamship dock with the orchestra pianist playing a crated piano. Earl Rickard, who acts as master of ceremonies at intervals, sings a little song introducing the idea of the stage program and then introduces the musicians, singly.

With this taken care of, the drop goes up on the rear portion of a yacht with the boys seated on deck. A gangplank from the ship to the stage gives Short opportunity to direct his band from both locations. The back drop is of New York harbor with the Statue of Liberty outstanding.

Short starts off with a hot jazz number and drifts into a ballad accompaniment for Woods Miller, a somewhat nasal singer. Eddie Rogers then enters, pulls some blue jokes, sings a song, and at last starts in on a classy acrobatic dance bit. He should have done it in the first place. His dance called for an encore.

The Capitol-Abbot ballet, regular fixtures here, does both song and dance specialties in duos, trios, and singles. Singing not so rare, but the dancing makes up for it. Eight girls in the ballet, and they're an important part of the presentation.

Rae Allen, one of those husky-voiced women, sings plaintive blues very well, and an encore is demanded. Short and the orchestra follow with a selection, played very well, as are all of their numbers. Jack Schwartz at the cornet is outstanding with his hot stuff.

The riot of the presentation is

Bubbles Shelby, a mite of a girl who sings and plays a miniature saxophone. No telling how old she is, but she looks about six and the audience accepts her age as that. She was a sensation and encored several times.

Earl Rickard again made an appearance alinking in true Al Jolson style. "Al Jolson" was heard being whispered about the house, but the crowd wanted an encore.

A semi-operative version of "I Never Knew" was the next Al Short number, played with the utmost skill and finesse.

The farewell finale was the real kick. The eight Capitol-Abbott girls, still in line, turned their backs to the audience and a radium light American flag was displayed on their backs. The girls moved so as to make the flag ripple, and the yacht slowly moved off stage, with the orchestra on it playing "The Stars and Stripes Forever." The girls then left the stage and the statue of Liberty on the back drop suddenly lit up, while a miniature steamboat "sailed across the drop."

All those appearing in the presentation then filed across the stage to continuous applause. Al Short, coming last, received an ovation.

Some class to this presentation.

Hal.

"SWEGEL SEX-O-TETTE" (6),
Male Saxophone Sextette
Stratford, Chicago

This is the presentation act that copped the honors at the Stratford Theatre last week. Five of the boys are outfitted in costumes which may be anything from Arabian to Turkish, while Swegel wears white trousers with red stripes as a distinguishing mark.

Swegel opens before the velvets doing a solo, the boys joining in on the chorus as the curtains open to full stage. A prancing military number follows, the sextette marching around in collegiate snake dance fashion.

Clowning is done in German band style, and although it lacks finish it hit very well. Among the specialties is a solo by Swegel and a duet with one of the men. Pop numbers are worked to advantage. The orchestrations are nicely arranged, and the boys play them for full worth.

For the better presentation houses this act rates very well.

"A NIGHT OF LOVE" (3)
Vocal Duet
5 Mins.; Full Stage (Special).
Capitol, New York.

Song used for this carries a strain of the Offenbach Barcarolle from "Tales of Hoffman" and its scene is Venice of the 19th century. Aside from that, the music is by Larry Spier and the lyrics by Buddy de Sylva.

William Robyn begins the song before a Venetian set. It holds a front platform so that the gondola bringing on the lady can slip behind without revealing what makes it go. When the man has finished his part of the song, on comes the gondola and Miss Rice, a prop gondolier making a stab at the paddling. They duet effectively and the gondola slides off, in marking the end of a presentation which is okeh for atmosphere with certain pictures but which was used here merely to exploit a nice sounding song. *Slisk.*

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"The Half-Caste," which is being presented at the National Theatre, is, according to nearly every New York critic, about the worst play which has been produced on Broadway. Notwithstanding the verdict of these eminent gentlemen, I believe this play of the South Sea Islands will not only last but will be a financial success both for its present producers and for its ultimate moving picture producer.

"The ending of the drama is sentimentally satisfying. As a moving picture this story has many possibilities. The white yacht, the blue water, the red flowers, the cream-skinned dancing girls, the native Samoan tribal customs and ceremonies, Tuana's capable and almost lustful dances, her dramatic sacrifice and death, the death of the old beachcomber with his son's curses sinking into his ears as his last justly deserved rights—these and many other exciting and exotic moments could be woven into a creditable financially successful box-office attraction."—*Gray Strider*, "MOVING PICTURE WORLD."

"Teaming with dark passion relieved by sensuous sway of the tropics."—UTICA, NEW YORK, "OBSERVER."

"Tensely dramatic...relieved by brilliant flashes of nerve quieting humor."—WILMINGTON, DELAWARE, "STAR."

"The Half-Caste' is charm drama. Full of really big climaxes."—WILMINGTON, DELAWARE, "JOURNAL."

"A wonderful idea...well constructed with keen sense of dramatic values."—ALLEN-TOWN, PA., "MORNING CALL."

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"Unusual play. The problem of the races can be met, if it is to be met at all, and this play should help."—BRIDGEPORT, CONN., "TELEGRAM."

"The most entertaining play since 'The Bird of Paradise.'"—BRIDGEPORT, CONN., "POST."

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"Fulfills pledge of 'wonder play.' Met approval from gallery gods to tearful maiden ladies in the orchestra chairs."—SYRACUSE, N. Y., "HERALD."

"A strong story—almost unbelievably tragic. A beautiful tropical poem so well done you could hear your wrist watch tick."—SYRACUSE, N. Y., "JOURNAL."

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"Those who liked plays of the South Seas will take 'The Half-Caste' to their bosoms."—"ZITS."

"The Half-Caste' is headed New York way. It will soon wake Philadelphia."—UTICA, NEW YORK, "PRESS."

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"JOE SAID IT"

A Show Talk by

Sam E. Rork

"LISTEN to Joe Plunkett, managing director of the Mark Strand Broadway:—

"MOVIES are still the chief attraction. The programs, difficult as they are to conceive, and brilliant as they may be, are only secondary in importance."

"THAT'S show-stuff straight from the man who chose 'Old Loves and New' as the one picture he wanted for the Strand's Twelfth Anniversary. 'And it's not difficult to reason why he chose it,' said the *New York World*.

"NO; because this is undoubtedly the best box-office picture Sam Rork ever made, which is saying considerable. There's nothing better this season for the fans,' wrote J. S. Dickerson in the *Motion Picture News*.

"READ that again!

"IT'S the picture that counts—never mind the prologue. And 'Old Loves and New' is playing to top money because it's a darned good picture with all the story-strength of the book that 8,000,000 people have read."

QUEEN O' DIAMONDS

(Continued from page 35)

also a prominent dramatic actress with thieving aspirations. And superb as both. But that she will remain a crook is here in proof. As the nice girl she is lovable, but as the crooked, sophisticated actress, great!

Miss Brent is Jerry Lynn, chorus girl. Then Jeannette Durant, tragedienne. Jerry is in love with David Hammon (Theodore Von Eltz), a young playwright with a piece he cannot interest the usual hard-hearted hannah managers in. They both reside in the same theatrical boarding house. Jeannette is the sweetheart of Le Roy Phillips (Wm. N. Bailey), mustached member of a ring of diamond thieves.

Jerry and Jeannette resemble each other. Excepting hair cuts, just alike. Attention to this is called by a newspaper story of the fact. The resemblance is where the gag lies.

Having double-crossed his fellow gangsters in the matter of a diamond haul, Phillips seeks to entrust Jeannette with the stolen jewels. Jeannette is kidnapped by the crossed crooks, and Jerry is tricked into impersonating her. While in Jeannette's rooms, Jerry meets Mr. Ramsey, London producer. Invited out to his Long Island home, she does not reveal her identity, seeing a chance to sell David's play.

Following a murder of one of the crooks, of which Jerry is suspected but which Phillips did, police, crooks and everyone else concerned congregate at the Ramsey home for the final blowoff. Phillips and the rest of his gang are walked to the cooler, as is Jerry's double; David sells his play and to top that, Jerry is engaged by Ramsey to star in it. Miss Brent is the perfect crookess. It would take much to resist her stealing ways. She steals hearts.

SMILIN' AT TROUBLE

F. B. O. picture starring Maurice "Lefty" Flynn. Directed by Harry Gray. Author's name, if any, missed. At the Arena, New York, one day (April 19). Running time, about 40 mins.

Here's "Smilin' Lefty" again. This time it's "Whistlin' Lefty" too. "Lefty" is all over the place. And he has plenty of space to roam in this one.

He is Jerry Foster, young engineer assigned to the chief job with a couple of bad boys under him at a dam construction.

Much lively action about cheap cement the lowlives are slipping in the construction work with the eggs getting a nice rakeoff on the job. And Jerry fools 'em. But not until the dam of cheap cement caves in and drowns everyone but the principals.

"Lefty" is big, good looking, catchy smile, beautiful teeth and personality. But "Lefty" is not an actor. Being an actor and yet not actor has its virtues. Given something big, "Lefty" would flop. That's the virtue. He is the perfect type for this kind of "small time" cinema, and he's good right there.

For this kind of picture is liked and plenty where it is shown. Theatre owners who cater to the class that like their picture plays moving fast and meaning little need not fear to book a "Lefty" Flynn model. Any one of his pictures will please the children.

Outside of a few phoney scenic shots held too long, "Smilin' at Trouble" is without apparent fault.

Two likely ladies, Helen Lynch and Kathleen Myers, are in it. Both are more than competent, Miss Myers especially so. In the picture "Lefty" picks out Miss Lynch for his, but could have done as well, if not better, with Kathleen.

In writing of a picture such as this, the picture itself is not commented upon, as is the outstanding personality. And the kids will remember "Lefty" Flynn long after the plot is cold.

MAN RUSTLIN'

Produced by Jesse J. Goldberg. Released by the Independent Pictures Corp., via Film Booking Offices, Stars, Bob Custer. Story by William Branch. Directed by Del Anderson. Shown at the Columbia Theatre, New York City, one day, April 19, as one of double features. Running time, 43 minutes.

As the title indicates: "western." Hoss ridin' buckaroo is Bob Custer. He's not the corn-fed type of gat-toting cowhand, but rigged to perfection as the kinda rough-riding bird that urges his superb mount to chain-lightning speed rounds up the dirty cow rustlers, licks 'em single-handed and captures the hull caboodle, whoopee and lickety split. This picture is not unlike some other Goldbergs that have passed along, but has Bob Custer displaying the riding skill that has made him just as fast and important in "westerns" as some of the other heroes.

Bob may not be the handsomest of the screen cowboys, but he's just as quick on his feet, can pull some rough daredevil stuff and ride with any.

It was a lucky day for the westerns when the sweet-faced school marm took up the instruction of the three "re" in the wild and wooly.

The young lady shows up in the school room at Desert City, Ariz., and, of course, there's the usual play by the sheriff, his side kicks and the bashful hero, Buck Hayden, for her smiles.

Usual pull at comedy byplay. And fighting, in which Buck out-wallops cow rustlers and turns them up by his lonely. But what makes the Broadway tenderfoot wonder is that Buck riding hoss' on into a villainous band of rustlers left his pistol in the holster and why the other shooters didn't pull when they were known to be quick on the trigger. Might have spoiled a few of the big scenes, hence the hand-to-hand smashing and socking.

Bob Custer handles himself well and in his thrilling moments gives all that could be desired. But the best acting was done by Sam Allen as old Pop Geers, the editor. He made a corking character out of Pop and his part was unquestionably a redeeming feature.

That the man who titled the film knew something about New York newspaper was evident as he referred to the New York "World" and called William Randolph Hearst "Randle" instead of "Willie."

A "western" that is half and half.

After Business Hours

Columbia production, starring Elaine Hammerstein. Story taken from Cosmopolitan story, with scenery by Douglas Z. Doty. Directed by Mal St. Clair. At the Columbus, New York City, as part of double feature, one day, April 19. Running time, 71 minutes.

John King.....Lou Tellegen
June King.....Elaine Hammerstein
Sylvia Vane.....Phyllis Haver
Richard Downing.....John Patrick
Mrs. Wm. Wentworth.....Lillian Langdon
James Kendrick.....William Scott
Jerry Stanton.....Lee Moran

Not a thing new in the story as far as picture themes go, but fairly worked out through the direction of Mal St. Clair. St. Clair has put in some deft touches and set before the public a domestic story that would send home its moral to wives who would take any chance to cover up their gambling proclivities.

"After Business Hours" by reels made a despicable character out of June King, the wife who played poker, bet on the races and deceived her hubby because he just wouldn't trust her with money.

Everything looked blacker than Stygian darkness for Mrs. King. She had committed palpable theft and then followed it with forgery, until the audience began to quiver about the lips and figure it would have to be a corking film maker to get her out of the jams.

Some modern angles that left much for the imagination and incidentally made a corking ad for the radio.

Some fine scenes between Miss Hammerstein and Mr. Tellegen. Miss Hammerstein seems to have become more comely, handles herself before the screen with more confidence and ease; in fact, has improved immeasurably in her work. Mr. Tellegen seemed rather too matured for the husband at times, and that hair of his never seems to have gotten on to the modern ways of tonsorial dispatch. Tellegen showed

real man-sized agility when he swung into his fight with Patrick. If it was a "double" it was magical camera work, and if it were Mr. Tellegen, he can still command a lead in present-day domestic revolutions.

There was undeniable consummate skill on the part of Mr. Patrick. As the rather imbecilic-like male modern he had the quivering lips, the bouncing eyelids and the nervous, fidgety mannerisms that betray the desires.

Miss Haver was splendid, and Miss Langdon did all she could to make an important role out of Mrs. Wentworth. Lee Moran got away soft with his work, and William Scott took care of his dramatic moments admirably.

The film establishes one thing clearly: Miss Hammerstein has not gone back in her screen work.

Mark.

KARZAS ABANDONS BLDG. PLAN

Los Angeles, April 20

Andrew Karzas has abandoned his plans to erect a de luxe film theatre at Cottage Grove and 79th Street. However, the Cooney brothers intend to proceed with their new house at Cottage Grove at 95th.

The opening of the Lubliner Trinz new Grove theatre at 76th Street is now a matter of but a short time. Karzas is reported to have been scared off by the heavy opposition.

DROP "TEA" MATINEES

Chicago, April 20

Balaban & Katz have decided to drop their special tea matinees at the Uptown. The idea was inaugurated a couple of months ago and caught on fairly well at the start.

Time, however, indicated that the cost of running the daily teas was not warranted by business-pulling strength.

Exchange of Stock

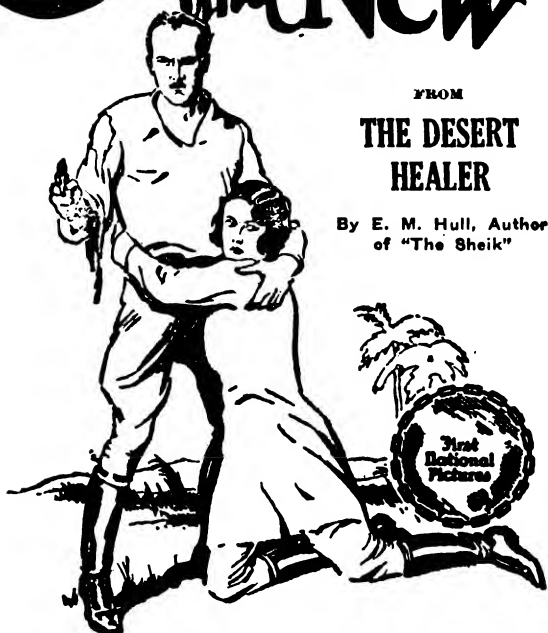
There has been an exchange of stock between the Consolidated Film Industries, Inc., and the Rothacker Film Manufacturing Co., of Chicago. Watterson R. Rothacker will remain active in the interests of both companies, according to a Consolidated announcement.

No changes of management or policy of either company are contemplated.

H. I. Youngblood Joins Publix

Johnson City, Tenn., April 20.
Hal I. Youngblood, recently house manager for the Gobel theatres at Bristol, has resigned to accept the position of house manager of the local string of Publix theatres under the supervision of G. W. Keys. The Publix houses here are the Capitol, Majestic and Edisonia.

Old Loves and New



FROM
**THE DESERT
HEALER**

By E. M. Hull, Author
of "The Sheik"

Marion Fairfax Production, with
LEWIS STONE Barbara Bedford
and Tully Marshall

Directed by Maurice Tourneur

A First National Picture

CARL LAEMMLE
Takes Pride in Presenting the
BRILLIANT WORLD'S PREMIERE
on April 23rd of the
DIMITRI BUCHOWETZKI PRODUCTION

The Midnight Sun

a glittering, gorgeous, romantic
Universal Super Production

with Laura La Plante, Pat O'Malley,
George Siegmann, Raymond Keane and
hundreds of others

at B. S. Moss'
COLONY
Theatre, Broadway, New York

Twice Daily—2:45 and 8:45 P. M.

Prices 50 Cents to \$1.50

Nobody Can Hold a Candle to Paramount in 1926-7

WE PROVE IT!...We don't yell "advice" at you... We don't ask you to wait and pray...We don't offer you promises...**WE OFFER YOU PICTURES!**... 75 of them...The backbone, the big profit-makers of every successful showman's business next season...**THE 15th BIRTHDAY GROUP...**

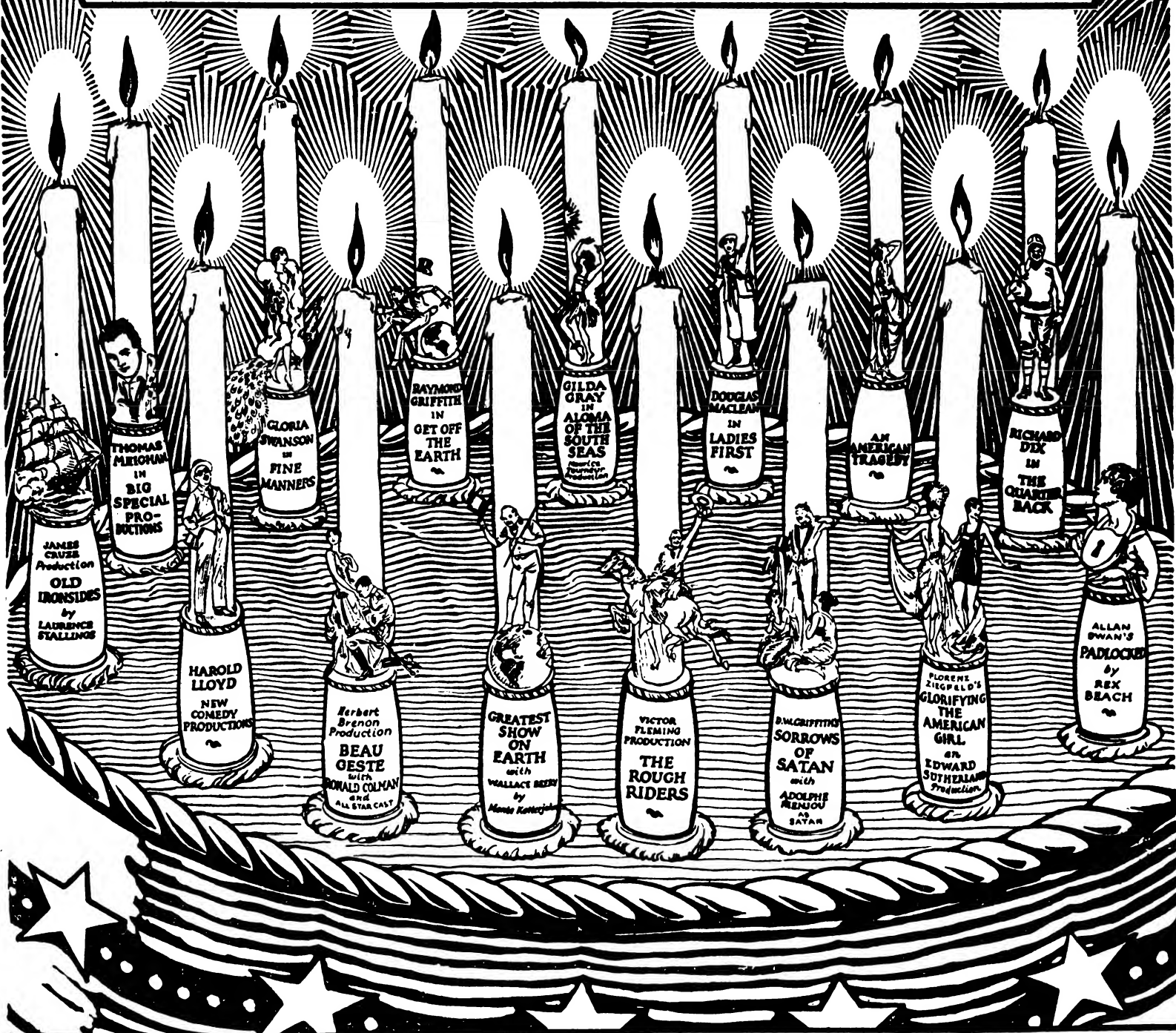
We offer you Harold Lloyd, Gloria Swanson, Thomas Meighan, Dix, Menjou, Negri, Daniels, MacLean, Raymond Griffith, W. C. Fields...**BIG-TIMERS ALL...**

We offer you D. W. Griffith, Erich von Stroheim, James Cruze, Malcolm St. Clair, Marshall Neilan, Frank Lloyd, Brenon, Dwan, Sutherland...and more...and more...**SHOWMEN-DIRECTORS...**

We offer you Ziegfeld and Eddie Cantor...Gilda Gray, Laurence Stallings, Lya de Putti...Sinclair Lewis, Michael Arlen, Theodore Dreiser, Anita Loos, Zane Grey, Rex Beach...**BRAINS, SHOWMANSHIP, POPULARITY!**...

We offer you the **SUPER-PRODUCTIONS** shown on this page...and 50 MORE!...Including "Kid Boots," "Gentlemen Prefer Blondes," "The Show-Off" and "Mantrap"...

Nobody can hold a candle to Paramount in 1926-7!... **THAT'S WHY EVERY REAL SHOWMAN IS BOOKING PARAMOUNT'S BIRTHDAY GROUP NOW!...AND LEAVING THE WAITING AND WAILING TO HIS OPPOSITION.**



Paramount 75 Pictures

15TH BIRTHDAY GROUP SEASON 1926-7

LITERATI

Newark "Ledger" as Tabloid

The Newark "Ledger," morning sheet, experimented last week, changing from a standard page paper to a tabloid, the publisher, L. T. Russell, announcing editorially that the paper will be issued in that form on Mondays, Fridays and Sundays hereafter.

In August the "Ledger" will regularly appear as a tab. Reason for the change is due to the fact that the "Daily News" and "Daily Mirror" have been making big gains in circulation in the territory covered by the Jersey sheet.

Hearst's Annual Dinner

The annual complimentary dinner of the King Features Syndicate (Hearst) to the visiting editors and publishers in convention here, took place, as always, at the Friar's Club Tuesday night. The show this year was tremendous with more than 300 people appearing and an extraordinary array of stars, including:

Lenore Ulric and the entire "Lulu Belle" company, Fannie Brice and Lew Brice in a burlesque of that number, Sophie Tucker, Texas Guinan and her entire company and band, the Fifth Avenue Club show, Anatol Friedland and his Club Anatole aggregation, Julius Tannen, Joe Cook, "Bugs" Baer, Vincent Lopez and band with Fowler and Tamara, Bora Minneville and his 35 kid harmonica symphony, Roger Wolfe Kahn and band, Bob Murphy and his Club Imperial gang, a burlesque skit with Rube Goldberg and many other famous comic artists, Gus Edwards and his 1926 kids, the Original 16 Foster Girls, Jack Donahue and "Sunny" chorus.

Allan K. Foster was stage manager, assisted by William Phinney. Milton Schwartzwald had the orchestra. Jack Lait arranged the entertainment. M. Koenigsberg was toastmaster.

Glorifying Night Clubs

Cornell Woolrich, 19-year-old author, said to be still a college undergraduate, and who is exploited by Boni and Liveright as another F. Scott Fitzgerald, has glorified the night clubs of New York in his first novel, "Cover Charge." It is being published by Boni and Liveright.

170 Men Let Out

Before the recent Hearst slash in Baltimore, when more than 150 employees were weeded out from all departments, it was estimated that the "American" there was dropping \$16,000 weekly. That meant \$800,000 annually. Some of the editorial men who were retained had their salaries sliced, one columnist and feature writer being reduced from \$125 to \$50 weekly. Many of the men who were let out went over to Philadelphia and secured employment, while some others landed in New York.

"World's" Book Reviewer

Commencing May 1 Harry Hansen of the Chicago "Daily News" will be the book reviewer for the New York "World" (morning). He becomes the permanent successor to Laurence Stallings who has mixed up with the picture business. Henry Saltwater has been pinch hitting on the "World." He remains as assistant to Hansen.

De Rohan in Camden

Pierre de Rohan, the former New Haven critic, is now dramatic critic on the Camden (N. J.) "Courier," a paper which has shot up in circulation in the last five years.

De Rohan is well regarded as a critic, his stuff being out of the usual cut and dried field. His work in Camden consists in reviewing the Philadelphia shows, as Camden is to Philadelphia what Brooklyn is to New York. The Camden daily is featuring de Rohan.

Crosby Gaige's Collection

One of the finest collections of first editions is that possessed by Crosby Gaige, the producer. Ever since he could afford it, Gaige has been buying up rare and expensive first editions, and sort of makes a hobby of it. A few minute's talk with Mr. Gaige is enough to convince anyone that he knows every bit of what is inside his books as well as outside.

William Hurlbut's play, "Bride of the Lamb," will be issued in book form by Boni and Liveright later this month.

BUTTERFIELD'S 3 ONES

Detroit, April 17.

W. S. Butterfield, president of the Bijou Theatrical Enterprise Co., with headquarters in Detroit, has signed contracts with John Ebersson, Chicago architect, for the construction of three theatres in Saginaw, Flint and Kalamazoo.

The Saginaw theatre will be called the Capitol and will be located at Baum and Federal streets; seating capacity, 2,000. The Flint, also called the Capitol, will be located at Harrison and Second streets. It will seat 2,200. The theatre in Kalamazoo, to be known as the State, will be located at Lovell and Burdick streets. Seating capacity also 2,000.

Butterfield signed the contracts on his return from Florida.

Tax Comm'r Accused Of Mind Reading

Hartford, Conn., April 20.

State Tax Commissioner Blodgett, in addition to his duties as administrator of the new state tax and censorship on motion pictures, is charged with an "ingenious attempt to fathom the minds of the legislators who passed the law" by George J. Bassett, president of the Connecticut Branch of the League of Nations Non-Partisan Association.

Commissioner Blodgett refused to exempt the tax on the photoplay, "Hell, and the Way Out," shown under the auspices of the association. The tax official defended his decision by declaring "the purpose of the picture is to stimulate public sentiment in favor of the League of Nations and the World Court; obviously it is propaganda."

L. A. to N. Y.

Louis B. Mayer and family.
Mr. and Mrs. Clarence Brown.
Joe Rapf.
Pete Smith.
Mr. and Mrs. Dave Bershon.
Jack Pickford.
Alan Dwan.
Buster Collier.
John P. Gering.

New York to Los Angeles

Sam Taylor, M. G. M.
Chester Conklin.
Margaret Livingston.
W. Ray Johnson.
Dwight C. Leeper.

King Tom Mix

Los Angeles, April 20.

Tom Mix was crowned King of the Rialto Festival at Fresno.

This is the second time that Mix has been accorded this honor in the past four years.

This year Alberta Ford of Modesto was chosen Queen by popular vote.

A. E.'S NEW JERSEY SALES

In a readjustment of selling territory, Associated Exhibitors, Inc., has allotted the New Jersey sales to Phil Meyer, who has been managing the New York exchange for A. E.

Ed Carroll, who shifted his N. J. allegiance from A. E. to Pathe, has again returned to the Associated fold and is seeing New Jersey exhibitors personally.

It was Carroll who won several prizes for selling films when he was with A. E. before.

ATTY. DURANT REINSTATED

Waterbury, Conn., April 20.

Harold R. Durant, author of the new state tax and censorship on motion pictures, has been reinstated as a member of the Connecticut Bar Association after a suspension of 20 years.

He had been disbarred as a result of testimony in a divorce case, in which he was acting as counsel.

VERA REYNOLDS' DIVORCE

Los Angeles, April 20.

Vera Reynolds, film actress, was granted a divorce from Carl T. Montgomery by Judge J. Walter Harby on grounds of cruelty and wilful neglect.

A woman, mentioned as "Alma" was named in the suit.
The Montgomerys were married in 1918.

DAVIES FILM STALLED

Los Angeles, April 20.

It is understood that the next Marion Davies picture, "The Red Mill," has been called off indefinitely in so far as production is concerned. This is due to the fact that Miss Davies is in the east and has not made up her mind when to return.

P. A. SUES PUBLISHER

Bert Ennis Alleges Breach of Contract by James Quirk

Bert Ennis, publicity man, has started suit against James Quirk, publisher of Photoplay Magazine. Ennis alleges Quirk verbally accepted a series of six articles entitled "Them Were the Happy Days," which were to run in six installments in Photoplay Magazine, starting in February.

The terms were \$200 a story and confirmed by wire. Ennis alleges he has been unable to get in touch with Quirk since Feb. 24, and is suing for breach of contract and for the return of a rare photograph of John Bunney. Milton Reuben is representing Ennis.

\$15,000 for M. P. Section

Washington, April 20.

The House conferees, after an earlier agreement to grant \$25,000 for the establishment of a motion picture section in the Department of Commerce, reversed themselves, with the final upshot being the original reduced figure of \$15,000.

This switch was brought about through the insistence of Dr. Julius Klein of the Department for a full allotment for several of the foreign offices.

N. Y. CITY ATTY. SEC. TO W. C.

Los Angeles, April 20.

Sol Lesser, who sold his interest in West Coast Theatres recently, has resigned the secretaryship of that concern. He is to be succeeded by Charles A. Buckley, an attorney from New York, who represents the purchaser of the Lesser stock.

Embassy Back to Pictures

The Embassy, Mt. Vernon, N. Y., reverted to its former straight picture policy. Fally Markus had been booking the vaude shows.

Hunting Gold in Lobby

Minneapolis, April 20.

The Aster theatre (F. & R. house playing first run Fox pictures) sprang a new business-getting gag Saturday morning when it had a "gold hunt" in its lobby.

Gold coins and passes were hidden within reach of the public. Men and women, as well as children, were attracted in large numbers and business for the early morning performance was considerably boosted.

Volcanic Eruption Caught

Los Angeles, April 20.

The recent eruption of Mauna Loa, in the Hawaiian Islands, was filmed by Fox photographers stationed on the island.

It will be used in R. William Neill's current Fox feature, "Black Paradise."

Houck Elected

Los Angeles, April 20.

Reve E. Houck, assistant production manager for Metro-Goldwyn-Mayer and trustee of Culver City, was re-elected to office by a 3-to-1 vote, defeating Mayor C. V. Loop with whom Houck had been waging an intensive war over reform measures in the studio city.

The first break came when Houck fired Chief of Police Cain and Loop reinstated him and suspended Houck.

Rev. Robert Smith, pastor of the Baptist Church at Azusa, Cal., was elected city clerk with 655 votes, over Henry Halberg, owner of a motion picture theatre, who received 223 ballots.

M.-G.-M.'S 4 WRITERS

All Well Known—Added to Scenario Staff

Los Angeles, April 20.

Four authors, all well known, have been secured by Metro-Goldwyn-Mayer and are now at the Culver City studio. John V. A. Weaver, husband of Peggy Wood; Josephine Lovett, scenarist and wife of John Robertson; Phillip Klein, who has just come over from Warner Bros., and Ernest Pascali, novelist, are the new acquisitions to the scenario staff.

Lease Canton's Alhambra

Canton, O., April 20.

Silverman Ohio Theatres Co. of this city has been incorporated for \$7,500. Incorporators named are Jacob Silverman, A. H. Adler, M. L. Fowler, Isaac Silverman and William B. Quinn.

Silverman Bros., of Altoona, Pa., have taken a 99-year lease on the Martin block, including the Alhambra, one of the oldest and largest picture theatres here. The new owners have possession.

PHONOFILM OUT OF RIVOLI

The DeForrest Phonofilm of Sammy White and Eva Puck was withdrawn from the program at the Rivoli theatre this week under orders from the home offices of Publix Theatres.

A Post scenic replaced in the program.

"Blowing" F. B. O. Studios

Los Angeles, April 20.

The Douglas MacLean organization is about to sever its connection at the F. B. O. studios, where it has been renting space to make productions.

It is possible that the MacLean unit may go over to the Christie studios on a rental arrangement.

Get Your Share of the Big Money with Rin-Tin-Tin

Read
What They Say of
"THE NIGHT CRY"

"Congratulations—Night Cry greatest Rin-Tin-Tin ever played. Wonderful! Every live exhibitor should play this!"

G. A. PETERSON
Folly Theatre, Hollis, Okla.

"Rin-Tin-Tin, that Fairbanks, Mix and Barrymore of the canine world has made his best picture."

—New York American

"Rinty magnificently eloquent! New picture surpasses them all. It is box appeal concentrated to the Nth degree. No end of surprises and thrills!"

—New York Telegraph

"A wow—a bow-wow! Great entertainment! Very exciting!"

—New York Evening Journal



The wonder dog of the screen in his latest and greatest success, supported by a splendid cast of popular players, including

JOHN HARRON

Jane Marlowe, Gayne Whitman, Helen Conklin, Don Alvarado,

Mary Louise Miller

Directed by

HERMAN RAYMAKER

solo and some sort of two-reel educational picture. If it does nothing else this policy makes you think you're getting a lot for your 50 cents.

Outstanding in the presentation line was Swagel Sax-o-tette (Presentations), a brilliantly costumed saxophonist with a routine of well-selected numbers. However, the comedy pantomime employed at intervals should be brushed up. When this act acquires a little more film house experience it will line up as a neat number for any of the theatres.

Maureen Englin (Presentations), a near "blues," was at her best with song and patter. Her routine has been constructed for the picture houses, so it needs no revision. She works especially well with stage bands, as was evidenced by her appearance with Paul Ash.

The three Weber girls, experienced hands in acrobatics, seem to be stalling at present. Their work lacked vitality when witnessed and applause was sadly lacking.

Mauritz Hillbloom and his 10 pit musicians presented a composition made up of Hawaiian songs and dubbed it "Sounds from Hawaii." Hillbloom is a devotee of the lighter music and seems popular with the Stratford fares. Doris Gutw., at the organ, played a lively and cleverly arranged pop number that drew a nice band.

The feature, George O'Brien in "Rustling for Cupid," was a regulation western by none other than Peter B. Kyne. Quite a popular surprise for the audience were the Pathe news reel shots of the baseball game between the Chicago White Sox and St. Louis, the opening game of the season, played the day before. Vigorous applause greeted the flashes, maybe because the Sox won.

Loop.

RIVOLI, N. Y.

New York, April 18.

By the time that the third deluxe performance of the day was under way Sunday the show at the Rivoli had been snapped into less

than two hours of running time. It was a fairly fast and diversified entertainment, although the Frank Cambria, presentation, "A Bird Fantasy," proved far from being an innovation to the Broadwayites. It was just one of those things that harked back to the old Henry W. Savage "Woodland" without the tunefulness or the comedy possibilities that that contained, or possibly the more recent "Barnyard Romeo." Maybe in the sticks or in Chicago they will fall for it, but not on Broadway.

The presentation shared the top billing with Adolphe Menjou in "A Social Celebrity," with Menjou credited with being the box office draw, the picture failing to hold up as it should.

"Robespierre," by Litloff, served as the overture, which ran nine minutes. There now are 30 men in the Rivoli orchestra, which, for a time, was cut to either 22 or 24 men. The 30, with the aid of the organ, managed to put the initial number of the bill over fairly well. The men, however, are not uniform in their dress and with the use of the rising orchestra pit this fact is noticeable to those in front.

A DeForrest Phonofilm of Puck and White was programmed, but not shown. In its place a Post scenic was in the program. This ran seven minutes.

A musical feature was "The Clarion Trumpeters" (New Acts), four girls who played delightfully and managed to fill the eye perfectly. Eight minutes.

The Rivoli Movievents was comprised solely of shots clipped from Pathe and International, each contributing four clips, with seven minutes being utilized in showing it. Incidentally, the news weekly was cause for one of the biggest demonstrations of the afternoon, the audience heartily applauding Col. Williams of the marines and roundly hissing General Smedley Butler.

"A Bird Fantasy" (Presentations) ran for 18 minutes, and preceded the feature, which consumed a little more than an hour. A fable closed.

Fred.

MISSOURI

St. Louis, April 18.

A clear Sunday afternoon, a bit chilly, found the Missouri's mainline trade practically all. The lower floor wasn't capacity by any means.

The melodious "Mignon" was Charles Previn's overture which opened the show at two minutes until four. Immediately following came Topica. With Previn doing pantomime while he directs for this unit, reading the jokes is virtually impossible. But nothing is missed, for Previn's clowning is really good. The conductor's weekly "acts" for the Topica are proving so very popular that the numbers are being featured in the daily newspaper advertisements.

Mary Raines and Mildred Cady have the next spot for a piano-vocal duet. The pair are framed in a black iris that has been used innumerable times at the Missouri. Their two pop numbers were okay.

Then the organ solo, with Milton Slosser playing. Rudy Bale sang a vocal chorus. The International newsreel contained scenes of the Cards-Pirates' opening day game, rather antiquated six days after played.

Frank Cambria's "Great Moments From Grand Opera" seemed to please the Missourians more than any prior Publix presentation. It ran 19 minutes. The feature, "That's My Baby" (MacLean) was funny, and then an Aesop Fable.

This show is packed clean through with some fine entertainment.

Ruebel.

CAPITOL, NEW YORK

New York, April 18.

An almost unbelievable event is transpiring at the Capitol this week—the consuming of 15 minutes for a strictly classical orchestra overture, the Fourth Symphony of Tchaikowsky. An abbreviated version, but played in fine style by David Mendoza and the orchestra. With the influence of Dr. Axt in

the background, Mr. Mendoza constantly gives the best in the musical world, while the rest of the orchestras along Broadway drum along week in week out with "Morning Noon and Night in Vienna," "Mignon Overture," "Poet and Peasant" or some other such piece of work which doesn't call for extra orchestra rehearsals and which the visitors from up Bronx way understand. But at the Capitol they enjoy real music. Visit there this week and listen to the applause at the end of the 15-minute stretch. Fifteen minutes, in case your parents have not told you, is about twice as long as a picture house overture usually runs.

After this was a short strip of film "By the Waters of Minnetonka," one of those bunk scenes. This was projected on a scrim so that half-way through the figure of a singer, dressed as an Indian, melted into the projected film and with the "Minnetonka" song it went over. As the film ended, the scrim was hoisted and an exterior set revealed, with Doris Niles crouching on a prop rock ready to do what the program described as an "Indian Sun Dance."

Then a wait, during which the orchestra played softly and the silver curtains on the side of the stage were beautifully lighted. Into a presentation "A Night of Love" (under Presentations). In this Gladys Rice and William Robyn sang.

Capitol Magazine, and unusually interesting. Three Fox clips, one of a great oil fire out west; two from Kingrains and one International exclusive of George Bernard Shaw, the Irishman. G. B. S. posed, didn't look half as gruff as people would have you believe he is, and several written messages were projected between shots of the dramatist, his tweed coat and prize winning flock of alfalfa.

"Will o' the Wisp," a ballet headed by Albertina Vitak next (under Presentations) and the feature, "Beverly of Graustark."

Business Sunday afternoon was capacity at 2:30 p. m. with a line outside and a continuous flood of business streaming through. Considering that this biggest of the houses doesn't open until 12:30 and it can fill all its seats and command standing room two hours later, there must be something about the excellent standard of presentations and music that the people like. It's the same way week after week, no matter whether the picture is good, bad or just plain. Of course week day business varies but that Sunday mob is as faithful as a monastic group.

Sisk.

L. A. GROSSES

(Continued from Page 28)

gradually getting away from this emporium of entertainment estimated at around \$18,800.

Million Dollar—"For Heaven's Sake" (F. P. L.) (2,000; 25-85). For third week Lloyd comic continued to hit to tune of around \$18,500, about equal to what was drawn at bigger Met.

Grauman's Egyptian—"The Big Parade" (M. G.-M.) (1,800; 50-150). On last lap here war epic began to gain momentum and finished around \$17,000.

Loew's State—"The Bat" (U. A.) (2,300; 25-85). Sure liked mystery here as house took big spurt bringing gross to around \$20,000.

Criterion—"Sandy" (Fox) (1,600; 25-35). This Beaumont production, published as serial in local dailies drew heavy and often house record under present scale smashed by more than \$1,300 when gross ran to around \$5,300.

Forum—"Stella Dallas" (U. A.) (1,800; 25-75). Nothing to it but count up four times daily capacity. Second week, around \$18,000.

Figueras—"The Sea Beast" (Warner) (1,650; 25-51). For eighth week trade still fairly steady with nights almost capacity, \$7,500. (Copyright, 1926, by Variety, Inc.)

BALTIMORE GROSSES

(Continued from Page 28)

Went over with box office bang. Topped \$14,500.

Embassy—"Behind the Front" (1,500; 50-75). Critics rated this feature A-1 and house continued to build steadily in patronage, getting fine percentage of smart uptown draw, big factor in Rivoli's long standing success in this neighborhood. Receipts bettered previous week in report, set at about \$12,500.

New—"The Barrier" (1,800; 25-50). Rex Beach feature aided by

tie-up with local Hearst papers. Masked Players' Contest of Metro-Goldwyn inaugurated here last week also aided. Gross good at around \$3,500.

Warner-Metropolitan—"Man Upstairs" (1,300; 25-50). Monte Blue steady regular on this screen. Draw and popularity aided by recent personal appearance. House does consistently good business. Receipts well up with average at about \$8,000.

Parkway—"Keeper of the Bees" (1,400; 25-50). Gene Stratton Porter story excellent type of film for this intimate uptown house. Business picked up nicely, over \$3,500, well above average.

Hippodrome—"The Blue Streak" and vaudeville. Manager Lake reports business continuing at fine pace house maintaining lately. Vaudeville end excellent and receipts well up with previous week at total of about \$10,000.

Garden—"The King of the Turf" and vaudeville. Naturally not up to the Tom Mix figures of previous week, but business continued good to about \$11,000.

This Week Embassy, "The New Klondike"; Rivoli, "Kiki"; Century, "Sea Horses"; Parkway, "Tine, the Comedian"; New, "Beverly of Graustark"; Warner-Metropolitan, "The Triflers"; Hippodrome, "Fifth Avenue"; Garden, "Siberia." (Copyright, 1926, by Variety, Inc.)

'FRISCO GROSSES

(Continued from Page 28)

tained that stride throughout the week.

Lloyd's "For Heaven's Sake" at the Imperial continued to disappoint, dropping a little under the preceding week.

At the California things looked up financially with "Sandy." The trade was quite brisk for this house from the very beginning. The popularity of Eleanor McMorris' "Sandy" when running as a newspaper serial here probably had a lot to do with the picture business being above normal at the California.

Estimates for Last Week California (2,400; 65-90). "Sandy" (Fox). More than ordinarily big opening for this house. Feature maintained steady and profitable pace; \$12,000.

Granada (2,734; 65-90). "The Untamed Lady" (F. P.). Newest Gloria Swanson feature drew fairly big opening two days and balance of week little above normal. Story rather poor, but star's work held it up. Better than average gross; \$20,000.

Imperial (1,300; 65-90). "For Heaven's Sake" (F. P.). Second week of this Lloyd feature continued to disappoint. Business would be very good for ordinary feature, but for Lloyd not up to anticipation; \$14,000.

St. Francis (1,400; 65-90). "Kiki" (F. N.). Figured to be a "wow," considering story and star, but opening two days grossed about \$2,000 under what they should. Balance of week showed no distinct pickup, but receipts increased some after Tuesday; \$14,000.

Warfield (2,840; 65-90). "Mike" (M-G-M). Right from jump this one stood them outside. First two days practically capacity and remainder of week very big. Unusually heavy publicity campaign and novel advertising features helped materially. Easily led competitors; \$2,500. (Copyright, 1926, by Variety, Inc.)

"Sea Beast" Beat Out

"Wanderer" at Topeka

Topeka, Kan., April 20.

(Drawing Pop. 75,000)

"The Sea Beast" topped the list here this week, taking first place over "The Wanderer," and considering the difference in prices to nearly half again as many fans as the biblical spectacle.

Estimates for Last Week Isis—(700; 40c) "The Wanderer" failed to make good. \$1,300.

Cozy—(400; 30c) "The Sea Beast" pleased 'em all. Close to the house record at \$1,800.

Orpheum—(900; 30c) "Song and Dance Man," first half did not draw heavily. Last half with Johnny Hines better with slapstick "Crackjack." \$1,200 total.

Gem—(500; 15c) Tom Melghan's "Welcome Home," repeat, did not do so well. "Shield of Silence" at finish helped, bringing week's total to nearly \$900. (Copyright, 1926, by Variety, Inc.)

Here it is—

BOX-OFFICE TREASURE

It's All yours!



WILLIAM FOX Presents

The SILVER TREASURE

from the novel "NOSTROMO" by JOSEPH CONRAD

A Mighty Romance of Love, Life and Honor in the Struggle for Wealth

GEORGE O'BRIEN LOU TELLEGEN
JOAN RENEE HEDDA HOPPER
HELENA DALGY HARVEY CLARK

Scenario by ROBERT N. LEE
ROVIAN D. V. LEE Production

Fox Film Corporation



Make your date

MARIE PREVOST in

AL CHRISTIE'S Surprise Special

UP IN MABEL'S ROOM

RADIO RAMBLINGS

(Occasional comment on broadcast artists as picked up from time to time, between weeks, will be included in this department).

"Ernie speaking" is getting to be a byword in a more or less kidding fashion, coined by Ernie Golden, the Hotel McAlpin orchestra leader and WMCA radio favorite. A little of that kidding is okay, but little of that kidding of late as Golden has been noticed of late as clowning somewhat out of order. He always infects the song titles in peculiar fashion, which, too, is not such bad comedy, and seems to be pleasing to the hotel's grillroom patrons, judging by the occasional giggles that come through on the "mike," but Golden also puts it on a little thick.

For instance, at times he demands for quiet in too stern a voice, probably suitable for the occasion with in the hotel, but, as transmitted on the radio, sounding as very "fresh" and uninviting. After all, the WMCA station, and radio basically, is a plug for the hotel, the free entertainment being a come-on for future patronage. Such gruffness is not conducive to encouraging anything of that sort.

Golden also goes in for too extended an announcement between dance numbers. Possibly under direction, but it becomes tiresome to hear "You have just listened to Ernie Golden and his Hotel McAlpin Orchestra, broadcasting from WMCA, the Hotel McAlpin, 34th street and Broadway, New York." That's a double plug for the hotel and twice too many between numbers. Golden might take a cue from Lopez's brief spiel, the latter introducing himself only between every three, four and even five numbers. The good-will is considerably heightened in that respect.

"Spring Is Here" is getting a great plug from the dance bands, chiefly because of the timeliness of the song title. Every announcer seems to think he is original in ad libbing on the title. However, it's a fetching dance tune. The first time heard vocally was via WGBS and Judith Roth, song pluggers.

The Gotham Ramblers, doughty midnighters, cut up plenty on WAHO's midnight Saturday program. The boys are building a local rep for themselves.

Menjou's Radio Talk

As part of WGBS' movie hour, with E. M. O. in charge, Adolphe Menjou introduced himself as an affable radio talker with a not too obtrusive plug of his "Social Celebrity," current at the Rivoli, New York. He promised a photograph to all who desired one. That's okay—from a movie idol. Which brings us back to Ernie Golden once again, who let the radio fans know three times within 90 minutes that his band's photo and a radio log book was theirs for the asking. The gag is great for a come-on and check-up, but the announcement is too much.

The Meyer Davis dance unit, broadcasting from Arrowhead Inn through WGBS, is a corker, as is the vocalist who contributes the lyric choruses. The idea of playing medley dance marathons is also a smart stunt. Thus a current dance pop favorite group is offered; then a group of show hit choruses; next a medley of yesteryear dance tunes, etc. It makes for a variety and eliminates any suspicion of needless song boasting, which is the bane of the ether from the auditor's viewpoint, although not to be complained of from tin pan alley's angle.

WJZ's Vanderbilt Hotel orchestra pleased, as ever, it being a regular offering.

The Rudolph Roemer furniture company, which presents Roemer's Homers, a regular commercial feature from WMCA, makes sure that its address and proper name spelling register via a lucky number contest. This is one of the various stunts utilized on the ether to impress the advertiser's business name and address.

Murray Kellner, the Brooklyn old-time fiddler, seems to be the new protégé of Vernon Dalhart and Carson Robison, the mountaineer songsters, who broadcast Tuesday night via WJZ. Dalhart made famous such hilly-billy songs as "Floyd Collins' Walts," "Prisoner's Song," "The Governor's Pardon," etc., and is proving a capable song-

booster for his recordings through the regular etherizing. Robison, alias "The Kansas City Jailbird," is an able ally, with Kellner fiddling interestingly.

WEAF's "commercial" schedule on Wednesdays including a trio of corking cards in the Shinola Merry-makers, Davis' Saxophone Octet and the Ipana Troubadours. The Shinola gang plugs the 2-in-1 shoe polish. Clyde Doerr's crack reed experts broadcast on behalf of a baking powder and the Ipana Troubadours are otherwise Sam Lanin's phonograph recording orchestra.

Cabaret Radio Tour

Between WHN and WMCA, the Loew and Hotel McAlpin stations, respectively, one can sit home and cover plenty of cabaret and night club territory via the ether in brief 30-minute snatches of syncope. The Roseland dance hall band precedes the Club Anatole, with Anatole Friedland himself announcing. Thence to the Silver Slipper and up to Harlem "black and tan," the Cotton Club. That's the WHN route.

Via the McAlpin station Wednesday night, a midtown black and tan, Ciro's Creole Follies paves the way to the Hofbrau-Haus entertainment. The McAlpin itself demands a plug and utilizes the Ernie Golden band and Radio Franks from the grill room in that direction. The Radio Franks are past masters at other song salesmanship although they have a tough handicap to contend with in that would-be comedy announcer. The McAlpin spieler, whoever he is, is trying to do an N. T. G. without Grandlund's ad lib ability, and sticks to the same monotonous style of comedy, such as "Mose Gumble request you sing a Berlin song," or Phil Kornheiser requests a rival publisher's number. Then the announcement of congratulatory telegrams from Buffalo Bill, Daniel Boone and George Washington were mentioned, with the latter's "wire" announced as "wish you were with me."

For anybody who thinks the night club fare isn't sufficiently abundant, WOR introduces the Fifth Avenue Club orchestra. All of which proves how essential music, particularly dance music, is to radio.

Vincent Lopez Tuesday night appropriately opened with "Spring Is Here," simultaneous with the opening game of the season.

Charles Imerblum was caught with a pleasant routine of classic pianologing via WGBS. Simultaneously from WJZ, the Orpheus female trio of violin, cello and piano, a radio standard and always a favorite, clicked once again. George Olsen's ultra jazzapation from the same station followed. Olsen, too, is building a formidable radio rep as is Ross Gorman who also broadcasts Tuesday nights via WEAF. Gorman needs a more indelible trademark than his laughing saxophone to impress the public. He should announce personally; that's the best ether label, and a certain identification on all occasions. Leaving it to the announcer, oftentimes results, as with Gorman, in the titles getting the plug with the band overlooked between every three or four numbers.

Oliver Saylor's regular Thursday night footlight and lamplight review from WGBS was unexplainably taken up by Steele Alvin, a song plugger, who did his pop ditties in above average style.

From the same station, the Odessa Trio plugging a Mr. Odessa's piano school, did piano stuff in good style, one number for eight hands utilizing Odessa's assistance to augment the trio.

WFBH is going in for the cabaret plugging idea, this Central Park station introducing Connie's Inn and the Twin Oaks bands in succession.

Regular Friday night WEAF, other favorites like the Eagle Neutrodyne Trio, Louis Ketyman's Anglo-Persians plugging the Whit-



ARTHUR LANGE

Who is acknowledged as America's premier musical arranger, has paid a great compliment to the musical worth of JAMES G. DIMMICK'S SUNNYBROOK ORCHESTRA at Cinderella Ballroom, New York, in the manner he has devoted himself to coaching the crack Dimmick orchestra.

An ultra arranger and an unusual versatile dance band have worked hand in hand this season in building up the Dimmick Sunnybrook Orchestra into one of the leading dance organizations on Broadway.

NEW AIR ADS

In addition to exploiting toothpaste (Ipana Troubadours) via radio, such household necessities as shoe polish (Shinola 2-in-1 Merry-makers) and vacuum cleaners (Eureka) are getting their innings via the ether. These are the newest commercial accounts on the WEAF chain.

The Kansas City "Star" broadcasting station WDAF is the newest addition to the WEAF hookup.

193 SINGING LESSONS AT \$5

E. F. Fontana Contends Anita Hayward Only Paid for 13—\$900 Suit

Edoardo Ferrari Fontana, former husband of Margaret Matzenauer, the opera diva, had a \$900 judgment entered against him by Anita L. Hayward, the amount being a settlement of a \$1,200 claim. Miss Hayward alleged a \$1,000 loan and \$200 more due on a note.

Fontana countered that he gave her 193 singing lessons at \$5 each and was paid for only 13, claiming the \$900 difference to offset the claim.

tall rugs, the Vikings and the Happiness Boys clicked. Ben Bernie's ultra jazz from the same source topped it off in top-hole fashion.

The Philharmonic Woodwind Ensemble via WHAP was a class entry. It proved an unusual offering, woodwind orchestras being few and far between not only on the radio but on the concert platform. The players, as the name suggests, are recruits from the New York Philharmonic Orchestra.

WJZ's joint recital of the Sundial Serenaders and the Bonnie Laddies included almost everything desirable in radio entertainment from a dance band to a male quartet with banjo, sax and cello soloists in between.

Harvard Glee Club

The highlight Friday night from WJZ was the Harvard Glee Club recital with Harold Bauer, the pianist who has appeared as soloists with the glee club. The club's double quartet dish up harmony in finished fashion.

Glee of Hayton and Glee, with the former absent through illness, did not permit his partner's indisposition to prove a disappointment from WGBS and clicked on his own with a piano recital. In the instrument line, Granzlino and Johnson, banjoists, strummed their way to a nice score with a popular program.

Fred Rich's band, Thursday night, a regular WJZ feature, again demonstrated its claim to distinction as one of radio's favorite dance orchestras. Rich plays an hour and a half marathon of dance music. The Royal Orchestra, on behalf of a commercial firm, proceeding was a more stable instrumental unit. This is more to the standard in selections, and also a radio staple of great popularity.

Hotel Man Against Bands from Agencies

Chicago, April 20.

With the Oriole Orchestra leaving the Edgewater Beach Hotel, the general manager, William M. Dewey, wants to replace it with an orchestra organized by and responsible to himself and the hotel.

In an interview with a Variety reporter Mr. Dewey said:

"We have concluded that only by having the individual men answerable to the hotel direct can we prevent the laying down on the job trouble we have experienced. We will not do business with an agency, as this makes the musician feel his first allegiance is to the agency and not to us. The Edgewater Beach Hotel offers musicians a great deal. There is no salary limit. We can take the best and, in fact, that is just what we want for our new orchestra, which I am now organizing. In return we expect value received. With only four working hours a day we cannot countenance musicians not giving us what we have a right to expect during that four hours."

Mr. Dewey's refusal to do business with an agency is a slap at the Edgar Benson office, which tries to get its thumb in all the big local pies. Several of the men in the Oriole Orchestra are Benson men, although the orchestra itself was not strictly a Benson orchestra. Mr. Dewey has carte blanc to line up an organization second to none in the country.

HERE AND THERE

Ross Reynolds and his Palace Garden Orchestra of 14 open May 5 at the Elitch Gardens, Denver, for the summer season.

Nat Martin and his orchestra are at the Piccadilly restaurant, Philadelphia, switching from the Pelham Heath Inn, New York.

Lou Raderman is the new band at the Pelham Heath Inn (formerly Marigold Gardens) on Pelham Parkway, N. Y., with WEAF now broadcasting their music by direct wire.

Wheeler Wadsworth and his orchestra open July 1 for 11 weeks at the Shelburne hotel, Atlantic City. They are current at the Carlton Terrace hotel, New York.

Bill Pike's band has succeeded Mal Hallett's orchestra at Arcadia ballroom, New York. Hallett resumed his annual New England tour at Crescent Gardens ballroom, Boston, April 18.

Melville Morris, Paul Whiteman's orchestra booking executive, returned to his office this week after a six week's siege with pneumonia.

Fred Rich, the Hotel Astor band leader, has signed with Duo-Art to record piano rolls exclusively for one year starting June 1. Rich's band also records for the phonograph disks.

Minimum Scale to Be Laid on Traveling Bands

With the number of traveling dance orchestras playing itinerant engagements in ballrooms, pavilions, hotels, etc., proposed legislation by the American Federation of Musicians will be sought to regulate a uniform wage scale for such bands, similar to vaudeville units. Hereafter, traveling from state to state, an orchestra leader has been concerned with the problem of consulting local union rates to conform with the minimum wage scale.

The bandmen have been hampered to a great extent by local secretaries not fancying bands' invasions into certain territory. This has oftentimes resulted in possible contract negotiations being nullified.

The A. F. M. will therefore attempt a regulation similar to the vaudeville band minimum of \$37.50 per man.

Williams' Reorganized Staff

There has been a reorganization of the executive staff of the Clarence Williams Music Co., 1547 Broadway.

Mr. Williams is president and general manager; Wesley Norman, secretary and assistant general manager; Irene Williams, treasurer; Spencer Williams, band and orchestra manager; and Clarence Todd, professional manager.

EUGENE KOERNER KILLED SELF—DISCONSOLATE

Killed 'Self by Leaning Over Rifle Released by Stick—Was at Princess, Milwaukee

Milwaukee, April 20.

Disconsolate over his ill health, seemingly incurable, Eugene Koerner, organist at Saxe's Princess theatre here, and in the Saxe chain employes for the past eight years, committed suicide by sending a rifle bullet through his head.

Koerner's body was found by a deputy sheriff riding along a deserted highway near a lake resort just outside of the city. He left a note to his wife telling her that his illness had caused him to end his life.

Koerner leaned over the rifle, releasing the trigger with a stick. When found he was sitting in the front seat of his car, the rifle and stick on the floor.

Court Dispute Over "So's Your Old Man" Title

The current Americanism, "So's Your Old Man," is the subject of litigation between the Perry Bradford Music Publishing Co., colored publishers, and Jack Mills, Inc., publishers of Al Duhan and Joe Burke's song "So Is Your Old Lady." The Bradford number is titled "So's Your Old Man" and the colored firm is proceeding solely on the theory of unfair trade competition through the similar titles, with the exception of the last word.

Off the record, Bradford is being guided by Judge Knox's previous ruling in connection with one of Bradford's many suits, wherein the Bradford firm was forced to change a title it had used which was 23 years old.

Ethel Balkcom (Mrs. Bradford) as owner of the Perry Bradford Music Co., is the plaintiff in this action.

Winters Composes in Jail; Two Wives; Deserted One

Albany, N. Y., April 20.

Robert Winters, composer and bandmaster, arrested on a charge of abandoning his wife and two children in Glasgow, Scotland, completed an Irish melody, "Molly," from behind prison bars. Winters also composed an overture in 24 parts for orchestration while in his prison cell in this city.

The new song written by Winters is dedicated to his second wife, Molly Winters.

Who is accused of moral depravity and desertion. He has two children living in Glasgow and another wife in Albany, N. Y.

In explaining his position, Winters said that soon after he was discharged from the English army, he came to the United States. He wrote his wife several letters but never received an answer. Later, he was told that his wife had died. Subsequently, he sent for his second wife, who lived in Ireland, and married her about a year ago upon arriving in America.

Winters was a lieutenant in the English army during the world war and was a German prisoner for three and a half years. He was wounded three times.

\$3,500 on One-Nighters

Whitely Kaufman has a schedule of bookings in the southern college towns, for hops and proms, that is grossing him \$3,500 a week with his Victor recording orchestra, in a series of one-nighters.

The Kaufman band is an all-collegiate aggregation, popular in the South.

ERNIE GOLDEN

And his Hotel McAlpin orchestra, WMCA radio favorites, regularly feature and broadcast Robins-Engel's dance hits. Mr. Golden, whose "Ernie Speaking" is a famous ether trademark, is a consistent booster for our publications. Are you?

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"FOR HEAVEN'S SAKE"

Published by

Robins-Engel, Inc.
1015 Sixth Ave., New York City

DANCE HALL UPTOWN AFFECTS COLORED CAFES

Savoy, Music, Dancing and Food—Smaller Places' Licenses Held Up

Throughout Harlem and especially in the heart where Negroes gather nightly for their dances and late hour repasts it has come to pass that the smaller dance places are passing out of existence.

In a number of the colored cafes where food is served a band is a permanent feature and dancing permitted. But the management has suddenly found it impossible to have the dance permit reissued. Without dancing these cafes are certain to all die. This applies to places catering exclusively to colored folks.

It is also a matter of record that the new Savoy, which features dancing, and has two bands, also offers food and has prices regarded as within reason. This has helped decrease the former popularity of the smaller dance cafes.

One of the hardest hit uptown in its failure to obtain a new dance permit is the Capitol Palace, 575 Lenox avenue. The Capitol is close to the Savoy.

The Capitol has had the Ridgely Versatile Entertainers, with special entertainers every night. The latest are "Lissie" Miles and "Flea" Gray. Additional features have also been offered Sunday nights since the Savoy opened.

SOUSA'S \$12,000

One Week in Atlantic City Pier for Band

John Philip Sousa and Band have booked one week at the Steel Pier, Atlantic City, the week of July 11. The salary is reported at \$12,000 for the engagement.

Harry Askin, manager of Sousa, is in the west negotiating with picture producers for the screening of several of Sousa's musical compositions.

DEFAULTS \$1,250 NOTE

Billy Rose, songwriter-cabaret proprietor of the Fifth Ave. Club, defaulted on a \$1,250 note made out to Joseph J. Silver and maturable March 7 at the Pacific Bank.

Thomas Sclurba, assignee of Silver, has taken judgment for the amount by default.

W. B. & S.'s Frisco Office

Ben Freedman, local representative of Waterson, Berlin & Snyder, here 10 weeks, left for San Francisco where he will open an office for his firm. Dick Powers arrived here to take his place.

Girl Band in Pictures

Roger Wolfe Kahn's Society Buds are a picture house offering starting out in May. It's an 11-piece female orchestra presented by Kahn.

Rudy Wiedoeft Concert

Under the auspices of the Associated Music Dealers of New York, who are seeking to foster public interest in the saxophone, Rudy Wiedoeft and associated artists presented a recital, featuring the saxophone virtuoso, at Aeolian Hall, Saturday night (April 17).

As the premier reed expert of the world, Wiedoeft was a fitting attraction in that direction. He had Roger Wolfe Kahn's saxophone section, comprising Arnold Brillhart, Alfred Evans and Harold Sturr as supporting artists, with Virginia Rea, soprano, and Franklyn Baur, tenor, both famous recording artists, as vocal soloists. The accompanists included Daniel Lieberfeld, Rudolph Gruen and Frank Banta, each also well known on the disks.

The symphonic beauty of the reed instrument was amply evidenced with the opening sax quartet ensemble, which in itself is well known on the disks under Wiedoeft's name. Joseph Nussbaum and Hugo Frey made creditable arrangements of the themes.

Rudy Wiedoeft, as a soloist, has long since come into prominence both in productions and, more recently, in the leading picture theatres, as well as on phonograph records. He demonstrated his distinctive prowess with a series of solos ranging from Dr. J. "Souvenir" and his own famous sax solo composition, "Valse Vanille," down through a quartet of futuristic themes composed by Willard Robinson. The "One Finger Lament," "Broken Rhythm," "Peaceful Valley" (also a pop song publication) and "Rio de Janeiro" were unique both as to composition and rendition.

Wiedoeft's solos on the C-melody sax, further down in the bill, introduced a quartet of his familiar original compositions which he "canned" on the wax for practically every phonograph company of importance.

The vocal soloists, because of their accepted standing, are purposely dismissed with but passing mention, because the importance of the sax as a solo platform instrument is the primary factor in this review, as it was of the entertainment.

It is not a matter of many years when, with the saxophone coming down in its retail price to attract the average purse, it will sweep America even more effectively, and certainly to better musical advantage, than has the ukulele. There is no comparison between the uke and the reed as a musical instrument, but the former is introduced as a comparison in view of the uke's rage with the youngsters.

That was probably the direct reason behind the purpose of this concert and its fostering by the metropolitan music dealers. As a commercial proposition, it drew fair trade, offset to no small degree by WJZ broadcasting the performance.

Tessa Kosta Records

Tessa Kosta, prima donna of "Song of the Flame," has been signed as an exclusive recording artist by Columbia. Her first release will be selections from the Hammerstein operetta.

Miss Kosta's supporting ensemble, Russian Art Choir, will also assist on the disk.

Kaufman-Dale Team

Irving Kaufman and Pete Dale, both phonograph record artists, have teamed up as The Radiolites. They will broadcast Tuesday nights from WMCA on behalf of an advertising account.

Lifted Melodies and Adaptations

The lack of originality in song ideas and the brazen and consistent "lifting" of melodies is more than ever noticeable in the current output of American pop songs. Song titles that have been "written up" time and again before are now among the nation's biggest song hits.

On top of that, the promiscuous adaptation of Negro spirituals and classical familiar melodies is carried on wholesale. This does not mention other "lifts" on copyrighted material which will result in some wholesale litigation before long.

Of the non-copyright adaptations, such songs as "I'd Climb the Highest Mountains If I'd Find You" and "Round About Way to Heaven," both Berlin, Inc., publications, are respectively syncopated adaptations of Dvorak's "Humoresque" and a popular spiritual. So frank are the "lifts" which are more or less an accepted thing in tin pan alley, that with the "mountains" song, for instance, the work of Lew Brown and Sidney Clare, "Humoresque" was played as a counter-melody and obligato when the song was first introduced by Brown and Clare's Melody Club.

INSIDE STUFF

On Music

Whiteman on Continent

F. C. Coppicus, who is handling Paul Whiteman's concert tour abroad, with the William Morris office to take up the Whiteman management in the fall, has booked the Whiteman orchestra for three concerts in Holland, three in Berlin and two in Paris during June and July. These will be taken up following the conclusion of Whiteman's British tour. On the occasion of Whiteman's success on his London opening in concert, the dailies mentioned William Morris as his management when Coppicus is actually directing the concert tours.

Coppicus will work in conjunction with the Morris office next season for Whiteman's Sunday night special concerts under his direction. William Morris otherwise directs Whiteman's theatrical activities for two years starting this fall.

J. Rosamond Johnson intends to stick to the concert stage although several offers have come for vaudeville since he made his debut as the arranger of the book on American Negro spirituals and doing concert work. With Mr. Johnson will appear Taylor Gordon, with a summer tour being arranged by Richard Copley, a New York manager.

Jazz Competitions in London

When Paul Specht returns from his engagement at the Empress Rooms, London, he will open June 20 at the Berkely-Carteret, Asbury Park, N. J., as alternate band with Arthur Pryor's concert band.

Specht is to furnish the dance music. WJZ will run a direct wire into the shore resort to pick up both bands' music. Specht, in London, expects to stir up considerable on the Anglo-American situation regarding the interchange of bands and other artists. A general challenge to Paul Whiteman and other bands will also be issued for a syncopation competition.

DISK REVIEWS

By ABEL

Recording artists noticed in this group of reviews are divided into the picture house, western and radio divisions. It will be noticed that the three interlap oftentimes, a radio star being also a demand picture house attraction. Western division is purposely coined because of the large number of dance makers and vocal recorders hailing from Chicago and thereabouts.

Individually, Ruth Etting, Esther Walker, Irving Aaronson and his Commanders, and Charley Straight and his Rendezvous Orchestra are noticed because they are debut disk artists.

Ruth Etting introduces herself as a Columbia artist (No. 580) with "Let's Talk About My Sweetie" and "Nothing Else to Do," displaying a fine lyric voice for sippy pop ditties of the type introduced. Miss Etting is a Chicago cabaret product, and is currently on the first lap of a picture house tour. With time, her records should help "make" her because of their recommending advance-agent possibilities.

Esther Walker, exclusive Brunswick artist, is a comedienne who also knows and shows her stuff in "I Love My Baby" and "I Want Somebody to Cheer Me Up" (Brunswick No. 3020), the first being a rag and "wickedly" treated, with "Cheer Me Up," a familiar optimistic idea. Rube Bloom, Margaret Young's accompanist for years, is at the ivories for Miss Walker, and very good, too. With both Miss Young and Marlon Harris off the Brunswick label, Miss Walker should step in and step out like the proverbial house on fire. She has the makings of an important disk "name."

Irving Aaronson and his Commanders, another picture house staple, register their versatility in their debut Victor record, "Poor Papa" and "Wimmin, Aah!" (No. 20002), with Phil Saxe of the band featured as the vocal artist in "Wimmin." Aaronson is a valuable phonograph asset because of his itinerant stage popularity, which means a sales builder from town to town. As a dance band, it knows how to syncopate for stepping purpose, as well as entertain, the entertainment having in the past been the standby of this organization.

Still another new recording artist

is Charley Straight and his Rendezvous Cafe jazzists, who are now exclusively with Brunswick. "What a Man" and "Hi-Diddle-Dee-Dee" (Carlton A. Coon's (Coon-Sanders Orchestra), novelty nursery fox-trot), are one couplet and "Talking to the Moon" and "Sweet Southern Breeze" are another mating. Straight, too, evidences his ability as a dance maker, the arrangements being nicely scored for straightaway dance purposes.

Picture House Recorders Nick Lucas, Brunswick staple, croons his usual way to a nice impression with "Cup of Coffee, Sandwich and You," the Charlot Revue song hit, which is coupled with the novelty, "Who's Who Are You." Lucas also has "Smile a Little Bit" and "Forever and Ever With You" as another couplet.

Rae Eleanor Ball's Irving Berlin couplet of "Always" and "Remember" on the Edison, is a brace of fetching violin solos. In the violin solo line, Fredrie Fradkin (due to open Loew picture house tour) renders "Cushing-Frml's 'L'Amour-Toujours-L'Amour' (Love Everlasting) in his usual finished fashion. "June Brought the Roses" is the companion piece, with Dan Lieberfeld at the piano.

Johnny Marvin proves he's a "ukulele ace," as is his picture house billing, with "I Ain't in Love No More" and "Hooray for the Irish!" It's Edison No. 51707.

The popular Waring's Pennsylvanians strut their stuff in "Talking to the Moon" (Victor No. 20003), with Coon-Sanders Orchestra's version of "Everything's Gonna Be All Right" on the back. Therein J. L. Sanders also does a vocal chorus. The C-S band is a radio and film theatre favorite. On another Victor record Tom Waring of Waring's Pennsylvanians (of which Fred Waring is director) pianologs and tenors "In the Middle of the Night" and "After I Say I'm Sorry," a pair of popular hits, in excellent fashion.

Chicago Recording Artists Chicago is the birthplace of a host of disk favorites, Paul Ash's dance recordings of "Thanks for the Buggy Ride" and "Let's Talk About My Sweetie" on Columbia No. 586 and "Whose Who Are You?" and "Blinky Moon Bay" (Col. No. 602) are fine examples of the Ash art.

(Continued on page 47)

F. CLARK, MUSIC MAN, COMMITS SUICIDE

Shocked Industry—Flo Jacobson to Continue Frank Clark, Inc.

Chicago, April 20.

Frank Clark, well-known music publisher, and head of the music company bearing his name, committed suicide by blowing his brains out at the home of his wife's (Flo Jacobson's) parents here on Tuesday, April 13. Clark was 38 years old.

Frank Clark, Inc., remained closed the remainder of last week, pending Flo Jacobson's arrival in New York. Miss Jacobson will take active charge and continue the firm, which has Mack Stark and Rubey Cowan associated in a business and professional capacity, under Henry Waterson's patronage.

The report of Clark's suicide was a shock to New York's tin pan alley with two theories prevailing, one of which was refuted at the Waterson, Inc., offices, to the effect it could not have been a financial proposition in view of Miss Jacobson's father's ample assistance in that direction, plus Waterson's own investment in the Clark concern.

Clark had never before encountered financial difficulties and the business depression of his own new publishing firm irked him. The Saturday before the untimely death a number of employees of Clark, Inc., had been let out. Business was not particularly good. Clark did wonders with "Brown Eyes, Why Are You Blue?" for Waterson, Inc., but had no catalog to work with under his own banner.

It was common knowledge that the songs were ill-chosen, centering a plug on such weak offering as "A Coal Miner's Dream." Some corking picture house plugs were noted and a tribute to Clark's ability, but they, too, were wasted because of the inferior song material.

Clark "Made" "Brown Eyes" Clark came into New York from Chicago to take hold, professionally, for Waterson, Berlin & Snyder and started like a whirlwind, putting "Brown Eyes" across for a national smash. That gave rise to the financing of his publishing company, preceded by a European trip on Waterson's suggestion in view of his belief Clark's nervous tension required something for relief. It had been noticed that Clark was unduly high-strung.

Mr. Clark had been but shortly in New York as general professional manager for Waterson, Berlin & Snyder when he heard "Brown Eyes" in a night club. At that time W. B. & S. had no popular leader to work on. Clark pronounced the song a hit. Its writers were George Meyer and Al Bryan. The number had not been placed with other concerns ready for it.

Frank became so enthusiastic over the number as a possibility that the following night he had Henry Waterson in person drop in at the night club without previously informing Mr. Waterson as to the object. While Waterson was there Clark had the orchestra and singers either play or sing the number 14 times. Waterson was not greatly impressed.

Deciding he was right, Clark gave his personal check for \$1,000 to the writers and started off on the song, putting it over in jumps.

ORIOLES FOR DANCE HALL

Chicago, April 20.

The Orloie Terrace Orchestra is to leave the fashionable Edgewater Beach Hotel and become a dance hall band. They will supply the jazz at Andrew Karzas' new north side ballroom, now nearly completed and due to open within the next couple of months.

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To All My Friends Who Remember Me

FRANK CLARK

To My Pal and Companion in Life

MY HUSBAND

FLO JACOBSON-CLARK

CABARET REVIEWS

CARAVAN CLUB

(2d Review)

Charles Newman's Caravan Club in Greenwich Village has been doing good trade consistently as compared to the general "off" condition in the uptown cabs, the briskness of the show and the general G. V. atmosphere accounting for the draw.

The show is headed by Jane Grey, a personality comedy songstress, who puts her supporting troupe of specialty girls through their routines in fine style. The male confederer is Arthur Gordon, who seems not wholly at home on a floor. Miss Grey, on the other hand, is an affable and assured mistress of ceremonies.

Betty May, a beaut, introduces with a strip number idea, the back-up flash being a allhouse Joyce Hawley bathtub idea with the bather later doing a flash nude exposure. She also appeared twice more, wearing a smile and a couple of other negligible things, the customers Thursday night fancying the idea and stopping the works by applause, forcing another parting of the drapes.

Came Peggy O'Neill, who tap steps like nobody's business, her tap Charleston developing into a vociferous show stopper. The girl looks like an artist, her limber figure and athletic legman being quite boyish in its presentation, besides her good blonde looks. Miss O'Neill is talented beyond the average in the art of tap dancing, and can give one or both of the claimants to the tap stepping champ laurels a great run for first honors.

Another cutie, Estelle (Babe) LeVelle, pulled an audience "kiss" number that is irresistible and would fetch the uptown night hounds falling all over themselves to oblige the "kiss" plea. Downtown, it's discouraged by the management, although the number could be built up into a wow with a plant or two. Miss LeVelle is a peach of a "looker," showing up splendidly on a cafe floor, and standing out even amid that bevy of beauts.

Virginia Rhodes did an Hawaiian cooch. Phyllis Fair followed with a corking dance specialty. Miss Fair evidences excellent muscular control, her back-kicking registering particularly. Gordon did a ballad vocal solo.

"Girls of the Times" was a familiar, but pleasing, revue of stage favorites like Bessie McCoy Davis, Tanguay, Eddie Leonard, etc., with characteristic numbers in accompaniment.

The traffic cop ensemble in the second half was tastefully and novelly costumed, again permitting for a succession of specialties, Betty May's Charleston, among others, clicking.

Miss Grey here got in a couple of more scores with her comedy ditties, doing the characters faithfully and getting the lyrics well over.

"The Trip Around the World" was a novel combination of the Afro-Charleston dance step in synchronization with a Spanish, Oriental, Irish or whatever character dance essayed. Thus, the tango was periodically interrupted by an accentuated Charleston—on!, Charleston—on! (Great effect).

In between sessions, Pete Dale with his uke uncorked a flock of comedy ditties, plugging the waits interestingly and filling in the siesta smartly. Outside of a male master of ceremonies, the average floor show is all to the gals, thus forcing the other male specialists out of the routine proper, to fill the intermissions. It is unfortunate oftentimes that the boys like Dale, the Radio Franks and Bigelow and Lee, who come to mind, among other male entertainers are forced into tough spots, but the exigencies of a night club leave no alternative.

The Caravan is a \$2.50 covert place. The gals, the intelligent framing of the show and the Jerry Friedman dance band (reviewed elsewhere) combine to make the covert take an equitable proposition. Abel.

CHATEAU LE PARADIS

Washington, April 20.

This Meyer Davis venture opened its second season on April 15 and though the weather suggested anything but a trip into the country, the place attracted capacity and

held them until the closing hour of 2 a. m.

With the excellent good taste in decoration and lighting both interior and exterior further enhanced by a general freshening up all around and the ironing out of the few mistakes of last year, the Chateau is seemingly set for an excellent summer of it.

William Kehl is back on the job running things, with Max Lowe scheduled to furnish a floor show throughout the entire summer.

Lowe's opening spread, though including only local professionals, was handled exceptionally well, with Vivian Marenille and Jerry Ripp, Helen Duin and "Charleston Sam," a local colored find, putting across a schedule that clicked.

The orchestra this year is headed by Phil De Williams at the piano, succeeding Nathan Brusiloff of last season. De Williams grasps what the combined Baltimore and Washington crowd wants and gives them pep, tempo and entertainment without worrying too much about the other components of an orchestra.

As to the personnel of the combination: Cy Edelman is back on the job with the sax and clarinet; Nelson Cathrall, trumpet and melophone; Fred Slator, banjo and violin, and Charles Master, drums, are new additions this year.

Day's ran a lot of red coin in this place. There is no question as to that, as there is no question that he is well on the way to get it back. Meakin.

Plantation, Chicago

Chicago, April 16.

Two widely known black and tan resorts in Chicago: Plantation and Sunset. Of the two the Sunset is the better, although located just across the street from the Plantation.

Grand avenue and 35th street is the heart of Chicago's spacious black belt, thickly populated.

The black and tan resort is their paradise. Here they may parade their clothes, mingle with the white element that doesn't seem to care, and rub elbows companionably with daring youngsters and portly commercial men who loudly explain that they are there slumming.

The dusky patrons are but a small percentage of the trade. The real business is carried on with sophisticated high school youngsters, cynical office clerks, and effusive representatives of produce houses, who seem to relish the care-free atmosphere. Stags are abundant.

Outside the cabarets Negroes loiter in doorways, eager to supply you with any variety of liquor. They ask \$3 a pint for gin, but will consent to a lower price after bargaining. Their first asking for "bonded" whisky is \$8, and that also can be lowered. If you are a stag they will talk furtively of "women."

All employees and entertainers, with the exception of the manager, are colored. Entering you are confronted by a ticket booth housing a white toothed belle, who explains that a cover charge is paid admittance. Fifty cents admits you on week days and \$1 at other times.

Ringside tables carry "Reserved" cards for a motley of flituous names. "Browns" and "Smiths" are in abundance. The Plantation is decorated as attractively as many of the loop cafes, with a predominating scheme of red. The plantation atmosphere is carried out with picket fences.

Alcoholic exhilaration is practically unanimous among the patrons. At intervals during the early morning a high-school girl will become hysterical and plead with a glitter-eyed youngster to take her home.

The mammoth King Oliver and his 10 musicians provide the music. If you haven't heard Oliver and his boys you haven't heard real jazz. It is loud, walling and pulsating. You dance calmly for a while, trying to fight it, and then you succumb completely, as King makes his trumpet talk personally to you—and the trumpet doesn't usually say nice things. Hip dancing is carried on wholesale between the customers. Native jazz has no conscience.

A regular floor show, supplied entirely by colored entertainers, is at the Plantation. Dancing is carried on at a whirlwind pace, singing loud and rather coarse. There are eight chorus girls, some looking almost white. They execute five ensemble numbers. Included among the principals are Marion Harrison, Laura Elliott, Naomi Hunter, Norman Astwood, Billy Ledman, Mordecai Wells and Joyner and Phillips. They work before the girls in a gypsy number, strut, Russian stomp and Charleston. Costumes are attractive and the numbers are executed with the traditional colored finesse.

To say that the entertainers throw themselves wholeheartedly into their work is saying nothing. The new about colored performers. The principals and the chorus girls seem to enjoy it even more than the paying patrons. Were it not for the arrogant penny-snatching management the Plantation could be one of

the worthwhile night places for slumming parties.

The management apparently does not realize nor care that the white patron is openly insulted; that white women are not safe, and that show people in particular seemed to be picked out for insult. Show people originally "made" this cafe and were spenders; but this is a thing of the past now, as they have been impressed with the knowledge that they are not safe.

Although the Plantation cafe makes a great play for white trade and the performers, the performer is laying himself open to unpleasant publicity and trouble by being in attendance.

Ginger ale, \$1.25.

Hal.

FOLLIES BERGERE

Atlantic City, April 10.

While the season at the "shore" has opened officially, as yet Evelyn Nesbit is holding forth at the Follies Berge, having returned to the Jersey coast following her last episode in Chicago. Evelyn is pulling as much business as anyone could expect during weeks that are "off," and except for the week ends they are "off" in Atlantic City right now. Shoot a gun down the boardwalk at 10.30 p. m. and you can't even hit a roller chair.

Yet three nights last week (Wednesday, Thursday and Friday) the Follies Berge held an audience. It didn't jam the place, but there was enough to make it worth while, and Evelyn was everywhere. As a hostess she didn't overlook a table. She met all comers, chatted and made them feel as though they were the "particular persons."

In addition to Evelyn there are three girls working on the floor, all soloists. Dorothy Braun is supposed to be the top-note prima donna of the troupe, having lately been with "The Music Box" on the road, and she handles herself decidedly well, in addition to looking like a "million dollars."

"Babe" Nasworthy does a mean Oriental, but does not fare quite as well when she essays a Charleston. However, she atoned when she whirled with a boy named Earl Carroll (not he of bathtub fame), the two delivering a tough dance. On the night the show was caught they were breaking it in, and there was a pause at its conclusion, Carroll believing that he could finish without the music and get a hand, but the experiment was a flop.

Nan Carroll handles "rags." She is a pleasingly plump girl with a flock of personality and a great smile.

Harry Ludwig of Brooklyn, with a 10-piece combination, furnishes the music for the show and dancing. The combination is known as the Pasadena Orchestra.

As to Evelyn herself, she has improved about 1,000 per cent. She is doing a great deal of popular stuff, and the regulars call for favorites, one of which seems to be a recitation entitled "The Persian Kitten" that is very much Blanche Merrill in flavor and undoubtedly authored by that writer. It is held in reserve until the finish, and "wows" the audience in the manner she put it over. Evelyn making it just a little bit personal. Fred.

RENDEZ-VOUS, CHI.

Chicago, April 17.

Charley Straight's third annual celebration of his seven years' contract to uphold musical tradition, and the third edition of Edgar Schooley's "Frivolities" facing the "spots" for the first time. Everyone knows bashful Charley, and a wild throng was there to see that the boy was done right by—which he was. It was worth the ginger ale graft and the two bits for the hat girl just to see Charley when they started shoving big baskets of flowers at him. The moo was cheering, beating his dogs on the floor and whipping his palms to a pulp, while the boy nestled his face among the piano keys trying to dodge.

The flower display wasn't lacking for the show principals. Even a little mite of a girl, unknown, who oblied with saxophone solos as a special feature, received a carload of the vegetation which she couldn't lug.

The show deserved the tremendous response. For a peppy, pretty, classy little bit of femininity Margaret White, mistress of ceremonies, hits. She started things with a talk on the cafe's regular entertainers and lamented that they were gone. Instead, she said, a show would be staged by a different company. At a signal the curtains parted to reveal the bus boys, head waiters and even the elderly gent with the itching palm who deems it his duty not to let you get out of a certain room before you are thoroughly whiskbroomed for a night consideration. An Irishman, called on to sing "Ell! Ell!" refused, and the regular cast was called to the floor from the tables. Took very well.

Added to the newcomers are Lillian Bernard and Flo Henrie, the female song team. They headline with Jay Mills, Eddie Clifford, Mar-

garet White, Williams Sisters and Le Mae and Josine. Bernard and Henrie have been heard regularly doing their catchy harmony around here and are always acc-high in their offerings.

A young girl team that seems destined for bigger things was heard for the first time at the opening. The Williams Sisters appear hovering around the 16th milestone and look as fresh and as sweet as daisies. They have Duncan voices plus their own personalities. The customers couldn't get enough. These girls are now doing vocal choruses on Charley Straight's Brunswick records, so their future looks quite rosy. They are going out May 13 with Straight on his Brunswick personal appearance tour.

Eddie Clifford, the mammy man minus blackface, has been here so long everybody yells a greeting when he darts out on the floor. This guy works himself into a trance when he gets started on a song and puts everything he has into each number. Hot stuff.

Jay Mills is the other male member of the company. He sings slightly and loafs violently. Quite a following.

Le Mae and Josine supply the necessary adagio and Apache work in a wonderful manner. Here is a new dancing team that should reach headline honors.

This cast is all that could be desired for the peppy show that Schooley has staged. With the pretty, well-built chorus as a background, they kept things going at white heat. The girls supply all kinds of support during the four sections.

Charley Straight and his orchestra (10 pieces) are recognized as

G. V. Padlocks Booming Jersey Towns for Cafe

With padlocks being liberally distributed in Greenwich Village last week, proprietors of resorts there are beginning to cast their eyes in the direction of Jersey, particularly Newark, for cellar and store establishments.

Two places with a Village atmosphere are already in operation in the metropolis on the other end of the Hudson Tubes, 25 minutes from the heart of New York's downtown night life center.

The Club Rendezvous on Washington street is getting a play from the fast stepping younger element, while the Trax Inn, on Halsey street, is drawing on the temperamental set, many of them from New York.

The ace dance band of Chicago now. Few, if any other, aggregations can boast of a seven years' contract such as Charley possesses. The quality of his music is vouched for by his Brunswick recordings.

It will be difficult to duplicate the wild evening and morning spent at Leidenham and Rothschild's classy north side cafe, especially considering that Mack Howard, Charley's personal representative, was out to see that every one secured the utmost enjoyment at Straight's anniversary celebration.

Compliments for the costumes. Loop.

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COMMANDERS
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SAX-O-TETTE
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Now on Tour with the DUNCAN
SISTERS in "TOPSY AND EVA"
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Best Colored Orchestra in the West
MOULIN ROUGE CAFE, CHICAGO

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29th Week at
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MEMPHIS, TENN.

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And His
SERENADERS
MADRID BALL ROOM,
WAUKEGAN, ILL.
Conn Instruments Exclusively

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
Rendezvous Cafe, Chicago, Ill.
Also Jack Johnson and His Samovar
Orchestra (A. Charley Straight Unit).
Using Conn Instruments Exclusively

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SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction: Bernard Burke

Backus & Sons
SILVER BELL
BANJO
New and Improved
The only one in the world

OLIVE LaMORT, HOSTESS, AND 'MORRIS NESTLER'

Both of Club Des Artists—Arrested After Refusing to Leave in Taxicab

Pleading guilty to charges of disorderly conduct, Olive LaMort, 20, hostess at the Club Des Artists, and a man who gave his name as Harry Lester, 27, 101 West 115th street, but whose right name is said to be Morris Nestler, reputed part owner of the Des Artists Club, were given suspended sentences by Magistrate Simpson in West Side Court.

Policeman Martin Gillen, West 47th street station, was attracted to a taxicab at Broadway and 45th street, which both occupied. There he found evidences of a struggle. He said he ordered the couple to leave and they refused. He arrested both.

At the station house it was observed that Nestler's neck had been scratched in several places and that Miss LaMort sported a discolored eye. Just what the couple were wrangling over was not learned. After having spent the best part of the morning in adjoining cells they were arraigned before Magistrate Simpson and given suspended sentences on their pleas of guilty.

CANADA SAD

Montreal, April 20.

Montreal's head is bowed in shame this week. Through the smuggling investigations being held at the Federal Parliament in Ottawa, it has been learned that for years past Canada has not been supplying the United States with liquor. The most unkind cut of all, it appears, is that New York has been supplying Canada. A syndicate has been shipping alcohol into Canada right under the noses of the Canadian customs and excise officials. Highpower, overproof high wines were shipped as "textalon" and chemical ammonia compounds.

One of the witnesses at the smuggling inquiry at Ottawa, Sergeant Salt, described the seizure of drums billed from New York as ammonia compound. They contained 65 overproof alcohol. The shippers could not be located from the name given and the consignee, one named Pecchia, lived in a hotel and easily got away.

Tessie Pena, Entertainer, Away for Life

San Diego, Cal., April 20.

Tessie Pena, Tijuana entertainer, was sentenced to life imprisonment for the slaying of Mrs. Frances Cole, 80, at National City last January. The slaying was an particularly brutal one, in which over 20 wounds were inflicted with a butcher knife.

The Pena girl, 20 years old, used insanity as a defense after she had confessed her guilt. She will serve the life term at San Quentin.

Corp. Only Liab'e

A test case for the cabarets is the American Souvenir Co.'s unsuccessful claim for \$165 against the Melody Club. The latter, under its corporate name of Sidbill, Inc., went into bankruptcy.

The souvenir company then proceeded against Lew Brown, Sidney Clare and Billy Wolfson, erstwhile individual partners in the corporation, the case being tried in the 9th District Municipal Court by Kendler & Goldstein on behalf of the cabaret men, with a verdict in their favor.

Canadian Meal Tax

Montreal, April 20.

Within a few days the provincial government will take steps toward making arrangements with the hotel and restaurant trade in regard to the collection of the 5 per cent tax on meals.

There is to be a lauret meeting at Quebec and the matter of regulations to provide for the collection of the tax will be dealt with with a view to having the system in full swing by early summer, if not during May.

The act as passed last session provides that there is to be an exemption on meals under one dollar. Only when the cost of meal is over \$1 does the tax apply.

NEW SHOW AT SUNSET, CHI

Blanche Calloway Waddy, principal in Circo's floor show, has gone to Chicago for the new show at the Sunset Cafe.

The Sunset management has also lined up Carroll Dickerson and band to replace Sammy Stewart and orchestra. The Stewart band is playing picture house dates.

County's 66 Dance Palaces

Joliet, Ill., April 20.

There are 66 roadhouses and 17 rural dancehalls in Will county operating under board of supervisor permits.

The list was completed with the spring meeting of the board at which the proprietors of the 66 places took action to prepare for the opening of the summer season.

HARLEM PLACE REOPENS

The Royal Gardens, 71 West

135th street, dark for six months or so, reopened this week with Able's Royal Garden Syncopators.

The following are hostesses: Leola Peas and Marjorie Sipp, New York Girls; Doris Ruebottom, Buffalo, and Mary Strange, Washington.

EITEL, HOTEL MAN, IN ALIENATION SUIT

Chicago, April 20.

James Allen, former president of a manufacturing concern in Rockford, is suing Robert J. Eitel, wealthy hotel and restaurant owner, for \$100,000, charging alienation of the affections of his wife, Mrs. Irene May Allen. According to the suit Eitel won the bride from her husband two weeks after their marriage in April, 1925. Allen alleges that after she took a position as secretary to Eitel they were seen frequently together in cafes and theatres, and she lost all love for her husband.

In a divorce bill filed several months ago in Superior court, Mrs. Allen declared that she left her husband only after he had registered at a hotel with a woman who posed as his wife. Allen was convicted of the charges in a Rockford court but had it appealed to a higher court.

Eitel is associated with his brother, Max Eitel, as Eitel, Inc., in the operation of Northwestern Terminal restaurants. They were formerly owners of the Bismarck hotel and Bismarck Gardens.

PADLOCKS COMING OFF

Several Night Clubs Reopening—Playing Checkers

The old Hotsy-Totsy on 7th avenue, famous for its "liquor line" as a 20 out of 24-hour proposition, is to be reopened by Arlie Schwartz, with the padlock due to expire soon. The present Hotsy-Totsy on West 56th street, also run by Schwartz, will be continued under another label, with the H-T title reverting to the padlocked cafe.

The Strand Roof is also reopening, while a number of other restaurants and cabarets which came under the Federal ban last winter will soon reopen, thus offsetting to some extent Buckner's latest "blue label" list of 40 new places being proceeded against for liquor violations.

It is generally understood that "they're picking their spots downtown."

The managements of the cafes play checkers with the government, switching from one place to another for a few months at a time, and when proceeded against reopening at the old stand.

Among the latest padlocking instances were several speak-easies of minor importance in the Times Square section. Others proceeded against were in various parts of Greater New York.

Back Rent Due Indicates Chop Suey Biz Is Off

The chop suey biz must be off, according to the Hilton Co., Inc.'s judgment for \$2,804.13 back rent due from the Times Garden. In the Hilton building, 1591 Broadway.

The Times Garden, Inc., has the premises under lease until 1932 at a graduating \$20,000 and \$25,000 annual rental, and overlooked the March rent of \$1,666.66, plus \$753.48 due for electric service.

SHELburne REVUE MAY 2

Jack Squires will stage the new summer revue for the Hotel Shelburne, Brighton Beach, N. Y. The revue goes in May 2.

Indoor Golf in Night Club

Chicago, April 20. Since Jonas Periberg has been running his indoor golf tournament at Mann's Million Dollar Rainbo Gardens, all the other night clubs have been emulating with similar stunts, such as indoor baseball, basketball and horse-shoe pitching.

Leaving Casa Lopez

Emil Boreo succeeds Fowler and Tamara next week at the Casa Lopez. The dancers leave the Lopez night club after a six months' run to start rehearsals with the new "Scandals." Boreo will double from the new deCourville revue.

The Castilian Gardens on Peham parkway, under Al and Jack Goldman's management, is now the Castilian Royal. The Castilian Gardens in turn is now the title of the former Hoffman Arms on Merrick road which Al and Jack have taken over for opening May 6.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
Perot & Taylor
Larry Stry Bd

Art Studio Club
Alberta Nichols
Mann Holliner
Groody & Lupus
Lillian Fitzgerald
Mann Holliner
Ben Glaser Bd

Avalon Club
May & Morris
Frankie Morris
Dobra
Yucona Cameron
Ed Gallagher, Jr.

Backstage Club
Johnny Marvin
Will Hollander
Teddy King
Andy Hamilton
Harry Nadell
Eddie Thomas

Cafe de Paris
Ben Selvin Bd
Theo Hiescu Gypsy

Caravan Club
Jane Gray
Peggy O'Neill
Estelle LeVelle
Virginia Rhodes
Phyllis Fair
Betty May
Arthur Gordon
Pete Dale
Jerry Friedman Bd

Casa Lopez
V Lopez Orch
Fowler & Tamara
Dolly Connolly
Percy Wenrich
Johnny Dale
3 Sunshine Boys
Sharkey Roth & R

Castilian Royal
Gladys Sloane
Beth Pitt
Sally Hall Bd
Bigelow & Lee

Chateau Shanley
Will Oakland
Chateau Band

Ciro's
Ciro's Polles
Dot Rhodes
L Smith Bd

Club Alabam
Johnny Hudgins
Fowler's Orch
Jean Starr
Abbie Mitchell
Clarence Robinson
Al Moore
Roscoe Simmons
Johnny Vigil
Ruth Walker
Freddie Washington
Lillian Powell
Edda Webb
Ethel Moses
Vivian Harris
Madeline Odium
Gladys Dryson
Renee Harris
Gwendolyn Graham
Hacynth Sears

Club Anatol
Grace Fisher
Rosita & Ramon
Muriel DeForest
Norma Gallo
Heleen Henderson
Ruby Stevens
Jerry Dryden
Dorothy Sheppard
Dorothy Charles
Clara Davis
May Clark
H Reser Bd

Club Barney
Hels Byers Bd
Flinor Kearn
Rorah Minnevit
"Hubble"

Club Deauville
Kendall Capps
Edith Shelton

Club Lido
Chicl Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Aket Orch

Club Sans Gede
Jarryettes Rev
Jerry Dane
Saa Gene S

Connie's Inn
Colored Revue
Connie's Band

Cotton Club
W Brooks Rev
Eddie Rector
Ralph Cooper
Evelyn Shepard
Mille Cook
Hazel Coles
Annie Bates
Lorrien Harris
Paulino McDonald
Minnie McDonald
Jonah Dickins Bd

County Fair
Eddie Worth Bd
Entertainers

Dover Club
Jimmy Durants
Eddie Jackson
Lew Clayton
Ryan Sisters
Mina Fitt
Ethel Craig
Margaret Hellwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch

Everglades
E Lindsay Rev
Al B White
Olive McClure
O'Brien Sis
Joe Condule Bd

54th St. Club
Lena Stengel
Dorothy Ramsey
Dolores Griffin
Peggy Hart
"Ripples" Covert
Bernice Patkers
Frances Mallory
Ruth Miller
Ann Page
Van Lowe
Dolly Sterling
Elaime Palmer
Pearl Eaton
Geo Olsen Bd

6th Ave. Club
D Lindley Bd
Bobbie Cliff
Mignon Laird
Mabel Olsen
Albert Burke
Johnny Clark
Edith Baboon
Ednor Frilling
Maryland Jarboe
Helen Shaper
Dorothy Deeder
Richard Bennett
Brown & Sedano
Constance Carpenter

Florida
Adler Well & H
Florida Bd

Frivolity
Hal Nixon
Beth Challa
Eddie Lambert
C & V D'At
Violet McKee
Kitty White
Jack Denny Band

Hofbrau
Billy Adams
Marguerite Howard
Buster Mazzola
Estelle Penning
Paul Hakon
Don Casa
Don Antonio & Mae
Frank Cornwell
Gus Guderian
Crusader's Bd

Katinka
Russian Revue
Daisialka Bd

Kitt Kat Korner
Sally Fields
Art Franklin
E & M Beck
Helen Lavonne
Vivian Glenn
Irv Bloom Bd

Knight Club
Lester Bernard
Frital Brown

Mirador
Catalina Island Bd
Moss & Fontana
Elton Boys
J Johnson Bd

McAlpin Hotel
Radio Franks
Ernie Golden Bd

Monte Carlo
Ed Hutchinson Rev
Lionel (Mike) Ames
Masked Countess
Jeanette Gilmors
Shirley Dahl
Beaile Kirwan
Carl Byal
Sir Tahan's Arab's
Buffaloniars Orch

Montmartre
Hubert's Perlots
Flora La Breton
Revis Huhn
M Goodman Bd

Moulin Rouge
Richy Craig Jr
Wilson Sis
Ethel Sweet
Laurette Adams
Paul Specht Orch

Parisiens
Yvonne George
Loulou Hegoburn
Maria Klava
Leo Blitt's
Mina Nitta's
Carlos Conte
Nina Gordani
Michel Dalmatoff
B Selvin Bd
Lucyenne Boyer

Parody Club
Joe Frisco
Livathan Bd
Gypsy Byrnes
Iris Sis
Broderick & Leon
Polham Heath
Lou Raderman Bd

Plantation
Florence Mille Rev
Will Vodary Bd

Richman Club
Harry Rugman
Yvonne Huhn
E Coleman Orch

Silver Slipper
Peterson & Chiotto
Dan Healy
Dolly Sterling
Irene Swor
Carlo & Norma
Cliff O'Rourke
Violet Cunningham
Beauty G'den Choe
Olette
Dolores Farris
S. Tucker's Playrs
Sophie Tucker
Ed Elkins Bd

Texas Gals
T Gals Rev
Ruby Keeler
Mary Lucas
Williams Sis
Kitty Raily
Al Roth
Dana Hunt
Doolie Sis
Ritchie Craig, Jr
Cliff O'Rourke
Hope Minor
Violet Cunningham
Billy Blake

Twins Oaks
Jack Waldron
Hazel Bowman
Amy Revere
Shadurakaya & K
Doris Vinton
Eather Muir
Tony Francesco
Edythe Flynn

Villa Venice
Emil Coleman Bd

Waldorf-Astoria
B & L Starbuck
H Leonard Bd

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Owl Orch

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Charles Calvert
Frankie Meadows
Dancing Humphries
Lucille Leslie
Betty Carmen
Jean Carpenter
Ray Sisters
Arthur Bennett

CHICAGO

Frolic
Julia Gerity
Joe Lewis
Eddie Cox
Loretta McDermott
Minnie Mack
Bubbles Shelby
Marque & Marquette
11 Owls Orch

Alamo
Larry Vincent
Rick & Snyder
Auricle Craven
Irene Paery
Adole Walker
Al Handler Orch

Friars Inn
Wells & Brady
Doris Robbins
Lew Fink
Seymour & George
Carolyn Calvert
Hoselle Dorn
Merritt Burnie Or

College Inn
Ruth Eiting
Maurie Sherman Or

Edna Moran
B Dawn Martin
Dorothy Lang
Sam Zahns Orch
Helen Burke
Anita Gray

Ches Pierre
Martha Mortell
Shirley Buford
Carolyn La Rue
Tina Tweedie
South Sea S'n'dr's
Dixie Fild
E Hoffman Orch

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Al Reynolds
De Quarto Orch

Jeffery Tavern
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Deloras Allen
Jack McClurg
Jane Rae
Eather Whittington
Roulette's Orch

Little Club
F Brown Synco's
Dora Maughn
Lew Jenkins

Parody Cafe
Phil Murray
Bergie Ryan
Mena De Sylvia
Gladys Mints
Clint Wright's Orch

Remedios
Jay Mills
Eddie Clifford
Williams Sis
Margaret White
Bernard & Henri
Le Mae & Joine
C Straight's Orch

Samovar
Bud Murray Rev

Moulin Rouge
Ed Lowry
Little Caruso Quart
McCune Sisters
Hazel Green
Ruth Ryan
Jimmy Ray
Murray & Wagner
Sylvia De Vera
Daba Kane
Jim Wade's Orch

Deauville
O'Connor Sis
Shirley Buford
Martha Martell
Helen Doyle
David Quixano
Marque & Marquette
Chas Kerr Orch

CULVER CITY, CAL.

Plantation
Jack Klein
Woodbury Sisters
Isabel Lewis

DETROIT, MICH.

Addison
Lee Morse
Eddie Cox

LOS ANGELES

Green Mill
Val Roberts
Gladys Book
Addie Moran
Snell Orch

Cafe Lafayette
June Purcell
H Owens Orch
Cotton Club

Frisco Nick
Will Mitchell
Ekins Orch
Mildred Washington's

Jerre Clark
Mildred Boyd
Edna Cunningham
Mona Lloyd
Club Alabam
C C Snowden
Martha Ritchie
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reye
Susie Hoy
P Howard & Ora

MIAMI

Fleetwood Club
Gene Fossick Orch
Isabel Allen

Monte Carlo
Billy Williams
Phil Kestlin
Lucille Williams

MILWAUKEE

Badger Room
Daggar Synco'trs

Sky Room
Jean Hammond
Tuna Thinkers

MONTREAL, CAN.

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NEW ORLEANS

Little Club
Wanda Goll
Guy McCormick
Hazel Vergas
Al Piper
Scranton's Strans

Ringdale
Geo McQuinn
Billy Pierce
Hobbe McQuinn
Harold Fletcher

Libe
So Serenaders

Orchestra
Shea's
Dick Forscutt Bd

SALT LAKE

Louvre
Pat Casey
Bobbie Green

SEATTLE

Butler
Earl Gray Orch
Madge Rush

Club Lido
Grace Hamilton

WASHINGTON

Better 'Ole
Bernstein Orch
Dorothy Daye
Joe Bombast
Eather Cloyd

Club Chantelec
Meyer Davis Orch
Paul Eldiman

La Java
La Java Orch

Le Paradis
Meyer Davis Orch

Spanish Village
O'Donnell Orch
Alice Tupman

Swanee
Meyer Davis Orch
April Revue

Wardman Park
Dot Day Girls
Boernstein Orch

LONG TERMS GIVEN OWL CABARET BANDITS

Pleaded Guilty — Ringleader Given 20 Years by Judge Levine—Lowest 7½ Yrs.

Three of the four young bandits who held up the Owl Club in West 46th street in the early morning of March 23 were given long terms in State's prison by Judge Max S. Levine in General Sessions last Thursday. In passing sentence, Judge Levine commended the police and the District Attorney for the way they handled "swift and decent justice." The fourth member of the band, Frank Curley, 26, of 230 West 116th street, obtained an adjournment of his sentence until April 23.

The three sent away were: Walter Kelly, 29, of 1455 First avenue, said to be the ringleader, 20 years straight on his plea of guilty of first degree robbery. Melville Green, 22, of 110 Hyde avenue, Yonkers, who pleaded guilty to second degree robbery, 15 years, and William Becker, 26, of 278 West 118th street, the only one of the four not previously convicted, 7½ years to 15 years.

The four men, all armed with revolvers, entered the Owl Club about 4 o'clock in the morning. There were about half a dozen patrons in the place, besides employees. All were lined up on one side of the room. While two of the robbers kept them covered with guns, the other two searched everyone in the place. They got \$175 in cash, a \$100 gold chain and a dozen keys. The manager of the place had left some time before the holdup with the night's receipts.

After warning the people in the place not to attempt to follow or to call the police, the four started down the stairs. A maid employed by the club, who had managed to make her exit unnoticed by the robbers, got to the street and notified Policeman John Green of the West 47th street station. Green, single-handed, armed with nightstick and revolver, gathered in the four as they reached the street.

Embassy Club Closing; Unknown Lease Notice

Mrs. R. T. Wilson's Embassy Club, a night club at 5th avenue and 55th street, must vacate within 90 days.

John Wagner and Walter Kaufenburg, managers, received notice under their lease. They had been of the opinion the lease called for three years straightaway, but it also contained a cancellation clause. The Embassy, sponsored by Mrs. Wilson of social fame, cost \$45,000 to equip.

No Acts at Montmartre

Charles Journal of the Montmartre, New York, cabaret, has decided to operate without an entertaining adjunct.

At present the English Pierrot turn is in the cabaret, its engagement shortly expiring.

Getting Chantees Crowd

Pearl Eaton, Marilyn Miller's understudy in "Sunny," is the night club attraction at the 54th Street Club, New York, which is already developing a draw akin to the Club Chantees following.

George Olsen has a band unit at the 54th Street Club, coming over after the Hotel Pennsylvania for a little while.

The Marilyn Miller and "Sunny" company patronage, along with other celebs, "made" the notorious Chantees, the same element now switching to the 54th Street, which is under the same management as the Club Richman and Ciro's, with Arkie Schwartz of the Schwartz Brothers in active charge. He took the place over from Al Raymo, the Greenwich Village cabaret entrepreneur, two weeks ago.

Sam Manning's Band for Okeh

Sam Manning and his Cole Jazz Band, for some time the maker of Columbia records, has signed an exclusive contract with Okeh.

RALPH RUSSO ACCUSED

Agency's Stenographer Missed \$15 in His Room

Charged with petit larceny, a young man who described himself as Ralph Russo, cabaret singer, living at 233 West 51st street, was a prisoner in the West 47th street police station Monday night, on complaint of Mabel Coughlin, 66 West 49th street, who said she was employed as a stenographer in the office of a Broadway theatrical booking agent.

She had been introduced earlier in the evening to one Ralph Rice, known along the Great White Way and residing at the Knickerbocker Hotel, 120 West 45th street, she said.

Rice had promised to take her to some cabarets, the girl stated and they went to the 51st street address to negotiate some liquor or wine to take with them. When they reached the place she was lured to the room of Russo, from her account. There she placed her pocketbook on the dresser and when picking it up after the lapse of a few minutes, she found about \$15 had been taken, was her allegation.

While looking for a policeman to help her recover the money Rice disappeared, Miss Coughlin stated. Russo denied knowing anything about the disappearance of the money but he was locked up.

GIRL TRIES IODINE

Little Party Row in Parody Club—Check Unpaid

A party of eight, four men and four young women, visited the Parody Club, 204 West 48th street, early Sunday evening. They were about finishing their dinner when a dispute arose between one of the young women, who later described herself as Flo Walsh of 223 West 75th street, and a boy friend.

The young man stood the tongue lashing of Flo as long as he could, then left the party and disappeared. Miss Walsh took the desertion to heart and began to cry. The rest of the party tried to quiet her. She finally took a small bottle labeled "Iodine" from her handbag, poured the contents into an empty cup and drained the contents.

As the iodine got in its work she screamed. Manager, waiters, other patrons became excited. So did the rest of her party.

While the excitement was on they left the place hurriedly. It was sometime afterwards before the manager took their hurried exit to heart when he discovered that the dinner had not been paid for.

Policeman John L. Crehan, of the West 47th street station house, was called in and he summoned an ambulance from Bellevue Hospital. While awaiting the arrival of the ambulance Policeman Crehan resorted to first aid methods of relieving the young woman of the effects of iodine. There was little left for the doctor to do when he reached the scene except to compliment the officer whom he said had saved the young woman's life by his administration of a proper antidote.

When Miss Walsh found she was not going to die she laughed. To many of the questions of the officer as he tried to learn her identity and home address she answered: "So is your old man." She finally left in a taxi.

CABARETS

Jack Moore's colored Rhythm Wizards are at Stumble Inn, roadhouse, Schenectady, N. Y.

Lorenzo Caldwell's band is engaged to follow Billy Fowler and his colored musicians at the Club Alabama, New York. Fowler is transplanting his outfit to the Strand Roof.

Speed Webb and his colored band are the present attraction at Valley Inn, Toledo.

Fritzi Brown is in charge of the new Club Dixon at 147 West 46th street.

Lionel Mike Ames, University of Michigan student, who has been playing the Marcus Loew circuit in his female impersonating specialty, has been engaged by the Monte Carlo, New York, to be featured in a floor revue being produced by Eddie Hutchinson.

TIPS STRONGER HOLD THAN 'THROW MONEY'

Dover Club's Trio Encountering Difficulty Training Washroom Boy as Performer

A man must follow his nature and habit is the strongest element of a human being, explained the washroom boy at the Club Dover, giving his reason for an extraordinary incident in his immature career as a performer.

Jimmy Durante, Eddie Jackson and Lew Clayton have been working on the washroom youth to instill into his lightning-like mind the basic principles of a cabaret floor show performer. Up to the eventful evening the trio had taught the unformed duster three speaking gags and two dance imitations.

Slow But Sure

All four were standing on the floor with the trio intently listening to their pupil discharge his gags, slowly but surely. It is understood in the Dover Club that when amateurs like Mile. Fif and the washer are entertaining the room must be still and no one is to move. It is breathlessly exciting.

While the uniformed towel handler was in the midst of the second gag, almost about to spring the big laugh punch, he observed a man walk into the wash room. Without warning the washroom boy dashed after him, leaving his professional partners flat on the lot. Told it was a terrific breach of professional decorum, the youth refused to believe it. He said to him a tip is a tip and has a stronger hold than the unknown amount the "throw money" may reach for his gratuitous efforts as an actor.

Jimmy Holding Out?

Onlookers at the Club Dover are developing a suspicion concerning Jimmy Durante's apparent interest in the lad. It seems that each night Jimmy picks up the throw money. Patrons have been counting it as thrown. One asked the washroom boy the other evening how much Jimmy had handed over to him. The boy said 60 cents. That was 55 cents less than had been counted by the clockers.

Another sensation at the Dover is the advance in salary secured by Mile. Fif, the hand-kissing dynamo. Fif is now receiving \$58.80 weekly. Formerly her weekly wage was \$52.50 net. Mr. Durante states that the club is now paying off in cash and is entitled to the regular cash discount of 2 per cent on \$60. Formerly the Dover entertainers got meal checks with an extra allowance for vegetable eaters.

Mile. Fifey announced upon receiving the salary grant that she must have \$75 a week. She served an accounting of her expenses the past winter upon a fluctuating salary of \$42.50 to \$52.50 reached by \$2 increases. The young French gesticulating star has been paying \$38 a week for her hotel suite; \$15 for a maid; beauty parlor expenses, \$13 and sundry items including taxi fares, \$87. Fif told Jimmy it would be cheaper for her to have a car and a chauffeur and it would be necessary for the \$15 advance to obtain them.

Fif Appalled

Mr. Durante made one counter-provision, that Fif buy a new dress. That appalled the French-Russian songbird. She said the dress she had worn all season had become endeared to her; it is really a part of her performance and people might not know that she is the original Mile. Fif in a new gown.

Jimmy insisted that Fif secure a new dress. To save a little money she had it made without a back and for further economy Fif dispensed with nearly all underdressing.

In the new gown Fif looks natural and you can tell it is Fif inside by her bare legs, if you know Fif that well.

The Mile. denies it was an economical measure that let out the underdressing; she says she's a merry maker and needs lots of room as she must be as free as the air she expects to get.

Mr. Jackson has a kick—he said Variety's story about his new car got him into an awful jam at home as he had neglected to tell his wife he had one.

DISK REVIEWS

(Continued from page 44)

Harry Barris and Harry Maxfield alternate vocal contributions.

On the Victor, the crack Don Bestor Orchestra does a novelty, "Say, Mister, Have You Seen Rosie's Sister?" coupled with "Moonlight in Mandalay" (Edwin J. McEnelly's band). Another Chi Victor artist is the Ralph Williams orchestra, with Paul Small doing vocal chorus, strutting their stuff in "You Know I Do" and "My Darling," the latter co-authored by the band leader.

The crack Isham Jones Band introduces some novel arrangements in "Monte Carlo," a unique Rose composition, coupled with "One of Those Things" (Brunswick No. 3112). Then there is Abe Lyman and his California Orchestra, now a Chicago cabaret fixture at the Coliseum, where he succeeded Isham Jones, cutting up with a novelty Elmer Schoebel "Too Bad" number. "Nothing Else to Do" is a more melodious fox-trot and has Charles Kaley doing the vocalizing in between.

"Tie Me to Your Apron Strings" is a Chicago hit from the Milton Well catalog with Art Kahn's Band from the Senate theatre orchestrating it interestingly for dance. "Talking to the Moon," also a Chi product, is the companion number (Columbia No. 582). The Okeh is represented by Emerson Gill and his Castle of Paris Orchestra, Chicago, doing "Say It Again," coupled with "Melody Sheiks" (Let's Talk About My Sweetie) (Okeh No. 40590). The Melody Sheiks are an eastern aggregation, headed by Sam Lanin, who is attracting radio attention. Which brings us into the radio division.

Ether Recording Favorites

Ford and Glenn, on Columbia, are Chicago products and well known on the radio in that territory. Their vocal duets of "Talking to the Moon" and "Sleepy Head" (No. 583) are good samples of their novel harmony. Howard Peterson, organist of the Royal Order of the Moose radio station, WJJD, from Mooseheart, Ill. is a new Columbia recorder, with "Always" and "Just a Cottage Small" (No. 587) and "Too Many Parties" and "Oh, How I Miss You Tonight" (No. 598) as his initial offerings.

Under the joint Chi and radio favorite classification comes Jess Crawford, the ace B. & K. picture theatre organist, who manipulates a wicked pedal with "Prisoner's Song" and the Felist hit, "What Can I Say After I Say I'm Sorry" (Victor No. 19980). Then there is Russo and Fiorito's Oriole Orchestra, also from Chi and radio famous, doing "Let's Talk About My Sweetie" and "Say It Again" (Victor No. 19989), and showing some novel scoring in their dance numbers, with the Oriole trademark of the accordion included along with a flock of novel trumpet work.

Sam Lanin's Ipana Troubadours, another unit under the Lanin wing, is a WEAF radio hit. Their Columbia recording are clicking pretty well with "Who" and "Sunny" and "Tenth Down in Tennessee" and "Everything Gonna Be All Right" as two complete. Lanin knows his p's and q's on how to record, and is helping to make the Ipana toothpaste name famous with the record buyers.

Rose Gorman, another WEAF star, contributes two interesting fox-trots in "Lo-Nah" and "I Want Somebody to Cheer Me up" (vocal chorus by Billy Jones) on Columbia No. 576. Another radio dance maker is Paul Specht's band, with their novelty "Roll 'Em Girls" and "So Does Your Old Mandarin" (Columbia No. 577).

Clyde Doerr's Saxophone Orchestra is nationally known as the Davis Saxophone Octet, plugging a baking powder. As Columbia disk makers "Remember" and "Cottage Small" are interesting contributions. While Doerr features the reed, Harry Reser is partial to the banjo. His Clicquot Eskimos, who, too, are commercial radio stars, plugging the Clicquot ginger ale, evidence a fine sense of daisypation in Columbia's records of "Always" and "I'm in Love With

PEACOCK INN, VILLAGE, SENDS JOE BACK HOME

\$1,800 Net Loss for Ambitious Invader of Greenwich Village Cafe's Second Floor

The Peacock Inn, Greenwich Village, passed out as a cabaret and night life rendezvous. Second floor for it within a year. From present indications it will be converted into a dwelling since no other takers can see it for a cabaret.

Three sets of owners made herculean efforts to make it pay but the opposition of the Caravan across the way was too much. The Peacock got a fair play until The Caravan opened with a revue and crack dance orchestra. It gradually intrigued the same group of stay up lates that had previously patronized the Peacock.

The Peacock was opened a year ago by Joseph Figaro, theological student with a yen for writing who figured killing two birds with one stone by writing fiction by day and a cabaret by night. Joe gradually found that the late hours during which the night club demanded attention gave him little time for anything else.

Then business dropped and as Joe explained it he was too worried about the rent and other expenses to concentrate upon fiction writing.

Sadder but wiser and lighter financially by \$1,800 he hopped back to Wildwood, Pa., back to the mercantile routine that claimed him before the Greenwich Village bug bit him.

You, That's Why." As Reser's Synopators, with the Clicquot name eliminated, the leader also offers "Say It Again" and "Behind the Clouds" on Columbia in pleasing rendition.

Fletcher Henderson's crack colored band, Roseland ballroom favorite, is not unknown to the ether. Henderson bows in on the Brunswick label, although recording for others heretofore, with "Let Me Introduce You to My Rosie" and "I Want to See More of What I See in Arkansas," a rather fulsome title, but none the less sprightly for dance.

Louis Katzman's Ambassadors, on Vocalion No. 15296 and 15279, introduce, respectively, "Gypsyland" and "Why Do I Always Remember" and "Roses Brought Me You" and "When Autumn Leaves Are Falling." Katzman broadcasts under the Anglo-Perkins name as a commercial offering for a rug company.

The A. & P. Gypsies, on Brunswick No. 3024 with "Two Guitars" and "The Shadow of the Past," are the means for plugging the chain grocery system via their gypsy orchestral music.

The Record Boys, comprising Frank Kampain (yodeler), Al Bernard (tenor) and Sam Stept (piano), do novelty ditties like "Hokey Hokey" and "Blue as Blue Grass of Kentucky" on Vocalion No. 15295, backing up their radio fame on the wax.

Frank Bessinger, one-half of the Radio Franks, has a story ballad coupled in "There Are Two Sides to Every Story" and "Don't Be Afraid to Come Home" on Vocalion No. 15286.

Billy Jones and Ernest Hare, alias the Happiness Candy Boys of radio fame, offer "Hooray for the Irish" and "Let the Bumble Bee Be" on Vocalion No. 15285. On the Okeh Ernest Hare, barytone, solos "Sweet Little Mammy" and "Let's Grow Old Together" as a solo. The boys extend their scope to Columbia No. 696 with "Poor Papa" and "Wimmin Aahh!" done in characteristic manner.

Colored Songwriters' Ball

The Colored Songwriters' frolic and dance will be given April 30 in the Italo-Russ Casino, 138th street and 7th avenue.

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BILLS NEXT WEEK

(Continued from page 17)

ROCHESTER, N. Y.
 Temple (K) (19)
 Kohn & Gallette
 Ann Suter
 Tulp Time
 Rev. Clark
 Diamond & P
 Stephens & Hill
 Hayes March & H
 Tune In
 (24)
 Presler & Klaim
 J. J. Kelly Co
 J. J. & Severa
 Pasquelli Bros
 (Others to fill)

SACRAMENTO, CAL.
 Orpheum (O)
 2d half (22-25)
 Mirage de Paris
 De Thomas Co
 Wille & Holmes
 Stan Stanley
 Radiology
 Fantages (26)
 2d half (22-25)
 Grace Doro
 J. J. & Arnold
 A. China
 Travato
 C. Maxilloe

ST. LOUIS, MO.
 Grand Central (P)
 (19)
 Gene Rodemich
 Ruth Eiting
 Britt Wood
 "Too Much Money"
 Missouri (Pe) (19)
 Momm's from Opera
 Milton Bloomer
 "That's My Baby"
 Orpheum (19)
 Avon Comedy Four
 Eric Hagenaicher
 Amelia Allen Co
 Frank Dobson Co
 Lydia Harris
 State (Pe) (17)
 Bernard Ferguson
 Helen Newitt
 Helen Phillips
 Lullabies
 "Stella Dallas"

ST. PAUL, MINN.
 Orpheum
 2d half (22-25)
 Virginia Barrett
 Bronson & Evans
 Marjorie Burton
 Raynolds & Don's
 (Two to fill)

ST. PETERSBURG, FLA.
 Keith's
 2d half (22-25)
 Barr & La Marr
 De Callion
 Moral Sisters
 Wyoming Duo
 Mimberty & Page

SALEM, MASS.
 Federal (K)
 2d half (22-25)
 Peres & Marguerite
 Swor & Lee
 Joy Bros & Gloom
 Voyer
 (One to fill)
 Keith's
 2d half (22-25)
 Masked Athlete
 Le Beers
 Romaine & Castle
 Pantheon Singers
 Country Life

SALT LAKE CITY
 Fantages (26)
 2d half (22-25)
 Lient Thelton
 Cadet Sextette
 Corinne Arbuckle
 Gladys Carnahan
 Smith & Sawyer
 Bellicair Bros

S. ANTONIO, TEX.
 Majestic (It) (26)
 Winston Holland
 Henry & Moore
 Marguerite Padula
 Klein J. Lee
 Lulu McGinnell
 Arnold Bros

SAN DIEGO, CAL.
 Fantages (26)
 2d half (22-25)
 Elroy Sie
 Fleurette Joefria
 Talbert's Rev
 (Two to fill)

S. FRANCISCO, CAL.
 Golden Gate (O)
 (19)
 Siamese Twins
 Moss & Frye
 Barran & Fie
 Trade Twins
 Edward Marshall
 Foster & Perry
 Orpheum (19)
 Clark & McCulligh
 Harry Snodgrass
 Miller & Mark
 Theodore B. K. D
 Roth & Drake
 George Price
 Three Orients
 Chabroy Toronto

SARATOGA, N. Y.
 Congress (K)
 2d half (22-25)
 Hurl
 Henry Regal Co
 (Three to fill)

SEKATON, CAN.
 Fantages (26-28)
 (Same bill plays
 Edmonton 29-3)
 Harry Scranon
 Hibbert & Hartman
 Society Scandals
 Dave Vine
 Little Billy

SAVANNAH, GA.
 Blues (K)
 2d half (22-25)
 W. & E. Ritchie
 1911 Edward
 Homer Lind
 Welch & Mealy
 Kraft & LaMont
 1st half (26-28)
 (Same bill plays
 Jacksonville 19-1)
 Michon Bros
 Rudell & Danigan
 Dutton & Craig
 O'Rourke & Kelly
 (One to fill)

SCHENECTADY, N. Y.
 Proctor's (K)
 2d half (22-25)
 Alexander & O'Neil
 Evans & Carter
 A. J. Wood Rev
 Adler & Dunbar
 Gonselle's White Co

SCRANTON, PA.
 Foll (K)
 2d half (22-25)
 Vardell Bros
 Newell & Hall
 Fisher & Hart
 Aileen Stanley
 Amelia Malina Co

SEATTLE, WASH.
 Coliseum (P) (26)
 Cliff Jordan
 Marcella Hill
 Playful Hill
 Darrin & Jones
 Bert Gordon
 4 Casting Stars
 Orpheum (19)
 Robert & Velle
 Jimmie Huey
 Lucas & Jones
 Bronson & Evans
 Chase Derickson
 Charles Irwin
 Jutta Valley Co
 Lyda Harris

SHAMOKIN, PA.
 Keith's
 2d half (22-25)
 F. Elliott & King
 Orpheum Comedy 4
 Burr & Elaine
 Helen Lewis Girls
 (One to fill)

SHEENSDAHL, PA.
 Strand (K)
 2d half (22-25)
 Darrin & Jones
 Olyn Landick
 Jones & Rae
 Walter Penner Co
 (One to fill)

SIoux CITY, IA.
 Orpheum (Pe) (18)
 Ruth Glanville
 2d half (22-25)
 De Callion
 Moral Sisters
 Wyoming Duo
 Mimberty & Page

S. NORWALK, CT.
 Palace (K)
 2d half (22-25)
 Tardell Kemp
 Galy & Baldi
 Minstrel Monarchs
 Duval & Little
 Myra Pearl Co

SPOKANE, WASH.
 Fantages
 1st half (22-25)
 Dancing Dorens
 Frank Puggy Jones
 Jimmie Glenda Co
 Chapple & Blunt
 Camille 2
 2d half (22-25)
 Barles & June
 Lewis & LaVere
 Campaigners
 Hascoco
 Nat Nazario

SPRINGFIELD, MASS.
 Broadway (Pe) (19)
 B. Browne Co
 Sea Beant

Palace (K)
 2d half (22-25)
 Howard's Poulies
 Armstrong & Gilt
 Doll & Bennett
 Wright Dancers

STANFORD, CT.
 Strand (K)
 2d half (22-25)
 Three Danubias
 Manton Scott Co
 (Two to fill)

STURGEVILLE, O.
 Capital (K)
 2d half (22-25)
 Canary Opera
 Jack Strouse
 Princeton & Watson
 T. J. Ward
 Paramount Five

SYRACUSE, N. Y.
 Keith's
 2d half (22-25)
 Bordner & Boyer
 Paul Brady
 Edward & Merritt
 Walter Newman Co
 Lubin & Lowrie
 Six Beauties

TACOMA, WASH.
 Fantages (26)
 Harry Lamour
 Merritt & C. Hill
 Edward & Merritt
 Noodles Pagan
 Shannon's Hd

TAMPA, FLA.
 Keith's (K)
 (22-25)
 (Same bill plays
 St. Petersburg 29-1)
 Art Impressions
 Pauline Saxon
 D'Armonde & H's
 Texas Four
 Billy Baker Co

TERRE HTE, IND.
 Indiana (KW)
 1st half (22-25)
 Doreen Sisters
 Prince Wong
 See America First

TWO-DAY HEARINGS

(Continued from page 2)

the committee to consider the money expended; the 150-odd conferences that brought out the measure under consideration; the thought and labor put in the bill. As an indication of the committee's attitude Chairman Vestal stated that the hearings would be continued only on the Author's bill and at the same time intimating no action would be taken on any other measure. This brought an agreement from the mechanical interests, known to be opposed to the elimination of the compulsory license clause, to appear at the next meeting of the committee, tentatively set for May 3.

But one other opposing phase was presented throughout the hearings, that of the Librarians' Association. It voiced strenuous objections to the importation clause of the new bill. The Librarians desire to continue the present law which enables the purchase of the original foreign editions of works printed in this country, while the publishers want to put the limitation on this right of having the book ordered through the American publisher "to give them a chance to persuade the Librarian to purchase the American edition."

This controversy occupied considerable time at various points, but was counteracted by the testimony of other witnesses; Karl W. Kirchway, representing W. R. Hearst, from the standpoints of magazine and newspaper publishing as well as in the making of pictures.

Berne Convention

Mr. Kirchway voiced, as did the other witnesses, the need of this nation's entrance into the Berne convention guaranteeing international copyright and in approving the bill, made comparisons with the previous Perkins measure, which, said Mr. Kirchway, in three distinct sections was aimed directly at the publishers. He cited the copyright being granted the reporter on a daily "unless an agreement existed to the contrary" and the right granted dailies of printing and publishing but once. This, Mr. Kirchway stated, had been eliminated in the Vestal bill.

F. A. Silcox, appearing for the printers, approved the bill. John J. A. Murphy did likewise for the artists, while an unexpected development brought Representative Robert N. Valle (R.) of Colorado before the committee, stating that he, too, was an author; that he had published several fiction stories and wished to approve the divisible features of the bill which permits clear title in exposing of the several rights.

The controversy between the Librarians and the publishers brought before the committee many witnesses representing the great colleges of learning and research institutions, who, though opposing the importation clause, recorded themselves as favoring the bill in its other features.

The testimony of M. L. Raney, of the Librarians' Association, destroyed the trump card of the other opposing interests, particularly the mechanical and radio interests, when Mr. Raney pointed out that the bill stated the author should control the public performance of his work with no exemptions listed, omitting the churches and charitable organizations from its provisions.

In bringing this out the opportunity was given Mr. Buck to check another forthcoming attack on the American Society of Composers, Authors and Publishers by stating same was omitted in error and promptly offering an amendment containing the same provisions as is existent in the present law.

Another check to the broadcasters was the statement of Mr. Kirchway to the effect that the Hearst interests were opposing to the fullest degree any attempt on the part of the broadcasters to secure legislation setting limitations on a composer's number. "If this is granted the next thing will be the literary work," he said.

When the committee again meets, in addition to the testimony of Mr. Well for the Rays organization and Fulton Brivawski for the Motion Picture Theatre Owners of America; Thorvald Solberg, the Register of Copyrights, is to appear and present to the committee the various changes involved in the Vestal bill over the Perkins bill of the last session and the present law.

25 Organizations

In the preparation of the Vestal bill approximately 25 organizations co-operated: Actors' Equity Association, American Library Association, American Newspaper Publishers' Association, American Society of Composers, Authors and Publishers; Artists, Art Dealers and Art Publishers' Association; Authors' League, Christian Science Committee on Publication, Hearst organization, Hotel Association (New York City), International Printing Trades Union, International Theatrical Association, Jewish Theatrical Guild of America, League of American Penwomen, Motion Picture Producers and Distributors, Motion Picture Theatre Owners of America, Motion Picture Theatre Owners of Michigan and allied organizations, Music Industries Chamber of Commerce, Music Publishers' Protective Association, National Association of Book Publishers, National Association of Broadcasters, National Publishers' Association, Netherlands-American Foundation, United Typothetae of America, and the American Federation of Labor.

OBITUARY

FRANK CLARK

Frank Clark, 39, one of the best known and best liked men in the music publishing business committed suicide with a revolver Tuesday afternoon, April 13, at his home, 6367 Sheridan Road, Chicago. A blood clot on the brain which drove him temporarily insane is blamed for the act. He had been ill for three weeks going about in a daze. Doctors said he would be normal again in about four months when the blood clot had a chance to disappear. Arrangements had been made to take him to a sanitarium at Battle Creek, Mich., the day following his suicide.

He is survived by his wife, Flo Jacobson, known to show people. She is the daughter of A. H. Jacobson, owner of the Blue Valley Butcher Co. and said to be very wealthy. Burial was in Rosehill Cemetery April 15. Mr. Clark was of the Catholic faith.

Frank Clark went to Chicago years ago as a mere boy and remained there with Watson, Berlin & Snyder until last September when he went to New York to become general manager of the firm. Jan. 1 he severed his connection and organized the Frank Clark Music Company opening offices in New York and later in Chicago. Meanwhile, accompanied by his wife, he took a six weeks' trip to Europe for his health. His nerves had been in a shattered condition for some time.

HARRY BULGER

Harry Bulger, 54, well known legitimate and vaudeville comedian, died at the home of an actor friend, Thomas Mora, in Freeport, Long Island, N. Y., last week of pneumonia.

Bulger had been in poor health for a long time and since last summer had been living in the Brunswick home, Amityville, L. I., where he was cared for by theatrical charities. Later he left the home and spent his time in Freeport, alternating between the Freeport lodge of Elks and the Mora home.

Harry Bulger had been on the stage for 28 years, and made his biggest stage success in musical comedy. He had long been popular and prior to his later career as a musical comic appeared in vaudeville with Sherry Matthews. The team of Matthews and Bulger was one of the best known of its time.

He was a member of the Friars, Lambs and Lights clubs.

Mrs. Bulger died a year ago.

EDWARD G. MARKS

Edward G. Marks, popular theatrical attorney, of the firm of Marks & Turner, offices in the Longacre building, Times Square, dropped dead in the Marlborough pharmacy, 1502 Cortelyou Road, Brooklyn, April 14.

The body was removed to the Marks home, 389 Argyle Road, Brooklyn. His widow survives.

Mr. Marks was best known as associate counsel for the Actors' Equity Association during the past five years.

Mr. Marks had been in ill health for some time. He had a modest, unassuming way that endeared him to all with whom he came in contact.

GEORGE WHITTAKER

George Whittaker, well known stock leading man, died in Logans-

port, Ind., three weeks ago, as a result of which the John Ball Stock Company closed after three continuous years. Whittaker had a carbuncle lanced. He died within a week of blood poisoning. He was formerly the husband of Emma Bunting and had a strong following in the mid-west. He was a native of Wausau, Wis. Burial was held in Logansport, Ind., under auspices of the Elks.

FRANCIS J. CARMALL

Francis J. Carmall, 60, former vaudevillian, at one time doing a magical act, committed suicide via gas at his home in Worcester, Mass., April 14.

Carmall had been unable to obtain work and feeling that his age had something to do with it, turned on the gas and was found dead by his wife.

Grant Hamilton, 59, famous American cartoonist, died at his home in Monterey Park, near Los Angeles, April 17, after being in ill health for more than a year. He originated the cartoon and expression "A Full Dinner Pail" and drew some of the best known posters during the war while serving as head of the government art department. He is survived by his widow, a daughter and a son.

Edward Hastings, 34, juggler, died at his home in Inglewood, Cal., April 16, after a long illness. A mother and sister survive.

Father of William F. Ader, Chicago theatrical lawyer died in Chicago April 10 of heart dilation.

William J. Macomber, 64, father of Ben Macomber (vaudeville) and proprietor of several restaurants in Massachusetts, died April 16, a victim of heart disease.

Nicholas Claude Long, 74, died last week at the home of his son, Nick J. Long, 214 West 109th street, New York City. He was best known in stage circles for his vaudeville appearances.

Mrs. Mary Smith, mother of Kathleen Oden (Holland and Oden), died April 20 at her home in Brooklyn, N. Y.

DEATHS ABROAD

Gabriel de Saint Quentin, French composer.

M. Saincho, secretary at Cirque Medrano, Paris, died suddenly.

Jean Cameroy, stage manager of Theatre Sarah Bernhardt for the past 25 years.

Gustave Geoffroy, French author.

DILL BILL HEARINGS

(Continued from Page 2)

of his numbers his royalties had decreased from \$60,000 annually until, with the advent of the radio, they had diminished in 1925 to exactly \$29,500.

"The public," contended the renowned band master, "is a listening one and not a buying one."

Nathan Burkan, general counsel for the Society, took the stand this morning (Tuesday) and is presenting the committee with the legal side of copyright.

Burkan's Argument

Tracing copyright to the days of Queen Anne in 1809 and citing innumerable court decisions from back date to present time to sustain his argument, Nathan Burkan today told the two committees that the Dill bill was an attempt to legalize larceny; that Congress does not create property and hence cannot set a price on property, nor take the private possession of one man and turn it over to another for the latter's private use.

Congress is being used, said Mr. Burkan, as a moderator on the demands of the composers and at the same time being made into a collection agency by the American Telegraph and Telephone Company, masquerading a camouflaged title of the National Association of Broadcasters that the Government was being made to operate solely for the Telephone Company was further charged by Mr. Burkan.

From all sources those sponsoring this bill have realized \$600,000,000, stated Mr. Burkan, while for that which they admit is 90 percent of their business they have paid the paltry sum of \$123,000.

DAVIS TAKES WILLOW GROVE

Bandman Leases Phila.'s Big Park

Washington, April 20. Meyer Davis, who is reported to have made a million dollars out of his numerous orchestras, has leased Willow Grove, the Philadelphia amusement park, for 10 years, with an option of an additional 10 years. The park is valued at \$4,000,000 and for the past 30 years has been operated by the Philadelphia Rapid Transit Company. Davis will continue to import bands for features, the park in the past having presented such leaders as Sousa, Conway, Pryor and Crestore, while Victor Herbert, up to the time of his death, always played a summer engagement at Willow Grove. Mr. Davis states he is to install many new attractions, the construction of which will immediately be undertaken. These are to include 12 new rides and 40 odd concessions. In addition a free circus will be presented.

VENICE FIGHTING

Los Angeles, April 20. Venice concessionaires are not going to sit idly by and allow the Sunday closing ordinance kill their businesses. A campaign committee of the Venice Business Men's Association has been formed and is waging an intensive battle to put over proposition one on the Los Angeles ballot, which comes up for election April 30. The ordinance calls for the creation of a special amusement zone in the city of Los Angeles, located at Venice, which was voted in last year. Venice is hit particularly hard since Ocean Park and Santa Monica, strung along the beach right next to that resort, have no blue laws.

Films and Hot Dogs

A number of film exploitation men, who have become firmly convinced that the summer holds little of remunerative advantage to them, are lining up picture propositions for the Philadelphia Sesquicentennial. They are getting hold of features, comedies and educational and will arrange them in full show fashion and will line up points of vantage near the Sesquicentennial grounds. They also plan to operate "hot dog" concessions, the idea being to combine the cheap eats and the film stuff along the old lines so familiar to Coney Island fans.

Frank McCarthy's Park

Howard Beach, L. I., April 20. A new amusement park development here is under way and expected to be ready Decoration Day. The project is being handled by Frank McCarthy, who operated his own traveling carnival until this season. The park will operate with a free gate. It will have a dance pavilion, regulation rides and other fun-making devices.

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SCENERY and DRAPERIES

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Conviction Stands In Auto Ride Attack

Des Moines, April 20. Conviction of Ralph Mueller, Elkader, Ia., on a charge of attempted criminal assault brought against him by Adelaide D'Vorak, professional roller skater, Cleveland, has been upheld by the Iowa Supreme Court, affirming the jury finding in the district court of Clayton county. Mueller based his appeal on the grounds that the evidence was insufficient to sustain the verdict. Miss D'Vorak was giving performances at a fair in Elkader last fall when she accepted an invitation to accompany Mueller on an auto ride.

N. Y. STATE FAIR— WIRTH-HAMID BOOKS

The Wirth-Hamid fair booking office will again supply the free attractions, also the band, for the New York State Fair to be held at Syracuse. Other agencies, including the Association (Chicago) and the World Amusement Service, were reported having claimed to have secured contracts for the Syracuse event. Contracts were received last week by Wirth & Hamid, signed by W. H. Manning, the new Fair Commissioner for New York. The agency is said to have received contracts also from Fred B. Parker, the former commissioner prior to his retirement.

The Wirth-Hamid office has handled the New York State Fair show for the past four or five years. When the Governor appointed Manning the new commissioner there was a scramble by other fair bookers to secure the plum. A lesser appropriation for free attractions is indicated by the commissioner cutting the cost of the show from \$35,000 to \$20,000.

L. B. & H. SHOWS OPEN

Seattle, April 20. Levitt, Brown & Huggins carnival shows opened here April 17, after wintering in this city. This show expects to make towns in the northwest and in western Canada.

Barnes Circus Hands In Trouble on Coast

Los Angeles, April 20. After Long Beach police refused to arrest Al G. Barnes circus employees for assaulting Harold Davis, 21, Long Beach, investigator Ham, of the district attorney's office here, arrested "John Doe" Jersey, canvas man. He is charged with assault with a deadly weapon. The alleged attack took place while the circus was playing in North Long Beach April 6.

Davis was brutally struck and beaten by Jersey and five other circus employees. It is alleged, while walking through the circus grounds. According to the district attorney's office, there was no provocation for the beating the boy received. An animal prod is said to have been used in hitting the boy upon the head.

The district attorney may launch an investigation into the refusal of Police Chief Yancy and Detective Captain Roberson of Long Beach to take action against the circus men.

Jersey will stand trial in the Los Angeles Municipal court.

CARNIVAL'S LIVESTOCK ARRIVES WEEK AHEAD

Mistake Keeps 20th Century Animals in Cars Two Days— Get Permit for Transfer

Waterbury, Conn., April 20. Due to a misunderstanding in dates the livestock of the 20th Century Shows, which is to open a 10-day engagement in this city tomorrow, arrived here Thursday of last week. After allowing the animals, which include a giraffe, elephant, lions and several horses and ponies, to stay in the cars until Saturday, the trainers called upon the Mayor's secretary and asked permission to move the animals from the cars to the lot. The permission was given. The carnival, the first of the season to play the city, will exhibit under the auspices of the Veterans of Foreign Wars.

INSIDE STUFF ON THE OUTSIDE

S. D. State License Illegal

A court decision has declared the state license fixed by South Dakota at \$25 for each concession illegal. The matter was taken into court through the efforts of the Corn Palace people at Mitchell, S. D. It leaves as the only fee for concessions in the state whatever the fair or exposition may fix.

Liberal Minded Officers

The city of Waxahachie, Texas, has an ordinance forbidding the pitching of a tent show (rap) within 2,000 feet of a church or private residence. Of course in a town of the size of Waxahachie that makes it prohibitive to appear within the city's limits. Although encountering some opposition from the citizens, Mayor R. C. Johnston and Police Commissioner Geo. L. Griffin of the town have been winking at the ordinance, permitting tent shows to come in. They believe the town's people require the entertainment provided but they are quite strict as to what companies may appear.

This condition does not often assert itself in a smaller community. The mayor and commissioner are so firmly convinced the ordinance is unjust they may seek to have it repealed or amended. They are seeking data in support, for submission to the Common Council when the matter comes up. Mr. Griffin would like to be informed of known instances where tent showmen overcame prohibitory ordinances through legal procedure or other information that might be made argumentative in favor of an amendment.

Reportorial Sagacity

During the engagement of the Ringling-Barnum-Bailey circus in New York a couple of incidents have sprung up that would lead many to wonder what the "newspaper racket" in New York is coming too. There was the occasion when during the first week of the show a woman writer on a Park row morning paper who had been over on the Sunday for a few years was switched back to the "morning side." It was thought by the desk that it might be possible that she would get a different slant on the circus and she was assigned to "go up the Madison Square Garden and cover the circus."

She went. About half an hour later the phone on the city desk rang and the assistant over the wire heard a voice saying: "This is Miss so-and-so. Say, what is this anyway? A joke? I was assigned to go to Madison Square Garden and cover the circus. I'm up here and there is no Madison Square Garden, there's only a hole in the ground."

And here's another one: One of the "conservative papers" that is published within six blocks of the new Garden sent a reporter to the show to get the dope for an advance obit on Zip in the event anything untoward happened to him after it was reported the 83-year-old freak had been removed to Bellevue hospital. This was a young man, possibly a graduate of the School of Journalism. He hit the publicity department of the show and asked when he could get a line on something about Zip.

Someone directed him to the side show to get hold of "Cap" White. About half an hour later he wandered back into the publicity room and the following ensued:

"Well did you manage to get 'Cap'?" asked one of the P. A.'s. "No, but haven't you guys got anything around here that I could have on that elephant Zip?"

CARNIVALS

(For current week (April 19) when not otherwise indicated.)

Alabama Am. Co., Clinton, Tenn.; Rockwood, 26; Oneida, Tenn., May 3.
Anthracite Am. Co., Dickson City, Pa., 21-24.
Barlow's Big City Shows, Springfield, Ill., 21-24.
Buck's Empire Shows, Union City, N. J., 24.
California Shows, Northampton, Mass., 24.
Centanni Shows, Bloomfield, N. J., 21-24.
Checker Expo., Johnstown, Pa., 22-24.
Clark and Dyer, Helena, Ark.
Coleman Bros., Middletown, Conn., 29.
Cronin, J. L., Georgetown, Ky.
Diamond Jubilee, San Francisco, 15-24.
Dodson's World's Fair, San Antonio, Tex.
Dreamland Expo., South Amboy, N. J.
Endy, H. N., Baltimore.
Fisher, Harry P., Toledo, weeks 19th and 23th.
Fleming, Mad Cody, New Richmond, O.
Galler's Expo., Charleston, W. Va.
General Am. Co., Canton, O.
Gloth, Robert, Jacksonville, Fla.
Gold Medal Shows, Tulsa, Okla.
Gold Nugget Shows, Augusta, Ga.
Great Eastern Shows, Marion, Ky.
Greater Sheesley, Huntsville, Ala.
Hanser Bros., Milwaukee.
Happyland, Wyandotte, Mich.
Heller's Acme, Paterson, N. J.
Heth Shows, Puaski, Tenn., Clarksville, Tenn., 26.
Hill Greater Shows, Shelby, N. C., 21; Durham, N. C., 22; Alexandria, Va., May 6.
Hawell, A. W., Kalamazoo, Mich.
Isler Greater Shows, Chapman, Kas., 24; Manhattan, Kans., May 3.
Jones, Johnny J., Durham, N. C.; Washington, D. C., 26 and May 3.
Keystone Expo., Philadelphia.
Kline, A. K., Shows, Stockton, California.
Knickerbocker Shows, Philadelphia.
Krause Greater Shows, Fort Lauderdale, Fla.
Levitt-Brown-Huggins: Seattle; Wenatchee, 26; Beilington, May 3.
Lippa Am. Co., Milford, Mich.; Holly, Mich., 26; Fenton, Mich., May 2.
Mantley's Tuxedo Shows, Harrison, O., May 3.
May and Dempsey, Newcastle, Ind.
Max's Expos., Dowagiac, Mich., May 3.
Metro Bros., Cambridge, Mass., 24.
Miller Bros., Baltimore, May 17.
Miller's, Ralph R., Panchatoula, La.
Miner's Model Shows, Washington, N. J.
Monarch Expo., Tuckahoe, N. Y.
Morris and Castle, Ft. Smith, Ark.
Murphy, D. D., St. Louis 15—May 1.
Nat Reiss Shows, Williamson, W. Va.
New England Attr., Bridgeport, Conn., 24.
Northwestern Shows, Detroit 24.
Pearson, E. E., Ramsey, Ill., 26.
Penna Shows, Johnstown, Pa.
Princess Olga Shows, Coulterville, Ill.; Sparta, Ill., 24.
Poole and Schneck, Paris, Tex.
Riley, Matthew J., Emporia, Va.
Royal American, Paris, Kan.
Royal Expo, Norborne, Mo., May 1.
Scott Greater Shows, Alva, Okla.
Shore's Greater Shows, Cambridge, Mass., 22—May 1.
Smith Greater United, Boswell, Pa.
Snodgrass Attr., Panburn, Ark.
Strayer Am. Co., Indianapolis.
Wallick Greater Shows, Carlisle, N. M.; Artesia, N. M., 26.
Webb, H. B. Show, Mt. Vernon, Ind., May 1.
Wilson, E. G. Shows, Wyandotte, Mich., 28.
Willard Bros., New Windsor, Md.
Wise, David A., Savannah, Ga.
Wolf Am. Enterpr., Oelwein, Ia., May 8.
World-at-Home, Lancaster, Pa.; Ebbwton, Pa., 26.
World of Fun: Waterbury, Conn.
World's Play Ground, Plainville, Tex.
Wortham's World's Best, Ft. St. Louis, Ill.

SEASON'S OFF AT CONEY ISLAND

Week-End Crowds—Early Birds Catching Coin

Coney Island, N. Y., April 20. Despite official opening dates of both Luna and Steeplechase are scheduled for next month, this resort has gotten under way in an unofficial way, luring between 25,000 and 30,000 visitors on the week-ends since Easter Sunday.

Concessionaires making their stand at Coney habitually in summer and with the rental arrangement dating from April to October some cabarets and dance halls have already set up shop.

Several of the sideshows along the Bowery opened last Sunday, and with but few in operation, they did fairly good business.

Few of the many promised architectural changes have been made in Coney's map. Three new hotels promised have failed to materialize through lack of investors. Hence, Coney's idea to rival Atlantic City gets another setback, temporarily if not permanently.

"Polar Bears" for Water Several of the bathing pavilions are opening on the week-ends and getting a few of the "polar bear" species wont to brave the chilly waters either on a dare or a desire to establish records as the first dipper of the season.

As usual, stand men and concessionaires are optimistic about the coming season's outlook. They figure it's going to be a big season, but won't tell which astrologist or palmist told them so. The answer is their coin is up for the season.

Pleasure Bay, L. I., Sold

Pleasure Bay, amusement park near Baldwin, L. I., will not function this summer. The property has been taken over by a development company.

The resort had been operated for the past three years by James J. Ryan, who died in January. Ryan's widow was to have continued it this season, but said when the development company made its offer.

PARK OPENINGS

Canton, O., April 20. Most eastern Ohio parks will open after May 1 or Decoration Day.

Myers Lake Park, operated by George Sinclair Co., opens in May. Nothing definite arranged on the park theatre lease.

Springfield Lake Park, Foster Crawford manager, has its official opening May 1. The dance pavilion, however, gets under way this week.

Minerva, O., April 20. Minerva Park opened April 4, with Kenneth Crowl in charge. The dance pavilion at present is the main drawing card.

New Castle, Pa., April 20. Cascade Park is getting ready for its new season. A mammoth new swimming pool is being built by William Glenn.

Youngstown, O., April 20. Idors Park, Rex Billings, manager, starts early next month with some new features added to the midway. The park theatre will likely play dramatic stock.

Chester, W. Va., April 20. The usual opening of Rock Springs Park will be May 30. Ham Hocking will again manage.

Unable to obtain excursion concessions from the Pennsylvania R. R., the park will be operated on part time basis.

Pittsburgh, April 20. Kennywood Park, Pittsburgh's popular amusement center, has opened its 27th season. The picnic season opens May 21.

Des Moines, Ia., April 20. Riverview park opens May 12. The old skating rink has given way to "The Speedway" upon which children will operate electric automobiles.

"Husk" O'Hare's Wolverine orchestra has been engaged for the dance pavilion.

Washington, April 20. Glen Echo, Washington's amusement park, opens May 15.

First Eastern Park's Start

Schenck Brothers' Palisades Park, N. J., will usher in its new season Saturday, April 24. It will be the first big park near New York to get under way.

The free circus will again be incorporated and Charles Strickland's Band will furnish the dance tunes.

Circus Marriage

A romance of the pawdust was consummated with the marriage of May Colleano (Colleano family) to Harry Green, an offspring of the head of the Green equestrian act.

Both turns are currently with the "Hogling" show at Madison Square Garden.

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HAL HALPERIN in Charge

State-Lake Theatre Bldg., Suite 520
Phones: Central 0644-4401

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DELICIOUS SANDWICHES, STEAKS, CHOPS and SALADS
OPEN FROM 7 A. M. TO 12 P. M.
CATERERS TO THE PROFESSION

At the Majestic this week is an all-girl song and dance flash, "Around the Globe," with a cast of eight pretty and talented femmes. This wholesale affair uses four special sets of nifty scenery and half a dozen costume changes. Effects were carried out along the dazzling lines, and there was plenty of action throughout the routine. When these girls refuse to let the flashy scenery and costumes submerge their personalities they will have a top-notch act.

There were no show stoppers on the bill, but there were several distinct hits. One of these was Zuhn and Dreis, two comical gagsters

very well by Taylor and Marckley. Instead of the customary piano the man accompanies his blues singing partner with a banjo during her up-to-the-minute routine of songs. The woman knows her blues, and both of them know their personalities. Result: three bows and an encore in the third spot from a supposedly lukewarm audience.

Little Pipifax and company's comic acrobat and pantomime act were excellent openers. Hal.

There was a noticeable chill to the temperature at the Palace Sunday matinee. A draft that pervaded the house all afternoon belied the

free of blue notes. Friday night the man muffed lots of his tricks, but with all its flaws the turn is okay for the small stuff.

Collins and Trainer (New Acts) clowning in good small time fashion in the deuce. Jane and Guy Harrick (New Acts) were third with a more polle line of hokum. The closing act being named "Stars of Tomorrow," it is not surprising that many of the customers confused them with the amateurs. The American audiences are apt to confuse things anyhow. They were packed in Friday and waiting in the lobby to see the amateurs. The usual assortment of parlor talent competed for the five-dollar grand prize. And about the usual mentality average was maintained, with the customers particularly delighted at the dumber entries.

One of the girls in the "Stars of Tomorrow" act is a sensational dancer, beginning where most of the lady contortionists leave off. Her stuff created a riot, even the American realizing that here was something unusual. Loop.

The first performance of a new play by Edward E. Rose entitled "For You and Me" was given at the Opera House, Jacksonville, Ill., last week. It is expected to stay out all during the warm months as a special summer vehicle for W. B. Patton. Gaskill and Smith produced the show, and James Wingfield is routing it.

"The Big Parade" is being road showed in the smaller cities and towns at a \$150 top. The picture will play on a percentage basis one, two, three days and week stands, carrying a full orchestra, stage crew, etc. It is being routed in this territory by James Wingfield.

Janesville, Wis., which has not had a road attraction this season, will play "Able's Irish Rose" at the Myers Theatre May 3-5. There are now two companies of "Able" in this territory, both routed by James Wingfield. One played South Bend, Ind., and grossed \$13,000 week of

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
The cities under Correspondence in this issue of Variety are as follows and on pages:

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who fitted neatly into next-to-closing spot. Their chatter consists of deprecatory remarks concerning each other's ancestors and then drifts into a lying contest. There weren't over four gags out of a possible 50 that didn't hit.

The feature spot was held by Billy Dale and company in a six-person comedy playlet lightly interspersed with song and dance. Billy Dale as a white-haired old guy with an abundance of interest in the women and a blase attitude toward life in general acted his part fine. In a way this might be called a superior burlesque on other numerous vaudeville skits, wherein the marriages of the principals at closing call for one of those discourses about "I married your mother so that makes me your grandmother so that makes you an orphan." The audience liked it.

Another good playlet was Frank Whittier and company in a hotel room mix-up affair. Frank Whittier was the drunken old codger who got into the wrong room, and he looked perfect in the part. This idea is venerable but usually hits good when worked right.

Telaak and Dean looked weak for a while but it stood in good at the finish. Green and Duvall were in the deuce with some comedy cross-fire. One of the two girls wears a comedy costume while the other straight. The girls hit fair.

An unusual offering was worked

suggestion of Danny Russo's overture, "Spring Is Here." This is the first time the Palace has not been well heated and comfortable within the experience of this reviewer.

Larimer and Hudson were number one. This is an ultra bicycle act with the man getting lots of comedy with his trick riding, and at the same time providing thrills. The turn easily ranks with the best of its type.

Joseph Regan and Alberta Curless, tenor and soprano, deuced. They form a dandy vaudeville combination of class dimensions, taking honors easily. Nifty pipes plus appearance make them an impressive couple. Not new to Chicago, having been at the Adelphi in a legit attraction a couple of seasons ago and since in and about on the intermediate time. Big time can't afford to neglect an act like this.

Gordon Bostock's "Amateur Nite in London," followed and then the Four Diamonds came on. This show-stopping quartet bettered its previous accomplishments at the Palace. The two younger boys have added a Collegiate number, done to slow tempo, that is great stuff. The whole family are clever bred-in-the-bone vaudevillians that have the modern idea and the pep to go with it. They took second billing to Ethel Barrymore, a nice compliment in itself.

Sir James Barrie's "12-Pound Look" served Miss Barrymore as of yore. And what a relief the well-written, well-acted sketch was after all the puny playlets that have attacked the Palace this winter with almost weekly regularity like a recurring plague. If big time exacted the same standards in material used by headliners of the sketch ilk as they exact from the two acts sketches might not be the bore they have been during this winter of dreary dialog. But then headliners are too scarce for big time to be able to be exacting.

Bund acts, on the other hand, seem to be over-plentiful. This week there is Ensign Al Moore and his Jack Tars jazz music and specialties from the boys. The old familiar stuff, done well, but beginning to pall on the regular vaudevillians.

Harry Hines, following the Barrymore turn, presented one of those fly double entendre singles with much reference to and imitation of the Willy-boys of familiar description. He comes under the head of "sure-fire."

Lillian and Harry Ziegler closed. Loop.

They're handing out pamphlets at the American reading: "Help us decide our summer policy." Patrons are requested to vote whether the house should remain open during the warm months "with feature pictures and special nights, such as Charleston Night, Future Stars Discovery Night and Surprise Night. No mention of vaudeville. In fact, vaudeville is getting to be about the most insignificant thing around the American.

The American used to feature vaudeville. It had six sets; then five with a feature film. Last Friday it had only four acts, a film and home talent. The logical move is to drop vaudeville entirely and become a presentation house.

Grugan and Gee, man and woman, opened. The man does rope manipulating and whip-cracking, with the woman in leather cowboy chaps the stooge. She contributes an old-fashioned cornet solo comparatively

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BROADCASTING DAILY FROM STATION WGES

March 21, and the first three days of Holy Week at Benton Harbor, Mich., with a blizzard raging all the time and \$2,000 refunded because of the weather, the intake was \$1,300. Woodstock and Champaign, Ill., both without legit attractions this season, will also play "Able."

Elias Day's company of "Kempy" closed April 17th at the Davidson, Milwaukee. A number of one-night stands laid out for the piece were cancelled because of Day's unwillingness to guarantee J. C. and Elliot Nugent, the authors, their royalty.

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will present Margaret Anglin in "Caroline," May 10.

Judgment for \$475 and costs was rendered last week in favor of the National Decorating Service against Jacob Paley, owner of the Empire theatre, for work done last summer on the movie house.

NEW ORLEANS

By O. M. SAMUEL
St. Charles—"What Price Glory" (Saenger Players).
Strand—"Lady Windermere's Fan."
Crescent—"The Marcus show."
Liberty—"The Sea Beast."
Tudor—"Irene."

Loew's State has developed into a permanent cyclone, sweeping everything in its path and making the other houses around look pale and inglorious by comparison. Absolute capacity with three or four rows of standees obtains at every performance. The theatre is the first "break" given the natives and they are stampeding into the playhouse. Last week there was a corking show to add the general impression and a "wow" comedy picture, "Behind the Front," that helped bring them along in droves.

McDonald Trio, with well-dressed, snappy cycling endeavor, got the show away in neat style. The three fitted in the handsome surroundings admirably, and for their incidental music there was a full-sized orchestra to aid and abet. Scored solidly. Zelda Santley is improving right along and developing real poise with succeeding years. The crowd liked her manner of implanting the points in song delineation. Miss Santley was a hit of proportions. Rich and Cherie swayed the huge throng with saving grace, getting their need without seeming to try. Rich's bon

mots proved so many bull's-eyes. The couple remained a trifle too long.

Franklyn D'Amore and Co. romped home ahead of their compatriots, gathering the honors of the evening, and of the week. D'Amore's stand-out trick of a push-up of his top-mounter while dangling over a chair brought the mob from its seats. What a picker that Jake Lubin has turned out to be! Bobby O'Neill had a hard spot following the vaudeville strength ahead, doing his best under the circumstances.

The drooping Orpheum isn't what "it used to be." The best it can hope for now is the overflow from Loew's State, and even at that the patrons are gliding past the once revered institution because they "can't see" paying a quarter more for a show that doesn't rate as well, with the picture considered in with the rest of the entertainment. And, of course, there is no comparison in the two theatres. Marcus Helman is trying to do something for the gross, however. He is tilting the admission on Sundays after five just 25c more a head. Every little bit helps nowadays, even though it might lose regular customers.

The Orpheum is here by sufferance. Without help and assistance from the Interstate Circuit it could not get shows at all. Loew and Pange gave the Orpheum such a licking in Memphis the Orpheum Circuit would not dare rebuild there after the fire, and it is out of the south entirely, save in New Orleans. Long ago they should have given the people here the same shows presented in St. Louis, but that is all too late now. Even in Memphis they have good eyes and ears, and brains, too, for that matter. Yes, yes, there was a show at the Orpheum last week. It ran along in mild fashion, an average collection of turns, with a regular headliner and little else to engage the intellect.

Herb Williams was the stellar light, atoning in part for much of the other fol-de-rol. The funny comic was all they remembered upon departure, and can be thanked for any business that may have rebounded. Williams tried his utmost, appreciating the amiable quality of the bill in toto. He was a riot. Godon and Rhea did not do so badly at the start. Their routine was quite familiar, but the pair departed in affable mien, strove mightily, and succeeded in part. Miss Rhea's "peppiness" helped a lot. Adams and Griffith gave the gang a chance to read all the ads in the program a couple of times. Very quiet for the oldtime duo. Rich and Adah

grew tiresome after a few minutes. Rubes are not relished here, which may have been unfortunate for the couple. Frank De Voe was next to closing with a conventional offering, and Nathane and Sully closed. Wonder if we'll ever get an Orpheum road show again!

The Palace was once the American Music Hall, and during the William Morris regime gave the townspeople such stars as Ettinge, Cecilia Loftus, Severin, Molasso and a score of others, who, when compared with the present hurdy-gurdy, bring only a sickening thought of the terrible decline of vaudeville. The czar-like attitude of the gentlemen in authority has swept away most of the art formerly contained in the variety field, leaving behind mostly a rough, raw, nervous collection of people who have neither material nor acts, relying wholly on their "personalities" for appeal. Is it any wonder the fine, intelligent, refined people of cities have eschewed vaudeville altogether? Keith southern vaudeville makes its direct appeal to the coarser element. It is obvious hokum, most of it, noisome, strident, and not particularly ennobling for children. The Palace audience is composed mainly of men and is a hard assemblage to play before. The bill the last half last week was better than usual, but did not get over so well.

Victoria and Dupree ran to the customary in dancing acts in the opening spot, and had no easy time of it. Hafter and Paul were in much the same fix. A mixed double doing the same thing thousands have done before them. Mack and Velmor could not hope for much with their ancient idea. Not a new line or piece of business—just a weary stretch of stage occupation!

Hal Neiman furnished some respite, his tramp appealing as away from the conventional. He was the hit of the show without question. Phoebe Whiteside, a splendid dancer, was handicapped through poor arrangement, and, besides, her boys are dressing in a too sombre mode.

The Palace will present musical stock during the summer.

Spanish Fort, the south's largest amusement resort, has not fared well through its early opening. Cool weather is keeping the crowds down.

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KANSAS CITY

By WILL R. HUGHES

Shubert—"Charlotte's Revue."
Orpheum—Vaudeville (Theodore Roberts).
Mainstreet—Vaudeville—"Kiki."
Royal—"For Heaven's Sake" (3d week).
Liberty—"Watch Your Wife."
Newman—"Let's Get Married"—Garden of Girls (revue).
Pantages—Vaudeville—pictures.
Globe—Pictures—musical tabs.

Lawrence Lehman, manager Orpheum, is back on the job after 13 days in the hospital, where he had a minor operation.

"Charlotte's Revue" at the Shubert this week may most likely close the season. The house staff has been given its two-week notice, although there is a possibility of Irene Bordoni playing a week in May.

The baseball season opened Tuesday and the Orpheum, Mainstreet

and Pantages had the pictures of the game on their screens at 5:15 that evening.

A. M. Elsner, publicity director Globe, has sold the Circle (pictures), a money making suburban, to J. E. Yancy.

The 101 Ranch show comes April 26 for three days.

Fairmount park opens the summer season May 15. Fred Spear, publicity director Orpheum, will handle the park's press stuff. Last season he was at Electric park, which has been dismantled.

MINNEAPOLIS

Metropolitan—"Mr. Wu" (Walker Whiteside).
Shubert—"The Family Upstairs" (Dainbridge Players).
Palace—"The Night Clerk" (McCall Bridge Players).
Gayety—"Red Hot" (Mutual).
Henriepin-Orpheum—Vaudeville (Joseph E. Howard & Co., Doc Baker & Co.), pictures.
Pantages—Vaudeville (Old Fiddlers' Band and "Society Scandals"), pictures.
Seventh Street—Vaudeville ("Dancing Capers"), pictures.
State—"Kiki".
Garrick—"Brown of Harvard".
Strand—"The Cohens and the Kellys".
Lyric—"Sea Horses".
Aster—"Outside the Law".

For the first time in American Association history theatres here combat baseball opposition this early in the season, the Minneapolis team having opened at home April 13. The ball games draw an average attendance from 3,000 to 8,000 week days and from 10,000 to 16,000 Sundays, unquestionably affecting matinee business.

The Minneapolis "Journal," even-

ing and Sunday newspaper, and the Palace (musical comedy tab) have patched up their differences which resulted in the "Journal" throwing out the Palace advertising.

The Palace, after being out for a week, is back in the paper's amusement columns.

TOLEDO

By V. K. RICHARDS

Auditorium—"What Price Glory?" April 22, 23, 24.
Keith's—Vaudeville.
Rivoli—Vaudeville (Mitzl and Royal Dancers).
Empire—"Wine, Woman and Song" (Columbia).
Loew's Valentine—"A Social Celebrity."
Palace—"As No Man Has Loved."
Pantheon—"The Dancer of Paris."
Princess—"The Untamed Lady."
Temple—"Brown of Harvard."
Paul Ash presentation.

First summer stock burlesque in Toledo will open at the Empire May 2. Harry M. Strouse, producer, is recruiting company from various Columbia shows and will have 14 principals and 14 choristers.

Auditorium has booked Margaret Anglin for one-night stand in Somerset Maugham's "Caroline" for May 1.

Russell Gohring, Toledo boy, from University of Michigan, was a hit as an extra attraction last half of last week at Keith's. He is a promising baritone.

PORTLAND, ORE.

By SAM H. COHEN

Heilig—"No, No, Nanette."
Pantages—Pan vaude.
Orpheum—Vaude.
Liberty—"The Blind Goddess."
Rivoli—"Stella Maria."
Columbia—"The Cohens and Kellys" (3d week).
Majestic—"For Heaven's Sake" (2d week).

If Max Gordon, new Orpheum booking chief, wants to get into good favor with local audiences, the best he can do is to improve the calibre of the shows played here recently. The Portland Orpheum, three-day stand, generally plays to good crowds, but of late attendance has suffered due to the scarcity of "names." The fans have in seasons past been educated to big acts with a pulling power, which handicaps the gate when a mediocre show slips in.

Last week's bill, headlined by

Harry Snodgrass, was nothing above the average as a drawing-card.

The new Hollywood will be ready for occupancy June 1, with a policy of first-run pictures and occasional vaudeville.

A. J. Xydias, president of the Sunset Productions, Inc., of Hollywood, is here looking over exterior sites in this territory for a series of outdoor features which the company is planning to produce here this summer.

Warner Brothers will not relinquish the lease they hold for the old Pantages, but will occupy the house as soon as Alex Pantages vacates and moves into his new theatre.

The Columbia, a U. house, has contracted for 15 Metro-Goldwyn features for the coming season.

MONTREAL

Princess Theatre—"Rose-Marie."
Orpheum—"The First Year" (stock).
Imperial—Vaudeville, "King of the Turf."
Loew's—Vaudeville, "East Lynne."
Palace—"Behind the Front."
Capitol—"Irene."
Francis—Vaudeville, "The Sea Beal."
Strand—"Bride of the Storm."
Regent—"The Homemaker."
Amherst—Vaudeville, pictures.

Max Fisher and California orchestra are at the Capitol theatre this week. The band played at the Coconut Grove and Ambassadors Hotel, Los Angeles, for two years. They also appeared with the Ziegfeld Follies. From here they go to the Coral Gables Country Club, Fla.

Two concerts will be given at the

Forum by a combination of the eight principal choral societies of Montreal and two of the leading military bands April 26-27. The choirs taking part are the Association des Chanteurs de Montreal, Brassard Choir, Montreal Elgar Choir, Mendelssohn Choir of Montreal, Metropolitan Choir, Montreal Choral and Oratorio Society, Societe Canadienne d'Operette the Verdi Choir.

Joseph Melillo and orchestra are coming from New York to play at the Savoy Restaurant during dinner and supper dances.

The last orchestral concert of the McGill Conservatorium of Music for the season will be given at Royal Victoria College April 29.

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Alto Modto

(There's More Good in "Good-Night!")

Sheet music for "What Good Is 'Good Morning?' (There's More Good in 'Good-Night!')". The music is in 2/4 time and features a melody with lyrics. The lyrics are: "You al-ways bid me 'Good-morn-ing,' I won-der who I'm not my-self in the morn-ing, I want to yawn gets your 'Good-night' till af-ter-noon, Day af-ter day I keep But when the night spreads its warn-ing, That you're not treat-ing me just right. I'm wide a-wake and want to sleep. CHO. What good is 'Good-morn-ing'? There's more good in 'Good-night' That one kiss in the moon-light say-ing 'Good night' tastes just right There's no chance for ro-mance, While the sun is shin-ing bright, What good is 'Good-morn-ing'? There's more good in 'Good-night' What night!"

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ELIZABETH MORGAN
After a highly successful 14 weeks' engagement at Hollywood Golf and Country Club, Hollywood, Florida, being featured with Elsie Janis, has returned to New York.



GAY NELLE
A marvelous dancer full of pep. Just closed engagement with "Merry Merry."

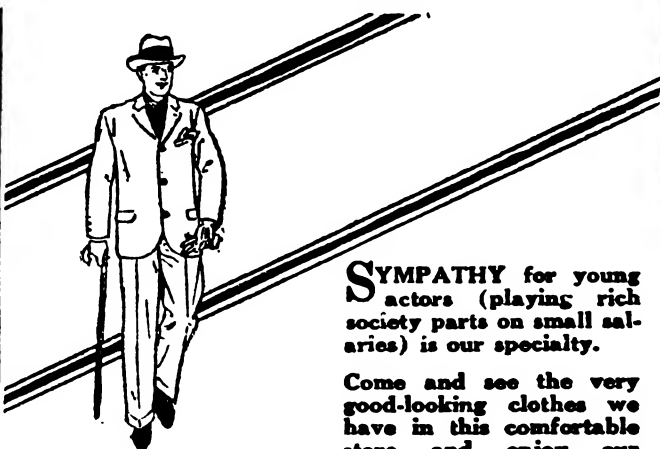


ANITA FURMAN
Specialty Dancer. Just returned from four months' engagement at Hollywood Golf and Country Club, where she was featured with Van and Schenck.



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Dancers Extraordinary. The sensation of Florida the past season. Now appearing at Embassy Club, 8th Avenue, New York.

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NEW YORK

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Frank Wilcox stock, "Applesauce."
B. F. Keith's—Keith-Albee vaudeville and feature films.
Temple—Pop vaudeville and comedies.
Savoy—"Nittles of Broadway," burlesque, and "Ladies of Leisure," film.
Strand—First half, "Let's Get Married"; last half and all next week, "For Heaven's Sake."
Empire—All week, "Oh, What a Nurse!"
Eckel—All week, "Desert Gold."
Rivoli—"Chip of the Flying U."
Swan—"The Pony Express."
Harvard—"The Lost World."
Crescent—"Irish Luck."
Regent—Lady Windermere's Fan.

The New York State Fair Commission at its meeting next month will authorize the expenditure of \$17,000 on amusements for the 1926 exposition here. In 1925 the commission spent \$20,000. The fireworks programs, to be featured at the night shows, will be supplied by the World Amusement Service of Chicago. Worth and Hamid will furnish the free attractions.

Marcus Loew continues to add to his realty holdings here. He has purchased the Griffin Block and the Richards Building, adjoining the Jefferson Hotel property. The deal involved \$375,000, and brings the entire transaction up to \$1,975,000. William Rubin, local counsel for the Shuberts, owned the Griffin building, while the Richards property was owned by the Richard Sign Co. Loew has changed his local theatre plans to provide for an eight-story structure, the theatre occupying the central portion of the building, with the main entrance on Salina street.

Elmer Brown joined the Frank Wilcox Co. here on Monday. He will direct.

F. H. Fout, manager of the Geddes theatre, is wondering what's in a name. Thieves broke into the theatre and stole the two-reel comedy, "The Crook Buster."

TORONTO

By GORDON ALLAN

Royal Alexandra—Sir John Martin Harvey (five days only), "Richard III," "The Only Way," "The Burgomaster."
Princess—Closed.
Shea's—Keith vaudeville.
Uptown—"Kempy" (stock).
Massey Hall—Will Rogers.
Hippodrome—"Kiki" and "The Odd Trick."
Regent—"The Sea Beast" (in for run).
Tivoli—"The Dancer of Paris."
Bloor—"Behind the Front."
Pantages—"Cohens and Kellys" and vaudeville.
Loew's—"Don't" and vaudeville.

Although it is the expectation that Marlon Talley, the youthful Kansas opera sensation, will fill the 3,300 seats in Massey Hall next Wednesday, the advance sale has broken no records at \$3.50 top. Other cities got \$5 top. Albert Spalding, violinist, drew a losing house last week.

Jerry Shen, owner of Keith-Albee vaudeville houses in Buffalo and Toronto, has been seriously ill in St. Michael's Hospital, Toronto. He is now recovering.

DETROIT

By GEORGE WINTER

Shubert Detroit—"Gentlemen Prefer Blondes."
Lafayette—Bertha Kalich in "Magna."
New Detroit—Thurston (3d week).
Garrick—George Arliss in "Old English" (2d week).
Bonstelle Playhouse—"Badges" (stock).
Temple—Keith vaudeville.
Gayety—"Lucky Sambo" (Columbia).
Cadillac—"Whiz Bang Revue" (Mutual).
Broadway Strand—John Barrymore in "The Sea Beast" (2d week).
Capitol—"Torrent."
State—Harry Langdon in "Tramp, Tramp, Tramp."

John Hale, manager of the Lafayette, has been transferred to the Hanna, Cleveland. Hale was sent here by the Shuberts to open the Lafayette last fall, when it became a Shubert house.

ST. LOUIS

By LOU RUEBEL

Shubert-Rialto—"Rose-Marie."
Empress—"Scandal" (stock).
Garrick—"Kandy Kids" (Mutual).
Liberty—"Krausmeyer's Alley" (burlesque stock).
Missouri—"That's My Baby."
Loew's State—"Stella Dallas."
Grand Central—"Too Much Money."
West End Lyric and Capitol—"Made for Love" and "Tony Runs Wild."
Kings and Rivoli—"Outside the Law."

Maurice Davis, Loew's publicity man, planted a contest in the "Times" for amateur criticisms of "Stella Dallas."

Lloyd's "For Heaven's Sake" comes in Thursday for a nine-day run at the Grand Central, West End Lyric and Capitol.

BUFFALO

By SIDNEY BURTON

Majestic—McGarry Players, "Song and Dance Man"; "Applesauce," next.
Teck—Dark, "Daughter of Rosie O'Grady," next.
Buffalo—"Untamed Lady."
Hipp—"For Heaven's Sake."
Lafayette—"Wild Oats Lane."
Loew's—"Sandy."
Gayety—(Columbia) "Happy Hooligan."
Garden—(Mutual) "Moonlight Maids."

Despite one of the worst seasons the theatre has had, the Shubert-Teck is undergoing a series of spasmodic bookings which will carry it well into the summer season. Following two dark weeks, Rooney and Bent will play a return engagement at the house beginning May 2.

Within a week after the announcement by E. M. Statler of the building of a new legitimate theatre for A. L. Erlanger in Buffalo, ground was broken on the site and in less than ten days excavation for the foundations is being made. Record speed is being made in construction of the new house, which will be in Delaware avenue, opposite the Hotel Statler.

Negotiations between Universal Pictures Corporation and the owners of the Main Central Arcade, ad-

Performers at Present on the European Continent

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and PARTNER**

Gymnasts Supreme

Month of April: Liebich's Theatre, Breslau

The Gipsy Queen (of the Cymbal)

IRENE BERCZENY

After Her Success at
Apollo Theatre, Dusseldorf

LOS CODONA WORLD FAMOUS FLYING ACT

April: Fourth month this season at the
WINTERGARDEN, BERLIN

June: In U. S. America booked by
WIRTH-HAMID COMPANY

LORD-AIN

the Famous Italian Opera Singer,
singing in all registers. April:

Scala Theatre, Berlin

ALF T. WILTON

Harvard, Holt & Kendrick

after featured 4 months in revue
at APOLLO THEATRE, VIENNA.

Month of April:

Liebich's Theatre, Breslau

TORINO

THE MASTER JUGGLER

APRIL: WINTERGARDEN, BERLIN

MAY: EMPIRE, PARIS

SEPTEMBER: U. S. AMERICA

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WINSTON'S WATER-LIONS

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DIVING NYMPHS

Booked by PAUL SCHULTZE AGENCY, BERLIN

Joining Shea's Buffalo, for the leasing of the Arcade for a picture theatre are said to be close to culmination as the result of conferences had in New York this week. The owners are represented by Eugene Falk of the Mark Strand interests. The Arcade is a plain square enclosure which will require the expenditure of \$250,000 to equip for theatre purposes. The location, which is midway between the new Fox and Shea's Buffalo theatres and three doors from the site upon which Publix is said to be contemplating the erection of its third local picture house, is regarded as highly strategic.

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HOME AGAIN!—SUCCESS AGAIN!

Back From Triumphs Abroad

NOBLE—

—EUBIE

SISSLE AND BLAKE

International Stars of Syncopation

*Famous Writers and Stars of "Shuffle Along" and "The Chocolate Dandies"
Just Returned from New Conquests in New Countries*

*Sailed Last September for a Two Months' Engagement at the World Famous and Exclusive Kit-Cat Club
and Piccadilly Hotel, London*

Remained Abroad Nearly Eight Months—PROOF ENOUGH!

NOW COMMENCING A TOUR OF LEADING MOTION PICTURE THEATRES

**Opened with LOEW'S Beautiful ALLEN, CLEVELAND, April 11
and BOOKED SOLID UNTIL JULY 1**

The "CLEVELAND NEWS" critic said: "I descended with the throng upon the Allen Theatre, and after some slippery maneuvering succeeded in getting a seat to view what is unquestionably one of the most ambitious stage presentations the Allen has offered this season. There are SISSLE and BLAKE of 'Shuffle Along' fame, experts in the art of syncopation. One plays the piano; one sings. And HOW!"

The CLEVELAND "PRESS" reports: "SISSLE and BLAKE were a hit at the Allen."

CLEVELAND "PLAIN DEALER": "SISSLE and BLAKE, well known here through 'Shuffle Along,' are featured on the Allen program. Sissle sings after his own fashion, not only with feeling, but most entertainingly. Blake at the piano offers a pianolog filled with tricks, harmony and delight."

OVER THERE Sissle and Blake Took London by Storm

Quotes the London "DAILY TELEGRAPH": "SISSLE and BLAKE have the kind of quality that grows upon you and makes their work appear at the second visit to be even better than you remembered it. In their own original songs, NOBLE SISSLE and EUBIE BLAKE give us the very essence of syncopation."

"THE ENCORE," a London weekly, states: "SISSLE and BLAKE got them from the word 'go.' Every

item is put over with skill and superb showmanship."

"THE STAGE," conservative English paper, writes: "SISSLE and BLAKE established themselves very quickly as staunch favorites. There was a great welcome for Noble and Eubie on their return to the Coliseum. Their characteristic method of handling melodies has hit the popular fancy."

**SMART BUSINESS JUDGMENT DEMANDS THAT MANAGERS EVERYWHERE
ARRANGE BOOKINGS FOR THE GREATEST ENTERTAINING AND
PROFIT-PRODUCING ATTRACTION ON THE AMERICAN STAGE.**

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WM. MORRIS AGENCY, 1560 Broadway, New York

FINKLESTEIN & RUBEN Tour Booked Through PHIL TYRRELL, Woods Theatre Building, Chicago

NOTE: SISSLE and BLAKE smashed box office records at Loew's Allen, Cleveland. Result—Immediately rebooked at this and other Loew Picture Houses

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ARTHUR UNGAR in Charge
Chapman Bldg., Suite 610
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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

Ted Lewis seems to be an institution in this town. Seems the longer he is here at a stretch the more popular he is from the box office angle. Last week was his third at the Orpheum, and the Monday night trade was the heaviest of all his Monday nights. That he was the drawing power was obvious from the reception accorded him and his gang.

With an entire change of bill, Ted just mopped up and how. It was one of those easy 35-minute push-overs for him. No doubt his fourth and likely final week will be his biggest, as Ted promises a big surprise.

Next to Lewis the big smash of the evening was Harry J. Conley in "Slick as Ever," closing the first part. Conley seems to have the classic gem of its type this year for vaudeville. He showed the cash buyers here a smart and crisp Willard Mack idea. The three feminine aids are a clever and able trio.

Opening were Mulinda and Dade, colored, with songs and eccentric tap dancing, as well as a smattering of talk. The man is a demon dancer and sells his stepping wares a lot like Bill Robinson. The woman is a good singer and dancer. Despite their early spot, the team managed to enter the show stopping class. Following came Lew Reed and Paul Le Vere, who have adapted to some extent the Ward and Van style of make-up and work, with the violin.

banjo and steel string guitar, as well as a bit of tap dancing and comedy by Reed. This turn smacks considerably of the W. V. M. A. type. In the "trey" spot were Alexander and Santos Co., three men and two women. It was a combination of adagio and gymnastic efforts that blended nicely and satisfied. Then came Bobby Folsom in song stories, most of them supplied by "Hollywood" Blanche Merrill. Miss Folsom, though known here, has not been seen in four years around these diggings. She has a smart, brisk and pleasing way of disposing of her catalog, which proved to be of sterling calibre.

Next to closing, Bill Hallen with eccentric talk and songs, proved "ace" high. Closing were the Three Lordens, two men and a woman, with perch and trampoline work done by the men, while the woman danced now and then. The turn is fascinating, holding the audience to the finishing trick.

The five Bert Levey time acts presented last week a regular feature at the Hippodrome, are of the type that pleases the family audiences patronizing this 30c. top house. In addition to a first run picture, "The Danger Signal," comedy and newsreel, Nick Cogley, screen character actor, was headlined in a skit, "The Striped Man." Maude Fox and Pals, trained animal act, was on as curtain-raiser. Teddy and Toney, trained performing raccoons, proved a novel attraction. Dogs, monks and the coons comprise the performers. Miss Fox had an Airdale chained near one of the raccoons and the dog's treatment of the animal detracted from the act's performance.

Leon Lang in "Comedy Jugglology" had a fair line of patter along with his hand work, but had to fish for his applause from a cold house. A double foot throw-up of two Indian clubs caused some applause. Nick Cogley, with four persons and two bloodhounds, played a 20-minute skit taken from the "Old Reliable" stories in the Satevepost. Although the action at first was a bit too fast to follow, the tempo settled down to show the "young marster" shielded from the deputy sheriff by the old servant, Cogley, in blackface. The southern dialect used was all Philadelphia, except that of the girl, as the sweetheart, who broadened her accents a bit too much.

Curt Galloway, in tramp costume, billed as "The Wondering One," scored his point with a song based on that title. His 15 minutes of gags, with several songs, was well received. The closing number was something unusual, being Frank Curren in an acrobatic turn. Curren has only one leg and manages to do some hurdling, balancing and jumping that is both well done and liked. A five-obstacle jump, including chairs, table and regulation high jumping standard finishes to a healthy hand.

Pantages' show last week could well exemplify perfect big-small amusement, having a blending of variety from start to finish certain to appease the most discriminating. Incoming units since Rodney Pantages became managing director have been proof positive this youngster has a sense of showmanship.

Claudia Alba and Co. gave last week's crackerjack lay-out a flying start with cannon ball and torpedo shell juggling, most reminiscent of the late Paul Spadoni, with comparison a compliment to Spadoni, as this buxom blonde sure handles her hefty props in a manner which would tax the majority of male weight jugglers. Irene Stone followed with a quiet character song opening number, built up a wham finish with a dialect comedy song cycle which garnered a nice score. Le Rette, pianist, well deserves the equal program billing Miss Stone accords her.

Joe Roberts, banjoist, doing a repeat at this house within the month, is playing this date as a farewell to vaudeville previous to his tenure of leadership over the new Frisco Pantages orchestra. His early repeat was a repeat of his show stopping of earlier visit.

Romeo and Dancing Dolls, with the Romeo lead a Donald Brian type of singing and dancing "juve," augmented by eight class flappers, do a nice lyric song opening in a pretty sky blue drape cyc, with close-in into "one" for a Tiller girl dance chorus number, which gives way to a full stage sequence, a special to soldier number, with the "juve" doing a comedy English army officer song lyric allowing for the introduction of the eight chorus misses in a wooden soldier drill number as a finish, which clicked. Dunbar and Turner, with a nut routine beyond analysis as to elements, socked out as nifty a comedy total with their slap-shoe dances and nut stuff as any man and woman have collected in a next-to-shut spot at this house in many weeks.

Six American Belfords, closing, not only held the packed opening show mob intact but in doing so proved beyond dispute their license to the rating as the peers of risley troupes. The three high topmounter somersault to a foot catch is a standout among a marvelous routine of risley acrobatics. Walt.

Shaw's "Saint Joan" is to be at the Salt Lake theatre for three nights commencing April 23. Betty Gallagher, ingenue sourette, who scored the big hit in "Patsy," locally produced musical, has been engaged to appear in "Nancy," the new musical that Thomas Wilkes will produce here with Nancy Welford, star.

Sammy Cohen, local dancer, has been cast to play Sergeant Lupinski in "What Price Glory," which Raoul Walsh will direct for Fox. Cohen was master of ceremonies at the Frivolity Club, New York. He is a cabaret and vaudeville performer.

John P. Goring, managing director of the Forum, is en route to New York to confer with Metro-Goldwyn-Mayer distributing forces regarding obtaining the West Coast premier rights to "La Boheme" to follow the run of "Stella Dallas" June 1.

Jack Laughlin is replacing Emil de Riet as production head of the Figueroa, a Far West house here operated by Fred Miller. He will also be the producer for Miller's new Carthay Center house, which opens with "The Volga Boatman" as its feature early in May.

Lew Soller completed making Tom Mix's last Fox production, "Dead Man's Gold," instead of Tom

Buckingham. Buckingham was taken ill during the early part of the picture and was unable to finish it.

Julius K. Johnson has become musical supervisor of the Casa Del Mar Beach Club at Santa Monica, which opens April 24. He is to give a two-hour musical program on the new organ.

Sydney Algier, assistant director to John M. Stahl on several productions, has been appointed unit production manager for the Christy Cabanne Company, making "Altars of Desire," starring Mae Murray, for M.-G.-M.

Edward A. Pickering, general manager "Charlot's Revue," is making arrangements for Jack Buchanan to "double" at El Capitan, Hollywood.

Lew C. Osterle, Seattle press agent, has replaced Hal Reed at Pantages Theatre here.

Mal St. Clair is en route to Philadelphia with Ford Sterling, who is to be starred in the "Show-Off" for Famous Players-Lasky. They are to secure several local scenes there, and will then go to New York to get some others, returning to the Coast, where the production will be put under way about May 6. Pierre Collins, who wrote the screen adaptation, is with them.

J. R. Grainger, general sales manager for Fox, made a change in his organization by appointing J. J. Sullivan, head of the Seattle Exchange, to manage the Los Angeles Exchange in place of William Haines, who had been with the company for a number of years, as assistant manager. He was recently appointed to the management.

G. Ballentine, who managed the Fox exchange in Vancouver, replaces Sullivan in Seattle.

Harmond Weight, director from F. B. O. Studios, has been signed by B. F. Fineman to handle the megaphone for "Forever After," a First National production, in which Lloyd Hughes and Mary Astor are to be co-featured. Paul Ganglin made the screen adaptation.

Sol Lesser, after spending 10 days in the Good Samaritan Hospital, where he had his tonsils removed, is around again.

Stuart N. Lake, former theatrical press agent in the East, engaged by the Santa Barbara Community Art Association to exploit the beauties and advantages of that city as a winter resort, just completed making a picture of the city. It is around 4,000 feet.

The picture will be released by the association and will be cut down to 1,800 feet, free of charge to Community Art associations, architectural societies, as well as theatres who desire it for the purpose of showing that the old Spanish romantic style of building here still prevails in this community, with

close-ups being taken showing the structural lines of old and new business and residence buildings that are scattered around the city. The picture is entitled "The Charming Heritage."

The Mission Theatre, playing Ackerman-Harris vaudeville and pictures, closed last week.

George Givot, at the Publix houses here in prologs, has been ordered back to Chicago, where he will join the Paul Ash outfit at the Oriental, scheduled to open May 3.

Every conceivable means is being used to further the sale of tickets for N. V. A. benefit scheduled for April 22 at the Philharmonic Auditorium. At the Hillstreet a girl occupies a table trying to sell tickets. A half hour's observation one day did not show a single inquiry. The girl said that she had sold three tickets in two days. This year's top price will be \$3, against \$5 last year.

George Pantages, nephew of Alexander Pantages, who managed the Pantages in Vancouver, has been transferred to the Pantages house in San Diego, succeeding Frank Rice.

Herbert Heyes, Thomas Chatterton, Fanchon Everhart and Thelma Bentley appear with Marjorie Rambeau in "The Night Duel" (Majestic).

Eugene H. Roth, president Romance Pictures, Inc., is visiting in Los Angeles.

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CLOSE TO ALL THEATRES
Single Apts., \$12.50, accom. 2 people
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100 BATHS
\$10 WEEK SINGLE, \$15.00 DAILY
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High Class Dancers

TEAM OR COMPANY

OR NOVEL ENTERTAINMENT FEATURE

SUMMER ENGAGEMENT on Beach
Walk and Marine Dining Room

EDGEWATER BEACH HOTEL
CHICAGO, ILL.

LORING NATALIE SMITH AND SAWYER

Moved from Second to Next to Closing

as an entry in Coffroth Handicap Bill, Pantages, Los Angeles, week of March 29, 1926, with this result—

Smith and Sawyer, the duce of the program copy, looked like they had been handicapped out of any chance to get into the money by the switch into the next-to-shut, but after being distant trailers their first five minutes, good teamwork plus an honest effort to catch up with the speedy field ahead was rewarded, as once the duo got their second wind the lady uncorking a real singing voice and the man's clowning built a finish which landed them safely in the money.—WALT.

WILLIAMS SISTERS

LATE OF GEORGE WHITE "SCANDALS"

EXCLUSIVE BRUNSWICK RECORD ARTISTS

NOW A SENSATIONAL HIT AT RENDEZVOUS CAFE, CHICAGO

Personal Direction MRS. M. WILLIAMS

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SELLS FLOTO CIRCUS

AND

BUFFALO BILL'S WILD WEST COMBINED—WORLD'S GREATEST CIRCUS PERFORMANCE

APRIL 10 TO APRIL 25, COLISEUM, CHICAGO

ZACK TERRELL, Manager

J. D. NEWMAN, General Agent

Leaving Coliseum for Danville, April 26; Terre Haute, April 27; Evansville, April 28; Louisville, April 29; Indianapolis, April 30; New Castle, April 31; Springfield, O., May 1 and 2

POODLES HANNEFORD AND CO.

Sends Season's Greetings to Circus World

MAY WE ALL HAVE NOTHING BUT DRY LOTS AND SHORT HAULS THIS COMING SEASON

JOHN HELLIOTT

Wild Animal Trainer

(SELLS FLOTO)

12—BLACK MANE AFRICAN LIONS—12

7TH SEASON WITH AMERICAN CIRCUS CORP.

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All Concessions

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**SELLS
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9th Season

**FREDDIE
BIGGS**

Originator and World's
Greatest Track Worker;
Also First Class Wire
Act. Wardrobe Best and
Up-to-Date

**RUBY ORTON
CHAPIN**

**RIDING
"TEXAS TOMMY"**
The Only Horse Doing a
Charleston

EDWARD WARD Presents

16 ... FLYING WARDS ... 16

Featuring MAYME WARD, the ONLY LADY in the world doing a somersault while blindfolded and bound in a gunny sack.

ALSO FEATURING

ERMA WARD

THE GIRL OF ENDURANCE, WITH A RECORD OF 300 ONE-ARM SOMERSAULTS

WARNING!

It Has Come to Our Notice That Leo Feist Music Co. Are Publishing a Song—TITLED—

"HORSES"

This Title Was Originated and Popularized for Many Years—BY

SYLVESTER AND VANCE

And Has Been Duly Filed and Protected at the Time of Origination

There Has Been an Infringement and It Will Be Taken Care Of by Our Attorneys, So Do Not Lay Yourself Liable.

SYLVESTER and VANCE

ATLANTIC CITY

By VINCE

Apollo—"The Poor Nut"; next, "The Grab Bag." Savoy—"The Red Pepper Girls"; next, stock. Stanley—"Irene"; next, "For Heavens Sake." Strand—"Other Women's Husbands"; next, Ibanes's "Torrent." Virginia—"The Far Cry"; next, "The Gilded Butterfly." Colonial—"Sea Horses"; next, "Dancing Mothers." City Square—"The Million Dollar Handicap"; next, "The Wedding Song."

Sam H. Harris will start his spring tryout season with "We Americans" at the Apollo week of

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New Creations
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Remember
Famous Littlejohns Rhinestones can be bought only at



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ANYTHING IN RHINESTONES

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10% Discount to Professionals

May 17. The play is by Max Siegel and Milton H. Gropper.

The premiere of "Fanny" May 24, with Fanny Brice. Willard Mack and Mr. Belasco wrote the play.

Stanley Company will open Elrae at Missouri and Atlantic avenues July 4 as picture and vaudeville house. Seating 2,400, with Keith-Albee programs.

The new Ziegfeld's "Follies," White's "Scandals" and Shubert's "Temptations" due here over the spring.

SAN DIEGO, CAL.

Spreckels—Dark. Pentages—Pop vaudeville. Savoy—"The Goldfish" (stock). Balboa—"The Wanderer." Cabrillo—"Why Women Love." Broadway—"The Boomerang." Plaza—"Mike." Mission—"The Unguarded Hour." Superba—"Million Dollar Handicap."

Rialto—Pop vaudeville; pictures.

The Rialto, former picture house, dark for several months, reopened last week with pop vaudeville and pictures. Bert Earl's Hollywood Bathing Girls band was the feature card.

The Plata Real, a new grill in the U. S. Grant Hotel, is getting quite a play from the younger crowd here. Harvey Ball and band are featured.

ST. JOHN, N. B.

By W. J. McNULTY

Over the objection of the city building inspector, a permit was granted by the city council, follow-

ing a special hearing, for improvements to the second floor of a building destined for use as a film exchange by Independent Films. The fire underwriters opposed the granting of the permit on the ground the building was not fire-proof.

The Mae Edwards Players, dramatic rep., closed a six weeks' run at the St. John Opera House. Road dates in Maine and New Hampshire will be played.

Renewal of card parties, suspended during Lent, will provide the chief opposition for the theatres during April and May. These card parties are held nightly except Saturday, at 35 cents admission. Prizes are offered for two to three winners of each sex. At the close sandwiches, cake and coffee will be served. The final card of the season is slated for the latter part of May. Attendances have gone as high as 800.

MILWAUKEE

By HERB ISRAEL

Davidson—"The Nervous Wreck" (stock). Pabst—German stock. Palace—Vaudeville. Majestic—Vaudeville. Miller—Vaudeville. Gayety—"Speed Girls" (Mutual). Empress—"Blue Beetles" (stock). Alhambra—"Sea Beast." Garden—"Nut Cracker." Merrill—"For Heaven's Sake" (2d week). Strand—"The Runaway." Wisconsin—"Untamed Lady."

The Merrill is holding over Harold Lloyd's "For Heaven's Sake" for a second week.

Fox & Krause's Gayety ends its Mutual season this week, installing summer stock Sunday. Jessie Reece and George ("Chick") Barkham are featured with the first show. Bennie Moore and Chuck Wilson following.

After trying road shows one week, the Garrick is dark again. "Kempy" made a fair stand at the house.

The Wisconsin is putting on an enlarged "amateur week" as its stage presentation this week.

A baseball ticker service has been installed by the Empress for its matinees.

PRES. ON CENSORSHIP

(Continued from page 1)

that no study has been made as to the needs of Federal censorship of motion pictures; that the impression was it is a matter for the states to consider.

The President indicated that the decreased criticism on censorship had been due entirely to the efforts of the industry itself and that former Postmaster General Will H. Hays was handling the situation exceptionally well.

The President's attitude on this question is regarded as significant since his vetoing of a censorship bill when he was Governor of Massachusetts.

CHAMP SUCKER

(Continued from page 1)

is perhaps the most unusual. Caboul has told his troubles to the police and charges that Mrs. Evelyn Rosencrantz, a "three-time loser," now serving a sentence in San Quentin penitentiary fleeced him of his life savings totaling some \$6,000.

The remarkable feature of the case is that the woman carried on her alleged fraudulent scheme from within the walls of the prison and used the penitentiary reception room as an "office."

Caboul, a recent arrival from France, has been operating a small rooming house here. He wrote several picture scenarios and then placed an advertisement in a Los Angeles magazine in an effort to sell them. Inside the prison walls Mrs. Rosencrantz is said to have seen this advertisement and to have written to Caboul stating she was an expert on scenarios and pictures. Caboul sent the woman's letter to the publisher of the magazine, he says, and received back a reply endorsing the writer and suggest-

ing that he see her. Caboul went to San Quentin and met Mrs. Rosencrantz, she telling him she was studying prison conditions and her work compelled her to remain there. Also, so Caboul told the cops, she promised him early fame and much fortune. The woman, he says, obtained various sums from him from time to time and kept stalling him with one excuse after another. It was not until all of his \$6,000 was gone and he found himself practically destitute with a wife and a crippled daughter on his hands that he went to the police.

The grand jury is to take up the case as a result of charges being filed against Julian A. Alco, prison director, by Captain of Detectives Duncan Matheson.

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SAN FRANCISCO

Mayor James Rolph officially has designated May 2 to 8 "Annual Music Week" in San Francisco. All professional as well as amateur musicians are urged to join in the celebration by participating in the programs to be arranged.

George M. Lipschultz, musical director of West Coast's T & D Theatre in Oakland, Cal., has signed with Harry Arthur to take up the baton next August in one of the big picture theatres in Portland, Ore., that recently came under the control of the theatre chain which Arthur now heads.

Hal Reed, former Los Angeles press agent, has been appointed publicity director of Pantages here, succeeding Edward Fitzgerald, resigned.

Carl Laemmle, president of Universal, arrived here last week for a brief visit. He gave the press the usual form No. 968 interview, pointing out that this city is second to none in the world as a motion picture premiere center.

Believed to be the result of a nervous breakdown suffered soon after the ill-fated "Movie Jungle Ball" which he promoted in Oakland, H. A. Snow, Oakland (Cal.) explorer, is reported to be critically

ill in an east bay hospital. The "Movie Jungle Ball," which Snow arranged some months ago, was a fiasco, and soon afterwards suits for several thousands of dollars were filed against him. From this affair he had hoped to finance a new museum for Oakland.

Snow's most notable achievement was his trip to Africa in 1920 during which he took a big game picture.

Norman Gray, San Francisco theatrical manager, was struck by an automobile here last week and suffered a possible fracture of the skull. At the time of the accident he was on his way to the Plaza Hotel, where he lives, and was accompanied by his wife.

At the invitation of the University of California Margaret Anglin will give two performances in the Berkeley (Cal.) Greek Theatre during the summer. The dates tentatively chosen are July 10 and 16. Miss Anglin will present Sophocles' "Electra" and "Antigone."

The Golden Gate theatre has launched a heavy campaign for the coming of the Siamese Twins to that house, and Alexander Pantages in his big new theatre up the street a little ways is determined to offset this competition with a counter draw. Pantages is billing a "Mammoth Indoor Circus" for his house the same week.

The prize story of the week is being told on Joe Kornblith, the bare-headed booking agent, who goes without a hat to beat the cloakroom concessions. Joe had occasion to visit Coffee Dan's the other night. He was holding a Variety and this was quickly in the check girl's hands. It cost Joe two bits to bail out his copy of the paper. He did not realize the percentage until he was outside again.

Joe Roberts doing a banjo single on Pantages time left here after playing a return date at Pantages to assume leadership of the Pantages house orchestra in San Francisco. Roberts will direct with his violin while the orchestra will be strengthened to 12 pieces.

The Illinois Associated Theatre Owners have chartered a special train over the Chicago and Northwestern Railway to bring them to Los Angeles for the national convention of theatre owners June 1-5.

Announcement is made from the DeMille Studios that "The Deluge," the million-dollar production which C. B. DeMille will personally direct, is to be put into production at the Culver City plant June 21.

Deputy State Labor Commissioner C. F. Lowy dismissed the cases of Paul De Gaston and Grace Fredrickson against the Broadway Players, who played the Mission, Santa Barbara. De Gaston asked for \$218.35 back wages and Miss Fredrickson, his wife, wanted \$141.85, but the ruling stated that the couple knew that the company was commonwealth and that the players split on the net.

Clair F. Williams, producer, heading the Golden West Players, was called before the State Labor Commission to explain non-payment of wages to two players and a musician who were at the Maywood, California, with her company.

According to Miss Williams, the rains and storms which covered Southern California were responsible for her production flopping in Maywood. She said she was taking her company to San Diego for an engagement at the Liberty. Harold Ponder, musician, claimed \$30 wages unpaid in addition to adjustment on a check for \$100, which Miss Williams is said to have given him, for which he gave back \$70 in cash with the remainder to pay a week's salary. The check came back.

Lillian Courtney, actress, asked for \$60, half of this for her last

week's pay and the remainder to make good a bad check Miss Williams is said to have given her.

Emmett Osborn, actor, asked for \$25, his last week's pay.

Gene Tunney started production Monday on "The Record Breaker," a serial for Pathe, at the Fine Arts studio here. Spencer Bennett, eastern director, is in charge.

Lionel Barrymore will play the lead in "The Mysterious Island," the Jules Verne story to be filmed in the Bahama Islands.

J. E. Williamson will direct for M-G-M.

Although their plane was almost totally destroyed when it crashed from a tailspin, Fred "Speed" Osborn and Lieut. Frank Barber escaped with minor cuts and bruises at the Kern County Airport, near Bakersfield. The accident came after Ivan Unber had made a parachute jump.

Frank L. Newman cut prices for children at the Metropolitan and the Million Dollar by putting into effect a straight 25-cent charge for kids at all times.

H. Frank Matthews, ahead of the "Charlot Revue," arrived here to handle the opening of that attraction at El Capitan, Hollywood.

Frank Randolph, Universal film salesman, was transferred from the Los Angeles exchange to Seattle by Jack Schlaifer, district manager.

Dave Bershon, district manager for M-G-M exchanges on the coast, left for the annual sales meeting in New York with Louis B. Mayer. Arthur Lamb, resident exchange manager, and other Pacific Coast exchange heads, leave April 20 for the east.

The Poppy, 380-seat picture house at Calipatria, burned April 10. No one was in the theatre at the time, the conflagration occurring after closing time Saturday night. Two Universal prints were lost in the fire.

Marsden Manson, former city engineer here and a F. R. G. S. of Great Britain, announces a plan for the teaching of geography by means of pictures. Manson says his system involves the use of revolving models of the earth in perfect shape and containing on their surfaces all the physical characteristics of the earth. These he would photograph in motion as though taken from space under perfect visual conditions and with perfect vision. The model contemplated would be about four feet three inches in diameter and on a scale of 1-10,000,000.

Investigation by the police of the exploding of a gas bomb in a moving picture theatre situated in the outlying residential district resulted in the arrest of Charles Garcia, booked for picketing in front of a showhouse. T. C. Cady, the manager, informed the detectives that he had had trouble because of his refusal to employ a union organizer and operator.

CLEVELAND

By C. S. GREGG

Hanna—"The Student Prince" (2d week).

Ohio—"Desire Under the Elms."

Keith's Palace—Vaudeville (Kara-vaeff).

Keith's 105th St.—Vaude (James Mahoney); "The Danger Girl."

Read's Hippodrome—Vaude (Anna Shadkova, Serge Leslie); "The Danger Girl."

Circle—Pantages vaude (Love-Spence Revue); "The Sap."

Empire—Robinson's Ritz Serenaders.

Loew's Allen—Harry Carroll Revue; "Trown of Harvard."

Loew's Stillman—"Stella Dallas."

Loew's State—Vaude (Billy Taylor Co.); "Tramp, Tramp, Tramp."

"Miss Newark," of the Atlantic

City beauty pageant, is here with the Harry Carroll Revue; also Vera Marsh.

Frank R. Wilson and orchestra returns to the Euclid Beach Park dance-hall when the lake resort opens April 22.

Geauga Lake Park opens May 1.

Thurston comes to the Hanna April 25.

DENVER

By A. DE BERNARDI, Jr.

America—"The Girl from Montmartre."

Auditorium—Dark.

Broadway—Dark.

Colorado—"Kiki."

Denham—"The Gorilla" (2d week; Wilkes Players).

Empress—"The Balloon Girl."

Orpheum—Vaude (Ted and Betty Healy).

Rialto—"Dancing Mothers."

State—"My Wife and I."

Victory—"Sea Horses."

The first district sales convention of any film company to be held in Denver opened Monday at the Albany Hotel, with Educational Films, Inc., representatives here from seven branches in the west.

Bert Smith's Broadway Musical Comedy Co. returns to the Empress April 26 for a special summer season, replacing the Manhattan Co., now playing the Empress.

The Broadwayites, headed by Joe Marion, played 26 weeks here prior to the advent of the Manhattan Co. The Manhattan outfit goes to Evansville, Ind., where the Broadway Co. now is filling an engagement.

Livingston Lanning, former manager of America theatre, later with the Denver sales force of Associated Exhibitors, has gone to New York to become a theatrical producer.

Two old-time fiddlers' contests are to be held in Denver this week. The Empress seeks to find the champion old fiddler of the Rocky Mountain area, while the Orpheum contest is open only to Colorado contestants.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—Cyprus Temple Minstrels (Monday to Wednesday); Billy Arlington (Columbia) last half.

Leland—"The Greater Glory."

Strand—"Kiki."

Clinton Square—"Madam Behave."

Albany—"That's My Baby."

The trial of the contest to probate the will of Nora E. Mack, who left \$400,000 to Mrs. Mary Nash, mother of Nash sisters, actresses, has been postponed indefinitely.

Governor Smith vetoed Russell G. Denmore's bill continuing the State Racing Commission. In a memorandum the Governor explained he had approved a similar measure.

A plan is on foot to make Saratoga Springs, N. Y., an all-year-round resort like the famous Euro-

CINCINNATI

By MELVIN J. WAHL

Shubert—"The Master Builder."

Cox—"Merely Mary Ann."

Keith's—Vaudeville.

Palace—Vaudeville and "The Outsider" (film).

Olympic—"Let's Go."

Empress—"French Models."

Boulevard—"What Next?"

Photoplays—Lyric "Kiki"; Capitol, "The Goose Woman"; Walnut, "For Heaven's Sake" (third week); Strand, "Dance Madness"; Family, "The Danger Girl."

The Norwood players presented

the "March Hares" at the Norwood Federated Clubhouse under the direction of William Harrison.

The German Stock Company of St. Louis is scheduled for one appearance here at the Emery Auditorium in the "Pat! Die Liebe Kommt."

A celebration held at the Swiss Gardens, Bond Hill, was interrupted at one o'clock Friday morning by police, who said the orchestra is licensed to play to midnight only. The Gardens is allowed to serve after that hour through having a restaurant license. But after midnight dance music is taboo.

Hagenback-Wallace Circus will play here three days, April 28 at Cumminsville and April 29 and 30 in the city proper.

SEATTLE

By DAVE TREPP

Metropolitan—"The Show-Off" (road show).

President—"The Fool" (stock).

Strand—"Hell's Four Hundred."

Coliseum—"The Eagle."

Columbia—"Red Dice."

Liberty—"Behind the Front" (2d week).

Blue Mouse—"The Man Upstairs."

Redondo Beach has opened for the summer. Crystal Pool and Luna Park opened this week for swimming and water sports.

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ERNIE BALL SPEAKING!

I have just finished playing eight big weeks in and around New York, including THE PALACE, THE HIPPODROME, THE ALBEE (Brooklyn), THE FIFTH AVENUE, KEITH'S NEWARK, etc., during which time I tried out my new song

"LET THE END OF THE WORLD COME TOMORROW AS LONG AS YOU LOVE ME TODAY"

Everybody tells me that I've got another big ballad hit, and from the way my audiences are receiving it (after all that's what counts), it's the greatest success I've had since "LET THE REST OF THE WORLD GO BY."

PAUL CUNNINGHAM gave me a lyric that could not help but inspire a beautiful waltz melody, and, as for climaxes—well, just wait till you try it over—it's one of my best.

MY PUBLISHERS, M. WITMARK & SONS, 1650 BROADWAY, NEW YORK,

Have already placed it with some of the foremost singing acts in vaudeville, and they will be very happy to send it on to you immediately. They also have orchestrations in five keys—G, Ab, Bb, C, and D—any of which they will gladly send on request.

I want to take this opportunity to thank you one and all for what you have done in the past to make my songs the big successes they've become, and I hope "LET THE END OF THE WORLD COME TOMORROW" will prove just as big for you as, if not bigger than, any of those you've previously sung.

Assuring you of my appreciation, and with every good wish for your continued success,

Believe me sincerely yours,

ERNEST R. BALL

ABSOLVE MISS NORMAND

(Continued from page 1)
murder. At times suspicion that Miss Normand had been involved in the case is: some way or other has been cast by newspapers throughout the country.

Keyes, when he took office as District Attorney two years ago, gathered the loose ends of the Taylor investigation, which had been conducted by District Attorney Thomas Lee Woolwine and endeavored to thread them together, thinking possibly he might be able to untangle this mystery. He made several trips to the East at several times and had detectives working. Every effort was made by him to unravel the mystery but the further

they went into it the more complicated it would become.

Keyes says that Miss Normand was unfortunate in having been at the home of Taylor shortly before the shooting as that was possibly the only connection she could have with the case, so far as he was concerned. He further declares that at no time had either District Attorney Woolwine or himself looked upon Miss Normand as being implicated. They spoke to Miss Normand several times during the investigations regarding Taylor's affairs as the latter had confided to her some of his personal matters.

When Keyes was in the East, about a month ago, he thought Miss Normand was in New York and that he would like to talk to her, and he informed the newspapers accordingly. When they printed that Miss Normand was not in that city but in Los Angeles, Keyes says that he did not feel or wish to imply that Miss Normand had run away from him, as he afterward learned she had been recalled to Los Angeles to begin a picture for Hal Roach. What he wanted to talk to her about at that time was regarding an instance that Taylor had told her about on the Famous Players-Lasky lot the day of the killing. However, the matter was unimportant and had no bearing whatsoever on the murder itself, he said.

Injustice to Miss Normand

Mr. Keyes feels that a great deal of damage has been done to Miss Normand so far as her standing is

concerned through various Taylor stories printed throughout the world. He thinks that this may have injured her prospects in motion pictures and feels now that he should set matters right by stating Mabel Normand was not suspected nor implicated in the case at any time; that she was simply a victim of unfortunate circumstances created by people who had a tendency to talk.

Mr. Keyes says he has not been importuned by Miss Normand or any one associated with her locally or otherwise to make this statement which absolved her but felt that from the way the story was handled he should clarify the situation for all time, and also announce that unless startling evidence is brought to his attention, the investigation of the Taylor murder mystery is now closed.

RADIO FAVORITES

(Continued from page 1)
Co. story-teller, were tied for second honor. Both are Friday night commercial features and seemingly equally popular. They were both over 1,000 letters below the Ipana jazzists' total.

In order named, the Gold Dust Twins, Atwater Kent Radio Hour, Shinola Merry-makers, Silvertown Cord Orchestra, the Cluquot Club Eskimos and the Everready Hour came in for acclaim with the Capitol theatre's Sunday night offerings and the Shakespearean Players also scoring high.

The WPAF correspondent department is a special bureau having charge of the analysis of thousands of letters received weekly, which gives the broadcasting company and the radio advertisers an excellent low-down on how their programs are impressing the public.

GUILD NEXT SEASON

(Continued from page 1)
effort of next season, as "Goat Song" was this year. Alfred Lunt will play the title role, but the other parts have not been definitely decided upon.

Prominently scheduled by the Guild for next season will be revivals of Oscar Wilde's "The Importance of Being Earnest" and Shakespeare's "Much Ado About Nothing," which has not been produced locally for many years. Another play by Franz Werfel (who wrote "Goat Song" and "Schweiger") and called "Jaures and Maximilian," will be done.

Named as possible productions are "Life Is Real," by Elmer Rice; "B. A., B. A., Black Sheep," by Budapest Kinne; "Crack o' Doom," by Victor Victor; "The Sea Gull," by Anton Tchekov; "Right You Are If You Think You Are," by Luigi Pirandello, and "The Lonely Way," by Arthur Schnitzler.

The plays produced will be given their subscription run and then carried along in a repertoire. The Guild, in instituting the repertoire idea, takes upon itself the maintenance of a permanent company, but the idea is to keep the activities confined to the Guild Theatre and not attempt, as they did this year to produce for two houses. Their lease on the Klaw expires next January. The season after that their lease on the Garrick expires.

Ellison Managing Jubilee Singers
John W. Ellison has taken over the personal management of the Southern Jubilee Singers.

The Ellison outfit of 11 men sings and plays. In their program are some of the oldest Negro spirituals.

YALE USING PICTURE

(Continued from page 1)
publicity yet to befall the industry, which has received financial recognition and support from the public, but little else than abuse and belittlement from the highbrows and their followers.

The Yale sponsorship of this picture, which indicates at least their willingness to search for the good in pictures, is mentioned by some as the forerunner to the establishment of a motion picture professorship in the school.

"The Failures," the 12-scene play of H. R. Lenormand, French dramatist, was presented by the Portal Playhouse Players, Minneapolis organization, in their cellar playhouse.



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"The Last of Mrs. Cheyney"
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LYRIC Thea., W. 45 St. Eves. at 8:30.
Mats. Wed. & Sat., 2:30

The WISDOM TOOTH
LITTLE West 44th St. Evenings, 8:40
Mats. Wed. & Sat. at 2:35

MOBOSCO Thea., W. 45th St. Eves. 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**

NINE LIFE MEMBERS

(Continued from page 19)

Morgan Wilson and F. Ray Comstock. The two latter failed to appear, Wilson because of illness and Ray Comstock because he was somewhere in Europe completing a trip around the world.

By coincidence Saturday night's gathering was the 25th anniversary of the annual social gathering inaugurated at the old Muschenheim Arena on 31st street, east of Broadway, a feature developed through the suggestion of Maurice DeVries.

Approximately 300 present including members of the Treasurers' Club and their guests. There were delegations from the Treasurers' Clubs of Boston and of Philadelphia who made the trip to attend. From Boston were Ernest A. Gronier, president, Thomas Roach, secretary, Fred Russell and Frank Orritt. The Philadelphia contingent included Leo A. Carlin, president, Edward Keller, Sid Hilbrunner, William Manning, Nathan Abrams and Bert Dennison.

The nine member guests to be honored were seated at a raised table fronted by a frame making each of the nine appear as though he was seated inside a box office window. On one side was painted the admission scale of 1901 and on the other the top scale of 1926. The

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Mats. Thur. & Sat., 2:20
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manner in which these scales compare is as follows:

| 1901 | 1926 |
|----------------------|-------------------------|
| Parquet \$2.00 | Orchestra \$25.00 |
| Dress Circle .. 1.50 | Balcony 15.00 |
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| Gallery25 | Plus 10% War Tax |

Inside Stuff

Over the table place of each of the men completing his 25th year as a member was painted on the profile board his name and the theatre at which he was employed when first joining the organization. The result was that considerable inside stuff was spilled about each of the guests to be honored by the other old timers present.

As an instance, though the box office opening bearing the name of F. Ray Comstock and the information that he was at the Garrick theatre when joining, principally all the chatter about him was in regard to certain episodes reported as having taken place at the Critterion theatre during the run of "Du Barry" there.

There were also tales of George Dunlevie's days at the Bijou and about the time that Tom C. Naughton spent as head usher at the Empire before he went into the box office at the Grand opera house with Col. John C. Springer.

The favorite tale about Henry L. Young had to do with the days at the Harlem opera house and Oscar Hammerstein, when the two had a row over the program rights. The H. O. H. was where "Kid" Young started from incidentally.

Naturally A. C. Campbell hailed from the Bijou which was the scene of his sister's greatest triumphs. Arthur Sheldon came to the club from the Garrick, and later he was

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ranks. This was immediately seconded and greeted with cheers, whereupon the president announced that the second life member to propose his son was Tom Naughton, whose boy, T. Everett Naughton, would be available to make application within 15 days, having then completed his three years in a box office in Greater New York.

A program of entertainment and the chorus singing of songs of 25 years ago completed the night, which was rather damp but wholly cheerful.

FINAL CONTRACT FORM

(Continued from page 19)

ferences in Variety. The man selected to handle the picture rights scale will be called the "arbiter," instead of "picture sales agent."

The text of the agreement provides:

"The arbiter shall have power to negotiate all sales or other disposition of motion picture rights of all plays produced or to be produced under any contract made under this agreement. The arbiter is hereby created by author and manager to any contract the attorney—in fact of each of them for the purpose of affecting the sale or other disposition of motion picture rights of any such play and of giving title thereto."

Paying Arbiter

Provision is made for providing funds to pay the arbiter and his office expenses. Details of author and manager placing an estimate of the value of the picture rights are set forth.

There can be no managers' closed shop according to express provision in the agreement one clause of which reads: "The Guild agrees that any person, partnership or corporation that produces or wishes to produce a play shall be entitled to enter into this agreement with the Guild."

It further provides that the weekly box office receipts of plays

Direction
CANTOR & BRANDELL
New York City



CHICAGO 'EVENING AMERICAN'
April 5, 1926

George Schreck and Company are not strangers to State-Lake patrons, but so far as popularity is concerned this slippery, sliding comedian whose acrobatics are funnier than a flock of monkeys with trained fleas gains in favor with each succeeding appearance. Schreck is without a doubt one of the biggest hits loose in the wilds of vaudeville. Long may he tumble about. His supporting company offers a variety of talent that was well received.

London, Eng.

ERNEST EDELSTEIN, Agency
Chas. Ferrier, Esq.

"from all sources whatsoever." That is construed by the agreement to "include any sum over and above the regular box office prices of tickets received by the manager or with his knowledge anyone in his employ, from speculators, ticket agencies or other persons and any other additional sums received by the manager on account of said play." The latter refers to "tax money" received on account of free admissions of passes and said to amount to over half a million annually for one chain of theatres alone.

Music Royalty

The publishing rights for songs and lyrics are retained by the composer and author, who are to receive not less than 75 per cent of the royalties for sheet music, the manager to get not more than 25 per cent. Mechanical reproduction and revenue are left for mutual agreement between authors and managers. The matter of "small rights" is excluded from the agreement and is to be settled by committees. This concerns musical shows principally.

Radio is covered. All royalties and rentals received from broadcasting are to be divided equally between manager and author but not to be released for radio except by mutual consent.

The manager has an option to control British rights within 60 days after production, he to pay the author a specific sum for such rights. Such rights are to be disposed of within 15 months for a drama or three years for musical attraction.

Arbitration is provided for all disputes, except where either manager or author claims the right for relief by injunction. Secret dealing on either side is guarded against by heavy penalties and expulsion.

With the assent of the author the manager agrees to withhold from royalties, any dues owing to the Guild. Active Guild membership carries a yearly dues of \$35. Associate members are to pay \$5 annually. There are no dues for foreign members.

As heretofore there will be individual contracts between manager and author covering sales of rights, rentals, advance payments and royalties. The conditions set forth in the new agreement are the minimum terms, the author having the right to better terms if agreed on by the manager.

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Carlane James
Carus Emma
Christie Audrey F
Copley Nick
Casper Harry
Carter & Boulder
Crazy Herman
Dameron Chas Bud
Douglas Dorothy
Doyle E
Duffins Maudie
Dunn Jack
Duthie Agnes A
Edmonds William
Esterbrook Fredk
Evans Happy Robt
Ewing Burt
Farrell Jack
Fonia Hawaiians
Forsythe Harry P
Fort Laura
Gibson Hardy
Gluskin Hlt
Golden Frank
Goring John P
Gordon Kitty
Honey Alfredo
Howard Alice
Howard Mary

Howard Sam
Howard & Ransome
Hyams John B
James John F
Johnson & L'Wast'n
Keane Harry
Kennedy Marcella
Kennedy Thomas
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King F R
La Tour Jack
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Leonard Albert
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Marshall G O
Marston Rose
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Sherman Dan
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Sanger Harry
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West Rosalie
Waltons The
Wallace Frank
Wynne Ray
White H Pierre
Wright Geo M

NEWARK, N. J.
By C. R. AUSTIN
Shubert—"Merry Merry."
Broad—"The Dybbuk."
Proctor's Palace—Vaudeville and
"Forbidden Waters."
Loew's State—"Little Old New
York" and vaudeville.
Newark—"Combat" and vaudeville.
Mosque—"The Sea Beast" and
vaudeville.
Branford—"Dancing Mothers" and
vaudeville.
Capitol—"Children of the Whirl-
wind" and "The Night Patrol."
Fox's Terminal—(19) "My Own
Pa" and "The Taxi Mystery"; (21)
"Out of the Storm" and "A Des-
perate Moment."
Rialto—"Why Women Love" and
"The Man Upstairs."
Goodwin—"Kiki."
Miner's Empire—"Bathing Beauties
of 1926."
Lyric—"Happy Hours."
Orpheum—Colored musical tab.
Palace (Orange)—"Kiki" (stock).

"The Dybbuk" has been held up
and will not open until the 22d,
which means that the Broad will be
dark the first three days of the week.

Riviera Park is open Sundays
now, being the first of the local
parks to take down the shutters.

Edgar Kelly, former assistant
manager of Loew's State, was ar-
rested in Philadelphia last week and
brought to Newark on the charge of
having embezzled company funds.
The charge, preferred by William
Downs, manager of the house, is
that Kelly appropriated \$4,000 he had
collected from offices and stores in
the theatre building. He pleaded
not guilty.

The baseball fund to save the
management of the Newark Bears
which was started by Thomas W.
Minor, the local theatre man, by a
contribution of \$5,000, has reached
the sum of \$155,000. Much of this

HOTEL LAFAYETTE
PHILADELPHIA, PA.
Broad and Arch Streets
Central Theatre District
Will serve and entertain you at a profes-
sional rate. All rooms running water,
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newly furnished.

CARBONDALE, PA.
HOTEL ANTHRACITE
SINGLE ROOMS \$1.50
DOUBLE ROOMS \$2.50
Wire Reservations at Our Expense

is due to Miner's efforts. The re-
sult of his efforts has been that
Newark has gone baseball mad. As
the new stadium is not completed
yet the opening game with the Ath-
letics had to be played at a semi-
pro field in Bloomfield, and yet over
15,000 fans made the trip.

Walter Reade's Main Street, As-
bury Park, burned Sunday with a loss
of about \$500,000. The house was
built four years ago. Reade an-
nounced he would rebuild the thea-
tre and increase the seating ca-
pacity to 3,000.

The Newark Arena and Amuse-
ment Corporation announced its di-
rectors, made public its plans and
offered its stock for sale last week.
The board includes prominent
names, among others Federal Judge
Runyon and State Controller Bug-
bee. The revised plans substitute
a hotel for the proposed office build-
ing on the Broad street side of the
Market plaza. It is planned to
make this part of the building over
30 stories high and provide 500
rooms and bath. Back of this will
be the theatre, seating 3,000, while
in the extreme rear will be the
arena, accommodating 10,000.
At about the same time the City
Commission authorized the sale of
the Market plaza for not less than
\$2,000,000. This is the price that
the arena people had planned pay-
ing.

Proctor's Palace has extended its
policy of allowing ladies in the or-
chestra for 25 cents matinees, Mon-
day to Friday, to all matinees.

PITTSBURGH

By JACK A. SIMONS
Alvin—"The Student Prince" (re-
turn engagement).
Pitt—"The Big Parade" (sixth
week).
Gayety—"Rarin' to Go" (Colum-
bia).
Academy—"Naughty Nitties"
(Mutual).
Davis—Vaudeville (Hackett &
Delmar).
Grand—"The Far Cry."
Aldine—"The Torrent."
Cameo—"Skinner's Dress Suit."
State—"The Cave Man."
Olympic—"Miss Brewster's Mil-
lions."

A newly formed corporation of
four local men has taken over Row-
land & Clark's Arcade (movie) on
the South Side. The incorporators
are: Morris Tauber, president; A.
D. Finkel, vice-president; William
Finkel, treasurer; and Mules Lapi-
dus, secretary. The men are also

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Just One Block From Central Park
Newly renovated—all rooms with pri-
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\$14 to \$25 weekly
Under new management—Phone Col. 1000

Interested in other local picture
houses.

A. H. Geisler's Grandview, Du-
quesne Heights, has been taken
over by Morris Tauber, who also
owns the Oakland in Oakland.

Joe Lefko, until recently connect-
ed with the Associated Exhibitors'
Exchange, has joined the sales corps
of the local First National Ex-
change.
The Hippodrome, McKeesport, and
the Majestic in Butler, both oper-
ated by the Harris Amusement Co.,
have taken on the "Guess Who"
series, the first prize being a Ford
roadster. Twenty-one other prizes
are offered.

"The Big Parade" is continuing
to pack them in at the Pitt, where
it is in its sixth week.

VARIETY BUREAU
WASHINGTON, D. C.
616 The Argonne
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Telephone Columbia 4630

By HARDIE MEAKIN
Belasco—Dark.
National—"The First Year"; next,
"Little Old New York" (stock).
Poli—"Princess Flavia." Closes
season.
President—Dark.
Wardman Park—"Tweedles"
(stock).
Keith's—Straight vaudeville (Nora
Baye).
Earle—Pop vaudeville, pictures
(Great Nicols).
Strand—Low vaudeville, pictures
(Mabel Walzer and Her Boy
Friends).
Gayety—Dark (Columbia).
Mutual—"Smiles and Kisses" (Mu-
tual).
Pictures
Columbia—Harold Lloyd in "For
Heaven's Sake" in for run.
Metropolitan—Harry Langdon in
"Tramp, Tramp, Tramp" and War-

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ing's Pennsylvanians; next, Norma
Talmadge in "Kiki."
Palace—"Monte Carlo"; next,
"Brown of Harvard."
Rialto—John Barrymore in "The
Sea Beast"; next, "The Still
Alarm."

The Gayety held over the black and
white show, "Rarin' to Go," for Sun-
day night and closed for the season.

The Mutual continues for another
two or three weeks, playing re-
peats.

Glen Echo, Washington's amuse-
ment park, opens May 15.

Ground is being broken in Fred-
erick, Md., for another link in the
Stanley-Grandal chain of picture
houses. Work is also about to be-
gin on the remodeling of the old
Academy of Music in Baltimore, still
another addition to the local chain.

The Mayflower
Washington, D. C.
HOTEL FOR
Distinguished
Professionals
Connecticut Ave., near the theatre

Also, \$50,000 is to be spent in im-
provements for the main house of
the chain, the Metropolitan, here in
Washington. This work is to start
in July.
Neil Paxon, owner of the Met-
ropolitan and who is often utilized
in a local hospital following a sud-
den attack of the grippe on Sunday,
the 11th.



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VARIETY

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VOL. LXXXII. No. 11

NEW YORK CITY, WEDNESDAY, APRIL 28, 1926

96 PAGES

LOBBY OF THE AIR—LATEST

NEW YORK'S 60 BUS LINES AIDING SHOWS AND SHOPS

Suburban Motor Vehicles Reach 130 Towns—Offer Real Competition to Railroads—Passengers Deposited in Theatre District

Over 60 bus lines run into and out of New York touching around 130 towns daily.

Motor coach transportation, interurban and interstate, has developed to such an extent that it is recognized as an important transit factor by the retail trades. That the highly developed bus or coach systems are aids to amusements is also true.

Hundreds of coaches are running in and out of New York on daily schedules, not interrupted throughout the winter. Every large city in the country has a similar service while thousands of small towns are afforded easier transit than heretofore.

Motor coaches are in actual competition with railways. Although fares are not materially under that

(Continued on page 60)

KEITH'S, BOSTON, CUTS

Boston, April 27. The Keith people here have announced a reduction in prices for the summer months at the so-called "big time" vaudeville house which calls for a 50c scale for the orchestra at the matinees and \$1 for the floor at the evening shows. The reduction in prices is effective immediately and was plugged extensively in advertising and publicity notices.

As far as can be recalled this is the most drastic cut that prices have ever taken at the Keith's big vaudeville house here and brings them down so that the house with a straight vaudeville policy is in competition with the Met here.

While it is hard to get a real line on business at this house it is reported that since the Metropolitan opened business at the Keith's house has not been as brisk as it was other years. The opening of the new Keith-Albee theatre at about the same time also cut into the business of the old house. With the State using a vaudeville feature with its picture policy the competition was further increased.

War Dept. for "Sunday"

Washington, April 27. Following the lead of the President, Secretary of War Davis has declared the War Department is against "Blue Sundays" in the army. Despite protests of the reformers, outdoor sports will be continued.

Never Could Forgive

In the "Bride of the Lamb" the tag line is spoken by Crane Wilbur as the clergyman. It is: "God, forgive me."

"He may forgive you, but I never will," exclaimed Bert Errol, the English impersonator, who was in the audience the other evening, with the house howling at the unlooked for finish.

BLOOMINGDALE 'SPONSOR' FOR 'HUSH MONEY'

Millionaire Dry Goods Merchant Takes Control—Chas. K. Gordon Out

Charles K. Gordon is out from under managerial responsibility for "Hush Money" at the 45th Street, New York, with Hiram Bloomingdale, millionaire dry goods merchant and "sponsor" of Denise Moore having taken over actual management last week, installing Jack Horn as his representative at the theatre.

Gordon's capitulation is said to

(Continued on page 59)

Fanny Ward Leaving; Parisian Beauty Shop

After a season at Palm Beach where Fanny Ward out-flattered the flapper flappers in looks and dress, the evergreen Fanny is leaving New York May 6 for Paris.

On the Champs Elysees shortly following her arrival will be the Fanny Ward Beauty Shop. It is an expected rendezvous for American female tourists who may want to be everlastingly handsome as Miss Ward has made herself.

SEVERAL CHARGES AGAINST RADIO IN WASH.

Congressman Bloom Charges Paul D. Klugh as Part Owner of Zenith Corp.—Might Broadcast Against Re-election of Members of Patents Committee—"Intimidation" Claimed—Broadcasters Trying to Rush Two Bills Through

MUSIC IS 90% OF RADIO

Variety Bureau,
Washington, April 27.

A lobby of the air!

As handled by the broadcasters the answer as to the power of such a lobby is contained in the question propounded during the joint hearings of the Senate and House Patents Committee by Knud We-

(Continued on page 80)

JUST A STORY OF TIMES SQ.

Patricia Woods Took Poison—Dead

Patricia Woods, 24, who had played small roles in serial movies, ended her life in her apartment, 852 8th avenue, by drinking a quantity of shoe polish that contained cyanide of potassium. She was dead

(Continued on page 59)

JEFFRIES AND SHARKEY AS ACT AT \$2,500

Los Angeles, April 27.

James J. Jeffries and Tom Sharkey, boxing champs of some years back, have been placed under contract to Jack O'Brien, local picture man, and will do personal appearances in the picture houses at \$2,500 weekly.

The stunt will be for Jeffries to give a three minute talk on his experiences and then do a three minute round with Sharkey. The Metropolitan here may use the act and O'Brien claims that it is booked to open for Harry Davis in Pittsburgh some time in June.

STOCKS WITH STARS AND NEW SCHEMES FOR ROAD DRAMATICS

George Wright Contemplates Circuit of 12 Stock Houses, Moving Companies on Rotary Idea—Klein-Nederland Stock Road Show Plan

Critics' Box Score

A critical percentage box and story on the New York dramatic critics in Variety's box score serial appears on page 73 of this issue.

Playing stock companies on a rotary route and circuit with stars added to converted road shows into stock houses are a couple of immediate as well as new ideas for road dramatics.

The "wheel" idea contemplates a circuit of 12 stock houses, companies moving weekly and repeating with new plays. The conversion of road companies into stocks for prolonged stays carries with it a guarantee to the producer of the road show which goes entirely into the hands of the stock producer, who simultaneously takes upon himself

(Continued on page 59)

VARIETY PICKED AS PRO. JUDGE OF AMATEURS

Little Theatre Tournament—Paper's Serious Comment in Past Won

The fourth annual Little Theatre Tournament for the Belasco Cup Match is to be staged next week (May 3) at the Bayes, New York. It will include the Gloucester Vale Group from Gloucester (England) with Matthew Boulton's "The Brass Door Knob" as their vehicle. They will compete Friday night on the same evening with the Little Theatre of Dallas (Texas) which won last

(Continued on page 58)

Cold Mitt for "Abie"; Sioux City's Lone Record

Sioux City, Ia., April 27.

This town decided to own at least one record, and picked on "Abie's Irish Rose." Its record is based upon a double disapproval of the Anne Nichols comedy. That the show is going into its fifth consecutive year on Broadway doesn't mean a thing here. Few of the natives know which Broadway is meant.

Last season the show's week engagement was decidedly weak "Abie," returning for three days this season to discover if there had been an error, found the original judgment still stood.

The takings in four performances were \$2,024, about an even break for the show, it is claimed.

Cabaret's Profit \$120,000, And "Without Cheating"

Chicago, April 27.

Cafe business in this town has grown to proportions that almost equals in gross and net the business done by the theatres.

The Rendez-Vous, with an overhead of \$1,100 each day the doors are open, cleared a profit last year of \$120,000 for Rothchild & Liederman. The Rendez-Vous pays \$30,000 a year for rent. The payroll, not counting orchestra or show, averages \$2,000 weekly. Charley Straight's orchestra receives \$1,800 and the floor entertainment cuts into the till for another \$2,500.

And without cheating on Mr. Volstead.

SECOND "JOAN OF ARC" PLAY

Berlin, April 27.

Max Reinhardt has accepted a play by the American author, Frank Harris, and will produce it early next season at his Deutsche theatre. The drama is titled "Jeanne d'Arc" and is said to be quite different from Bernard Shaw's treatment of the same character.

Although the play is in many scenes, Reinhardt hopes by the use of the revolving stage to play it through with only one intermission.

IF IT'S
COSTUMES
COWNS OR UNIFORMS
LEARN TO SAY
"BROOKS"
1437 BROADWAY — TEL 5500 PEN.

PRESENTATION POLICY IN NORTHWEST

First Time for Prologs and Stage Attractions — N. W. Headquarters

Portland, Ore., April 27. Realizing the importance of presentations and stage attractions in picture houses, Harry C. Arthur, Jr., general manager of the North American Theatres, has announced the policy for the firm's new theatres, now under construction in the Pacific Northwest.

Iral C. Horne, formerly connected with the West Coast Theatres, Inc., is in California, signing up talent for the new theatres. The new Broadway here, ready by July 15, and the Fifth Avenue, in Seattle, around Aug. 1, will be the ace houses of the string.

While no definite policy has yet been set for the recently acquired 33 Jensen & Von Herberg houses, it is expected that added stage attractions of some kind will be installed in some of the theatres. In previous years picture houses of the Pacific Northwest have lagged far behind as to stage entertainment with many of the local film emporiums, grinding weekly with nothing on their menus except straight pictures.

Prologs and presentations will be new in these parts, that have never been given this form of entertainment. Present plans call for the circuit to make Portland the producing headquarters of the Northwest. Each presentation or prolog is to be recruited here and sent intact over the chain. It will include Portland, Seattle, Tacoma, Yakima, Everett, and a new house in Bellingham, Wash.

**IMPORTS, \$1,000,000;
EXPORTS, \$300,000,000**

Washington, April 27. As evidence of the magnitude of the foreign sales of American produced motion pictures the Department of Commerce in its current annual report on the "Invisible exchange" in this nation's foreign sales estimates the royalties (rentals, etc.) received from foreigners by the American film companies as totaling \$300,000,000 in the past six years.

The following statement is from the "Balance of International Payments of the United States in 1925," by Franklin W. Ryan, assistant chief of the finance and investment division of the department:

"But statistical data are now coming to light regarding royalties in our motion picture industry which show unmistakably that for the last six years our receipts from motion picture royalties have been at least \$300,000,000, while our royalty payments for foreign films in that period have been scarcely \$1,000,000.

"Upon the basis of the most reliable sources and the most conservative estimates the figures for motion picture royalties for the last five years are as follows: 1921, \$40,000,000; 1922, \$50,000,000; 1923, \$60,000,000; 1924, \$70,000,000; 1925, \$75,000,000.

Of the 1925 total, it has been estimated that Canada paid us \$3,500,000; Europe, \$52,000,000; Latin America, \$7,500,000, and Asia and the rest of the world, \$12,000,000."

**COSTUMES
FOR
PRODUCTIONS
PICTURES
GOWNS
FOR
INDIVIDUALS
SCHNEIDER-
ANDERSON**

"BIG PARADE'S" PROFIT, \$4,000,000 FROM ROAD SHOWS AND EXHIBITORS

Metro-Goldwyn-Mayer and King Vidor may come to an open clash over the deal whereby the director parted with his agreement for a share of the profits of "The Big Parade" for \$50,000 outright. It is understood Vidor has placed his claim in the hands of Nathan Burkan, his attorney, and that the latter is shortly to place the matter before Marcus Loew and Louis B. Mayer for an adjustment.

At present it would appear that "The Big Parade" is certain to net to Metro-Goldwyn-Mayer approximately \$1,250,000 on the current season from the road shows that have been out, including the long run engagements at the Astor, New York, and Grauman's Egyptian, Hollywood.

On the New York engagement alone it is figured that the picture when completing a year will have turned over to M.-G.-M. approximately \$500,000 while the Hollywood engagement looks to be good for around \$200,000. In addition there are 10 road shows out playing the bigger cities such as Boston, Chicago and Philadelphia. Each of these companies is certain to show a

(Continued on page 36)

JOLSON MAY TRY FILMS ONCE AGAIN

A definite plan afoot now with one of the major film companies holding first call is for Al Jolson to make several feature films in black-face.

Jolson who closed after four weeks with "Artists and Models" last week, conferred with Hugh Wiley, the author, in Philadelphia Monday and Tuesday. Wiley wrote "The Wildcat" series of colored stories in the "Saturday Evening Post."

Jolson's assent to the picture proposition so far is that if he can find a suitable story, he'll make the film.

Divorce Strong Factor With Quebec Censors

Montreal, April 27. Hon. Louis Athanase Taschereau, Prime Minister of the Province of Quebec, has issued a statement the Quebec Government does not intend to alter the powers of its moving picture Board of Censors, nor does it intend to interfere and give instructions to that body to be less severe.

Marquis R. de Roussay de Sales, chairman of the Board of Censorship, discussing the proposal to cut off the province from the movie world after Aug. 1, asked if the picture people thought he would give in to indecencies, nudities and divorce scenes. The Marquis asked how any self-respecting Government could change its code of morals at the dictation of outsiders.

Commenting on the apparent rigidity of local censorship laws, Marquis de Sales pointed out that it was necessary to consider the mentality of the French-Canadian race. Divorce, for example, is not recognized by the Catholic Church which is the religion of 75 per cent of the population of Quebec. For this reason divorce is not wanted on the screen.

The Marquis took exception of several statements made by Col. J. Cooper, president of the Motion Picture Distributors of Canada.

He declared that other Canadian provinces were more severe in their censorship than Quebec, while the State of Pennsylvania was another example of strict censorship.

Luther Reed Directing

Luther Reed, on the scenario staff for Famous Players for years, is to be elevated to the post of director within the next few months.

Reed is at present handling the script for "Kid Boots," which Eddie Cantor is to appear in on the screen as his initial film venture.

As soon as this script is completed Reed will turn to directing. The Cantor picture is to be made on the coast with Frank Tuttle di-

PICTURES IN FRONT

Commencing with this issue and continuing hereafter the Moving Picture Section of Variety will be placed first in the paper, starting with Page 4 and following the Foreign pages, 2-3.

In general layout the Pictures Department will be the same as formerly.

Owing to the continual dwindling of straight vaudeville theatres and the lessening importance of that branch of theatricals, Vaudeville will follow the Pictures in the sequence of Variety's departments hereafter.

Pop Vaudeville or vaudeville with picture adjunct of news interest will either be placed in the Picture or Vaudeville department, according to the importance of the news in its leaning toward either.

Other than the vaudeville theatres partially dependent upon pictures there are very few straight vaudeville (uninfluenced by pictures) left in this country and Canada.

GEST IN FILMS WITH HIS FIRST "SPEC" PLAY

Engages Through Jos. M. Schenck with U. A.—Norma Talmadge in "Darling of Gods"

In December of 1902 when David Belasco produced "The Darling of the Gods," a sensational success of its day, at the Belasco (now Republic) theatre on West 42nd street, there was a hungry boy with a one dollar bill who knew about it.

Each night that boy satisfied his appetite and found a place to sleep through 50c he regularly made from the sale of two gallery seats for \$1.50. Keeping his original capital intact, the boy daily stood in line to obtain the only two tickets he could buy, a pair in the loft. Daily he had no trouble in disposing of his coupons at a 25c premium to those who had not the time nor inclination to stand in line.

While the boy could not find means to increase his capital and income and be certain meanwhile he could eat and sleep, it taught Morris Gest the principles of ticket speculation, developed by him as the medium for Hammerstein's Victoria's sidewalk sale. Afterward through that connection when the late William Hammerstein wanted some one to take a man and three women to Europe and pilot them back as "Abdul Kabir and His Three Wives," Gest was selected.

That incident advanced him from a ticket speculator to a showman.

Now Super-Showman

As a super-showman Morris Gest will now be paid \$250,000 yearly by Jos. M. Schenck to produce for United Artists. "The Darling of the Gods," with Norma Talmadge starred, will be his first. The creator of "The Darling of the Gods" is Gest's father-in-law. It was at Gest's request that Mr. Belasco finally has released the play for pictures.

Gest's acquisition to the picture ranks created a furor of talk last week when announced. His Schenck contract calls for six years at the same guarantee yearly, amounting in all to \$1,500,000, with Gest required to produce at the most but two pictures yearly on a part time understanding.

Credit is given Schenck for an exceedingly smart move in annexing a world-wide name like Gest to the picture business. It brought forth an enthusiastic endorsement from Will H. Hays and the show business in general immediately appreciated that an outstanding capture had been made by the films.

Mr. Gest is leaving for Europe next month. He will commence the picture production in the fall, following his return. Gest also will direct the tour of "The Miracle," with its dates filed in for the full new season with five cities.

A Workable 'Vacation'

Los Angeles, April 27. Lige Conley, one of Educational's comedy "aces," has a short vacation.

To enjoy it Conley got a job on the Fox lot to appear in a featured role in "The Rare Bird," a two-reel comedy directed by Lex Neal.

FOREIGN ACTORS IN HOLLYWOOD MAY BE DEPORTED—OVERSTAYED

Immigration Officials Investigate Passport Holders—Some Apply for Citizenship—Recommendations Going to Washington

Los Angeles, April 27. United States Immigration officials, aided by Department of Justice agents, are rounding up foreign actors in picture studios who have overstayed the limit of their passports.

Most of these actors came into this country on a six-months or one-year dispensation. Many have "clicked" at the studios and have gotten permanent jobs on contracts, with the result that they have neglected to have their passport extended.

About six weeks ago the Department of Justice agents began checking up passports. Their records were turned over to the local

moned the actors and actresses to appear before them and explain why they had overstayed.

Some replied they had taken out citizenship papers, with the result that they were permitted to remain, while others who had not done so had overstayed their time were informed recommendation would be made to the Commissioner of Immigration at Washington for their immediate deportation.

It is said about half a dozen actors and actresses in Hollywood colony have been listed and may be requested to leave the United States within the next month or two, unless appeals from the ruling of the local board are granted in

POLITICS AND TRADE COMS'N WITH F. P.-L.

Republicans Foresee Democrats Using Will Hays If Dismissed

Variety Bureau,

Washington, April 27.

While the Federal Trade Commission is awaiting the receipt of the additional evidence in the Famous Players-Lasky case following the order of reopening, which evidence must be in by May 5, interest in the outcome of the proceeding is being expressed by many government officials and members of Congress.

Some have it that the Republican majority of the commission want to dismiss the case but hesitate to do so because of the almost absolute certainty that the Democratic minority would immediately get in contact with their brethren in Congress and start some fireworks to the effect that "Will Hays had fixed it." This because of the former high position in the Republican ranks held by Mr. Hays.

That this surmise is not entirely without foundation is evidenced in the action of Commissioner Thompson, leader of the Democratic minority of the commission. He went before a Senate committee and applied the appointment of George Christian, former secretary to the late President Harding, to a vacancy on the commission on the charge that Christian had shown considerable interest in behalf of the picture company.

If there is any basis for such a conclusion, it is pointed out here, the employment has acted as a boomerang with the case instead of being dismissed actually being gone ahead with because of the possibility of such a charge being made into a campaign issue.

"Gertie's Garter" on Film

"Getting Gertie's Garter," the Wilson Collison-Avery Hopwood bedroom farce which A. H. Woods produced, has been disposed of for pictures to Metropolitan Pictures Corporation, a Universal subsidiary for U. production. The sale price was \$20,000.

First National has taken "The Lady in Ermine," the Shubert operetta production for Corinne Griffith's use.

Hermine Shone disposed of both plays for the screen.

THE MODERN NEED

Shellsburg, Ia., April 27.

Five years without a picture show was enough for the home folks. W. M. DeVoe and his son-in-law, Carl McCauley of Alburnett, were encouraged to open a theatre.

The first floor of the DeVoe furniture store has been remodeled for the enterprise.

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1926 FOX 1927

Twenty-Third Annual Announcement

COURAGE and CONFIDENCE

THROUGHOUT the history of the world, courage has inspired confidence. Only by courage—and the confidence it has created—has the world moved forward. Civilization is simply the chronicle of those leaders who have possessed the courage of their convictions and who have won therefrom the confidence of their fellowmen.

The first quarter of the Twentieth Century has witnessed the foundation and development of many imperishable institutions. The motion picture is one — and it has been perfected by the

courage of pioneers and perpetuated by the confidence of the public.

FOX FILM CORPORATION, setting the pace of progress for nearly a quarter of a century in motion pictures, still clings to the courage of its first convictions — independence, strength and fair dealing.

With the accompanying announcement of our 23rd season, we wish to express our appreciation of the confidence bestowed upon FOX FILM CORPORATION by the industry and the public.

49 DRAMATIC PRODUCTIONS 35 HIGH POWERED MONEY MAKERS INCLUDING

WHAT PRICE GLORY
THE MUSIC MASTER
THE MONKEY TALKS
THE DEVIL'S MASTER
WHISPERING WIRES
THE STORY OF
MOTHER MACHREE
CRADLE SNATCHERS
ONE INCREASING PURPOSE

IS ZAT SO?
FIG LEAVES
THE LILY
PIGS
THE CITY
THE RETURN OF
PETER GRIMM
WEDLOCK *Based on 'Marriage'*
THE PELICAN
7th HEAVEN

3 BAD MEN
THE AUCTIONEER
THE WAY THINGS HAPPEN
One Production Staged by
F. W. MURNAU
MARRIED ALIVE
A HOLY TERROR
THE FAMILY UPSTAIRS
GOING CROOKED
FROZEN JUSTICE

And 14 mighty Westerns including

TOM MIX

7 Pictures—Screen's greatest and most popular Western Star

BUCK JONES

7 Productions—Whirlwind pictures of the West with a mighty star at his best

SHORT SUBJECTS LITTLE GIANTS of the SCREEN 52 TWO-REEL COMEDIES

8 of those popular comedies starring EARLE FOXE as VAN BIBBER, the diverting character created by RICHARD HARDING DAVIS.

8 New brand comedies, to be known as FOX ANIMAL Comedies. The funniest of their kind ever produced.

20 IMPERIAL COMEDIES whose reputation for being the greatest laugh makers on the market is an established fact.

8 of the big selling comedies based on Mabel Herbert Uner's MARRIED LIFE of HELEN and WARREN with Kathryn Perry and Hallam Cooley.

8 of the captivating comedy dramas based on gems of fiction by O. HENRY, greatest of all short story writers.

26 FOX VARIETIES—Those wonderful single reel subjects which bring delightful romance from all the far places of the earth to your screen, in great demand everywhere.

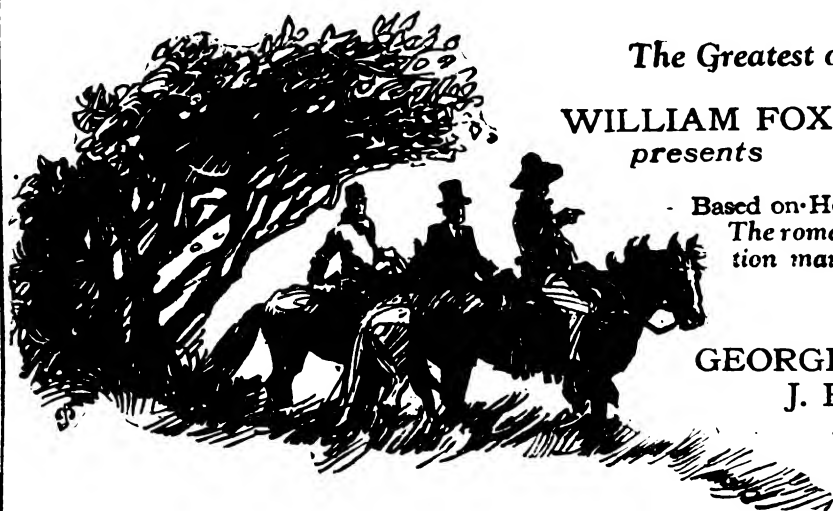
104 ISSUES ANNUALLY

FOX NEWS

Mightiest of All!

The Leader in Screen
Journalism

Fox Film Corporation



The Greatest of all Epic Pictures of the West!

WILLIAM FOX
presents

3 Bad Men

Based on Herman Whitaker's novel, "Over the Border."
The romance of a girl in the land of promise—Civilization marches West—Homeseekers in search of gold, liberty and happiness.

Cast of 25,000 with

GEORGE O'BRIEN OLIVE BORDEN
J. FARRELL MACDONALD

TOM SANTSCHI FRANK CAMPEAU
LOU TELLEGEN ALEC B. FRANCIS
PRISCILLA BONNER

JOHN FORD Production

Is Zat So?

Still packing 'em in after two years' continuous run on Broadway! A whirlwind success on tour! The sensation of the London stage!

WILLIAM FOX stages a screen battle of wits and fists with fortune and beauty as prizes—based on the stage hit by James Gleason and Richard Taber. It appeals to both sexes. Gorgeous romance for the women—punchy melodrama for the men! Round after round of hilarious mirth for all. With a cast including VIRGINIA VALLI. *Scenario by BRADLEY KING.*

The Lily

A great stage success produced as a powerful Fox picture!

By special arrangement with Samuel Goldwyn, BELLE BENNETT will play the title role. Ian Keith plays opposite her, and the supporting cast includes Reata Hoyt, Barry Norton, John Sainpolis, Richard Tucker, Gertrude Short, James Marcus and Thomas Ricketts. Based on Pierre Wolff and Gaston Leroux's drama of passion repressed and revealed, adapted and produced for the American stage by DAVID BELASCO. *Scenario by EVE UNSELL.*

VICTOR SCHERTZINGER Production

F. W. Murnau Production

Theatre audiences everywhere are waiting for this creation! Europe's greatest director reveals his mastery in a production of popular appeal.

William Fox announces the first motion picture to be made in America by F. W. MURNAU, with American resources and an All-American cast. No director has been so greatly praised by photoplay critics as F. W. MURNAU—your patrons will be eager to see this great director at his best. *Scenario by KARL MEYER.*

The Return of Peter Grimm

The return of Peter Grimm to the world of entertainment marks another great achievement in the field of motion pictures!

Sensationally debated when first presented by DAVID BELASCO. Recent disclosures make it an even greater picture theme for today's audiences. Can the dead return to commune with the living? Bradley King has written the screen adaptation of the play by DAVID BELASCO.

JOHN GRIFFITH WRAY Production

Contract NOW for Season 1926 ~ 27

Fox Film Corporation



The satisfaction of packed houses
will be the answer to

What Price Glory

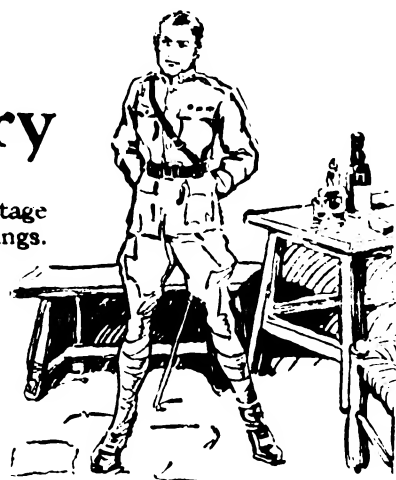
At last! The genuine article!
William Fox presents the screen version of the stage
success by Maxwell Anderson and Laurence Stallings.

The naked truth about war and women
with

VICTOR McLAGLEN EDMUND LOWE
DOLORES del RIO J. FARRELL MACDONALD

Scenario by J. T. O'DONOHUE

RAOUL WALSH Production



Cradle Snatchers

An earthquake of laughs that will bring exhibitors
a landslide of profits!

The William Fox screen version of the current stage hit by
Russell Medcraft and Norma Mitchell. A lesson in husband-
taming that will please the ladies and bring gales of laughter
from the men. It's the smartest and sauciest drama of today—
makes even the flapper gasp. Scenario by EVE UNSELL.

HOWARD HAWKS Production

Pigs

John Golden, producer of the stage hit, called it
"A Litter of Laughs!" The box-office barometer
calls it "A Breeder of Dollars!"

The story of how a boy brought home the bacon and won
love and success. Based on the play by Anne Morrison and
Patterson McNutt. The cast is headed by JANET GAYNOR,
RICHARD WALLING, ARTHUR HOUSMAN and GLADYS McCONNELL.
Scenario by ALFRED A. COHN. Exhibitors who book PIGS will
be in clover.

IRVING CUMMINGS Production

Fig Leaves

Here's a riot of beauty and luxury on the screen!
A modern Eve revolts against love without luxury
up-to-date.

GEORGE O'BRIEN portrays Adam and OLIVE BORDEN portrays
Eve in this gorgeous novelty. Supported by a sure-fire cast
including Andre de Beranger, Phyllis Haver and Charles
Conklin. It's a magnificent fashion display that will prove
irresistible to women and will be easy for the men to look at.
Scenario by HOPE LORING and LOUIS D. LIGHTON.

HOWARD HAWKS Production

The Story of Mother Machree

No blarney—this is a gem from the Emerald Isle!

A picture in which smiling Irish eyes mask aching Irish hearts
—a genuine heart-gripping photodrama of a mother's love and
self-denial. Based on the novelette by Rida Johnson Young.
GEORGE O'BRIEN, JANET GAYNOR and J. FARRELL MACDONALD head
the cast of Irish players, including Peggy O'Reilly, Hannah
Sullivan, Molly MacSweeney, Shamus Duffy, Ellen Casey and
a cast of Irish Beauties. Scenario by PATRICK BURKE.

JOHN FORD Production

See your FOX manager NOW!

Fox Film Corporation

Learn from the Music Master the tune of box-office dollars!

WILLIAM FOX
presents

The Music Master

A David Belasco-David Warfield triumph.

Charles Klein's drama that touched the heartstrings of the world. The screen version will show the life of the Music Master from the days of his early triumphs, scenes only hinted at on the stage. *Scenario by EVE UNSELL.*

VICTOR SCHERTZINGER *Production*



England's greatest writer tears the veil from the marriage mystery!

Wedlock

In this Fox screen version of H. G. Wells' novel "Marriage," a woman roused to primitive passions fights for her mate. EDMUND LOWE, KATHRYN PERRY and MARGARET LIVINGSTON head the cast. *Scenario by EVE UNSELL.*

JOHN GRIFFITH WRAY *Production*

The Devil's Master

By every test — here's a story with real 100 per cent audience value!

It's a heart twister for every man and his girl, based on Gerald Beaumont's magazine story, "The Lord's Referee." How a boy adrift steered true to the light of a girl's love. GEORGE O'BRIEN, OLIVE BORDEN and ALEC B. FRANCIS head a stellar cast. *Scenario by AGNES LEAHY.*

JOHN FORD *Production*

The Pelican

This will hit straight to the hearts of the women of the world!

A beautiful woman rivals "The Pelican" in this gripping drama of a mother's sacrifice for her son, based on the new play by F. Tennyson Jesse and H. M. Harwood. The stellar cast will be headed by ALMA RUBENS, LOU TELLEGEN and LESLIE FENTON. There is real box-office punch in this story of Paris and London today. *Scenario by BRADLEY KING.*

FRANK BORZAGE *Production*

The Monkey Talks

It's Different! It's a New Thrill! Three Big Shows Rolled Into One! The Romance of the Circus Ring! The Glamour of the Folies Bergeres! The Mystery of the Monkey who talked!

A sensational dramatic novelty hit in New York, London and Paris! WILLIAM FOX presents a screen elaboration of the international stage success, with Edmund Lowe, Olive Borden, J. Farrell MacDonald and JACQUES LERNER, the world's foremost animal impersonator. *Scenario by J. T. O'DONOHUE.*

RAOUL WALSH *Production*

Keep one lap ahead ~ Book FOX!

Fox Film Corporation

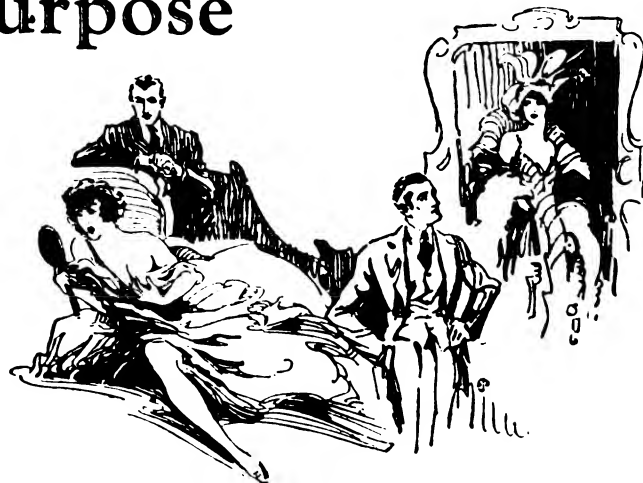
The Greatest Selling Novel by a Modern Master of Fiction!
One Increasing Purpose

Based on A. S. M. HUTCHINSON'S
 Latest, greatest and most debatable story

Bigger Than
"IF WINTER COMES"

Exterior scenes filmed in England
 Interior scenes in Hollywood
 Cast of American Favorites

Scenario by KENNETH CLARKE
 FRANK BORZAGE Production



Going Crooked

Play this one for a straight steer to good entertainment and profits! Another John Golden stage hit.

There is mystery, drama and comedy in this story of a young pair who got mixed up in a great international mystery. Play by Winchell Smith, William Collier and Aaron Hoffman. VIRGINIA VALLI, Earle Foxe and Kathryn Perry head the cast
 Scenario by BRADLEY KING.

EMMETT FLYNN Production

The City

For city, neighborhood and country patronage! It's a money-maker any way you look at it.

CLYDE FITCH, America's leading playwright, wrote it, and William Fox will produce it with a superb cast headed by EDMUND LOWE, MARGARET LIVINGSTON, Florence Gilbert, Hallam Cooley and Leslie Fenton. The lure of love and ambition in the whirl of modern progress. Scenario by ROBERT LORD.

JOHN GRIFFITH WRAY Production

A Holy Terror

The Holy Terror was quick on the draw; cashiers will have to be a lot quicker to handle the lines when exhibitors play this offering!

John Golden's play of the Virginia Hills in which love tames a fighting two-gun man. The cast is headed by MARGARET LIVINGSTON, LESLIE FENTON, CHARLES FARRELL, JANET GAYNOR, GLADYS McCONNELL and FRANK BEAL. J. T. O'Donohue is writing the scenario from the play by Winchell Smith and George Abbott.

RAOUL WALSH Production

The Family Upstairs

They're all in the audience! You screen your patrons in this story of how a family skeleton stepped between the family hope and her boy friend.

Based on the play by Harry Delf. VIRGINIA VALLI and ALLAN SIMPSON portray the leading roles. The supporting cast includes J. FARRELL MACDONALD, LILLIAN ELLIOTT, EDWARD PIEL JR., CECILLE EVANS and JACQUELINE WELLS. Scenario by L. G. RIGBY

J. G. BLYSTONE Production

Book that FOX lineup NOW!

Fox Film Corporation.



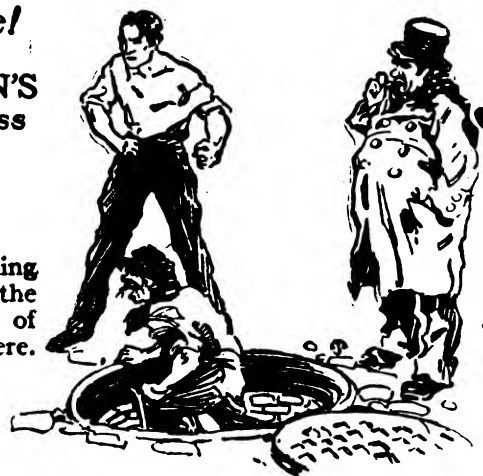
A truly remarkable picture!

WILLIAM FOX JOHN GOLDEN'S
presents greatest success

7th Heaven

Austin Strong's drama of spiritual awakening through love and courage. An inspired story of the Paris under-world. Now in the fourth season of its popularity with theatre audiences everywhere.

Exterior scenes photographed in France
Interior scenes in Hollywood, California
Cast of American Favorites



Scenario by FRANCES MARION

FRANK BORZAGE Production

The Auctioneer

The Auctioneer knows how to attract crowds!

Bid for box-office success with the William Fox motion picture version of the David Belasco - David Warfield stage success. It will be a 1926, up-to-date story and characterization on the screen with GEORGE SIDNEY and MADGE BELLAMY heading the cast, supported by Janet Gaynor, J. Farrell MacDonald, Charles Farrell and Gladys McConnell.

Whispering Wires

Here's a thriller you can shout about!

Science, a crook and a girl compound a revenge mystery in this powerful drama by Kate McLaurin based on the novel by Henry Leverage. Olive Borden, Lou Tellegen, Janet Gaynor and Hallam Cooley head the cast. Scenario by BRADLEY KING.

IRVING CUMMINGS Production

Frozen Justice

There is box-office bigness in this powerful story of white man's vice and an Iclander's answer!

William Fox will present a cast of American favorites in this epic story of the great ice floes based on the novel by Ejnar Mikkelsen. There is dynamic conflict and tremendous dramatic power in this tale of love and vengeance in the Arctic Circle.

JOHN FORD Production

Married Alive

Women, women, women—here's a picture full of charmers!

They will bring the men in droves, and the women will come in to see how it's done. Fox has given it a cast with box-office pull, and that title is a wow. MARGARET LIVINGSTON, MATT MOORE, Lou Tellegen, Claire Adams and Gertrude Claire play the principal roles. Scenario by GERTRUDE ORR.

EMMETT FLYNN Production

The Way Things Happen

Here's a picture that will start many a controversy!

Was the girl right? She gave youth, beauty and all life held to save the man she loved. MADGE BELLAMY, Leslie Fenton and Lou Tellegen head a cast that will count at the ticket window. The picture is based on Clemence Dane's play. Scenario by L. G. RIGBY.

R. WILLIAM NEILL Production

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The Super-Western Star!

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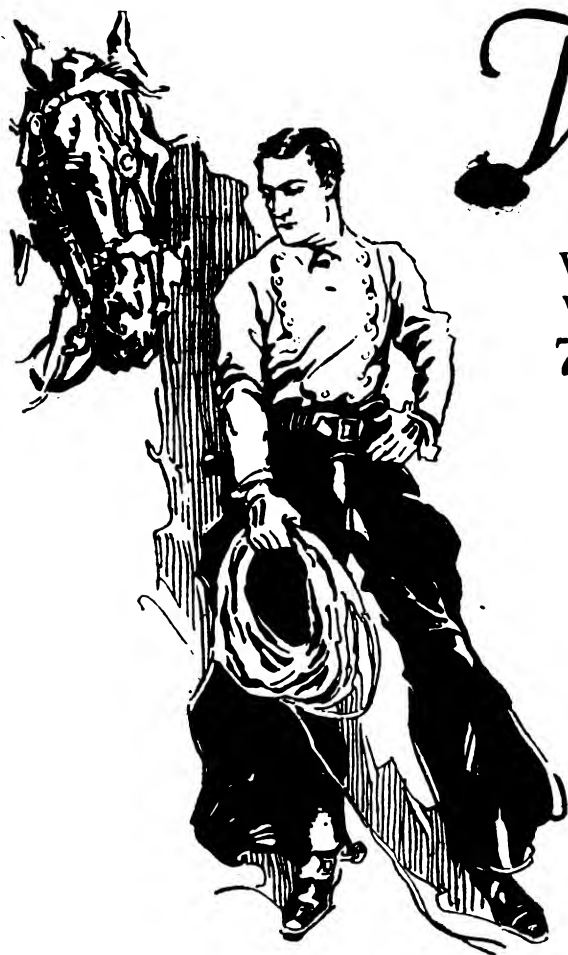
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Thomas Buckingham Production

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Robert P. Kerr Production

Desert Valley
Novel by Jackson Gregory
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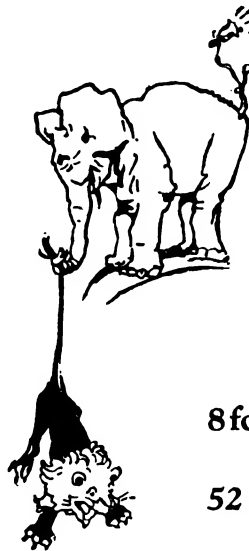
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TITLE EDITOR

FOX FILMS WEST COAST STUDIO

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MAX GOLD, BUNNY DULL, FELIX ADLER, ANDREW BENNISON, SID LANFIELD;
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Howard Hawks

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FOX FILMS DIRECTOR

IN PREPARATION:

"THE RETURN OF PETER GRIMM"

Bess Schlank

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JOHN STONE

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"THE PALACE OF PLEASURE"

"THE PELICAN"

"ONE INCREASING PURPOSE"

"THE RETURN OF PETER GRIMM"

to do the tales in story form after they have been picturized. He leaves for Hollywood in April.

Hugo Ballin's fifth novel, "The Great Emergency," a story of Hollywood and the studios, is now on the press.

Fairfax Downey, author of "When We Were Rather Older," published by Minton, Balch & Co., a parody on A. A. Milne's "When We Were Young," is assistant Sunday editor of the New York "Herald Tribune." Downey has created a new literary style, in his parodies on popular literary works of the day. His latest book is his third.

While in New York, Edwin P. Norwood, of the Ringling-Barnum and Bailey Circus, has placed with Little, Brown and Co. his latest book of fairy tales entitled "Davy Winkle in Circusland." Like his previous efforts, Norwood's latest is a collection of fairy tales with a circus atmosphere.

Arthur McKeogh is the new editor of "McClure's" and will transform it into an all-fiction magazine. It is among the oldest publications in the country.

"New Vocal Art"

Dr. P. Mario Marafioti, one of the leading authorities on the throat in this country, and who has acted as advisor to numerous singers on the care of vocal organs, has written a book entitled "The New Vocal Art."

Boni and Liveright, the publishers, think so well of Dr. Marafioti's work that they plan an extensive campaign for it among singers and public speakers. It is recognized as a really worthy addition to the few books on that subject.

Shriners' Organ

With the Order of the Mystic Shrine reaching 600,000 in membership, and exceeding that of the Elks, the organization feels it should have a magazine of its own, like the other fraternal body. Accordingly, Sewell Haggard, editor of "Everybody's," has been commissioned to get the new publication under way, and Robert P. Davidson, formerly

business manager of Hearst's "International and Cosmopolitan," has been taken over for the new Shrine Magazine to act in a like capacity.

Idwal Jones' Book

Idwal Jones, dramatic editor of the San Francisco "Examiner," has written a new novel, "The Splendid Shilling," just off the press of Doubleday, Page & Co. The story opens in Wales and then has its locale in California during the early fifties. Jones is one of the popular newspaper scribes in San Francisco. He has contributed considerable material to the magazines. This is his first long work.

LITERATI

Walter De Leon's Film Story

Walter De Leon, active in vaudeville as a performer and writer of material and more recently as an author of fiction and musical comedy librettos, has been signed by Metro-Goldwyn-Mayer for its

scenario department. De Leon's first contribution will be an original story with a vaudeville background.

Roche's New Screen Stories

Arthur Somers Roche, novelist and short story writer, has been placed under contract by Warner Brothers to write a series of original stories for them directly for the screen. The agreement allows Roche

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INSIDE STUFF ON PICTURES

A foreign scenario writer of international reputation who has been under contract to an organization, which has one of the biggest woman star bets on the screen, was commissioned to make an adaptation of her latest story, recently filmed. The story was a stage success. It ran in the east for a number of years.

This writer was given \$25,000 to do the story originally. After he had worked on it for 15 weeks, the producer offered him a bonus of \$8,000 in addition if it would be completed in two weeks.

At the end of the 17th week the story was turned over and after it was read by the director and a production official, it did not meet with their approval. With the result that these two men re-wrote the story and used their own screen adaptation, while \$20,000 had been expended for nothing.

A cut has been made in the price of raw film stock of late, but without Eastman or Dupont concerned in the price slashing. It is reported that the Yates Consolidated made the cuts to force a drive upon the foreigners handling raw stocks over here. The standard price is around 3 1/4c a foot. Yates has forced it down to 2 1/4c @ 2c, also reported sending out five special salesmen.

No information whether Eastman or Dupont will give attention to the raw stock fight. The chances are they will not, looking upon it as out side of their division. Neither is it known if a meeting of laboratories was through the price slashing.

From authoritative sources it is understood that the backers of Joseph Kennedy, who recently took over F. B. O., are William Wrigley, Jr., Florshelm, head of the shoe firm, and S. A. Alfred, president and general manager of the Pere Marquette railway system. These men are on the board of directors and are reported to have given Kennedy carte blanche to do as he pleases.

A Wampas star of the 1926 crop is demure, cute and unsophisticated. Recently in a batch of film mail she received from England was a very complimentary letter asking for her photograph. It concluded with the

(Continued on page 34)

Iowa City's New House

Iowa City, Ia., April 27. J. A. Lane announces he will open a new picture house here early next month on South Dubuque street. He has a 10-year lease on the property. It will be known as the Majestic and will seat 288. Ten and 20 cent admission scale is scheduled.

From Carpenter to Asst Director

Dan Doran, who started in pictures 12 years ago as a carpenter with a serial making company, is now an assistant director over at the Paramount Long Island studios.

His first assignment is with Richard Rosson, who is directing Gloria Swanson's new production, "Fine Manners."

Ruth Roland has gone to New York with Mr. and Mrs. Clarence Brown.

Warner Baxter has signed a long term contract with Famous Players-Lasky.

Carolyn Snowden, colored cabaret entertainer, will appear in "Uncle Tom's Cabin" (Universal).

Graham Baker has signed a long term contract to write scenarios for Warner Brothers.

Claire Windsor has signed a new contract with Metro-Goldwyn-Mayer.

Monte Blue heads the cast of "The Brute," which James Flood is making for Warner Brothers from the novel by W. Douglas Newton.

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Boston Building Sold

Boston, April 27. The St. James Theatre building, Huntington avenue, has been sold by H. W. Foster and one other, as trustees, to M. J. Stober and the Shawmut Real Estate Trust. In addition to the theatre, which is a vaudeville and movie house, the block contains two halls, three stores and a restaurant. The whole is assessed for \$515,000, of which \$315,000 represents the value of 22,500 feet of land.

Selling Up-State House

Johnstown, N. Y., April 27. The Grand theatre, owned by Charles Sesonke, a member of the Avon Theatre Corp., Watertown, N. Y., will be sold according to reports. All employees of the theatre have been given either one week or two weeks notices.

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WEST COAST STUDIOS

Those to appear in "The Lily," which Victor Schertzinger will produce for Fox, include Belle Bennett, Ian Keith, Reta Hoyt, John St. Polis and Richard Tucker.

Eva Unsell is making the screen adaptation of this Belasco play.

Charles Dorian, chief assistant to Clarence Brown, and Clyde Devinna, cameraman, left for Ranier National Park, to find locations for "The Trail of '98," which will be made for M-G-M.

Lewis Stone, Shirley Mason, Malcolm MacGregor, Myrtle Steadman, Jed Prouty and Betty Francisco

have been cast for "Don Juan's Three Nights," which John Francis Dillon is directing and Henry Hobart is producing for First Nations.

Travis Banton, fashion designer for Famous Players-Lasky, left for New York.

Mary Brian has been loaned by F. P.-L. to Fox for "More Pay, Less Work," adapted from Peter B. Kyne's "No Shennanigans."

Samuel J. Briskin is at the Fine Arts studio after being in New York three months.

Universal has signed up the Societe Generale des Filmes of France for the joint production of Victor

Hugo's "The Man Who Laughs," which will be started in France in September with American stars.

Ivan Mesjoukine, Russian actor, and Paul Doua, German director, are expected here to fulfill Universal contracts.

George K. Arthur, Theodor Von Eltz, Fred Malatesta and Emile Chautard have been added to the cast of "Bardleys, the Magnificent," for M-G-M.

Huntley Gordon has been signed to play the lead in "The Golden Web" for Renaud Hoffman. Lillian Rich will play opposite.

Dorothy Dunbar has signed a long term contract with F. B. O.

Jack Conway has renewed his contract to direct for M-G-M.

Marion Rice, chosen in a contest at the Randolph, Chicago, was placed under a five-year contract by Universal.

Clarence Brown and wife left for New York for a visit.

Zasu Pitts and Tom Gallery left for Chicago, taking with them their daughter, Ann, and Ivan La Marr, adopted son of the late Barbara La Marr.

R. William Neill, as his first picture under his new Fox contract, will make his original, "Black Paradise," with Madge Bellamy and Edmund Lowe. L. G. Rigby adapted and George Schneidermann will photograph.

June 21 has been set as the day when production will start on "The Deluge," Cecil B. De Mille's big film of the year.

Paul Gangelin is writing the continuity for "Forever After," which B. P. Fineman is producing for First National.

Betty Compson, Henry B. Walthall, Albert Conti and Martha Mat-

tox have been added to the cast of "Love Me and the World Is Mine," which E. A. Dupont is making for Universal.

Willy Wyler is directing Art Acord in his latest picture, "Rid-

ing Honor," for Universal. Louise Lorraine is playing opposite.

Edward Martindel, Rose Dione, Chester Conklin and Martha Franklin have been added to the cast of (Continued on page 28)

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WEST COAST STUDIOS

(Continued from Page 26)

"The Duchess of Buffalo," which Sidney Franklin is making, with Constance Talmadge starred, for United Artists.

Gertrude Short has been added to the cast of "The Lily," which Victor Schertzinger is making for Fox.

Fred Newmeyer has returned to Los Angeles, after directing several pictures for First National in the East. He will begin production on a new picture soon.

William Boyd is playing the male lead opposite Jetta Goudal in "Her Man o' War."

Those in the cast of "The Flame of the Yukon," being made by George Melford for Metropolitan Pictures, include Seena Owen, Winifred Greenwood, Arnold Gray, Matthew Betz, Jack McDonald and Vadin Unanoff.

Ernest Pascal, novelist, has been signed to write scenarios for Metro-Goldwyn-Mayer.

Gertrude Olmstead has returned here from New York.

Frank Capra, gag man for Harry Langdon, has been appointed director for the comedian by William H. Lerner, general manager of the First National-Langdon unit.

Joseph Schildkraut, Marguerite de La Motte, Julia Faye, Vera Stedman, David Butler and Helen Dunbar have been signed for "Meet the Prince," changed from "The American Sex," Frank R. Adams' story which Joseph Henaberry is directing for Metropolitan Pictures.

Marion Morgan of the Morgan dancers has signed to dance in "The Flame of the Yukon" for George Melford at Metropolitan studios.

C. D. Lancaster sold "The Little Irish Girl" to Warner Brothers.

John Ford, just returned from the east, is adapting and will direct "The Shamrock Handicap" by Peter K. Kyne for Fox.

M-G-M has Warren A. Newcombe, inventor of camera effects, on a long term contract.

"Puppets," original story by Benjamin Glazer, "Shadow Lane," another original, "Gates of Doom," by Rafael Babatini, "Twelve Miles

(Continued on page 30)

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WEST COAST STUDIOS

(Continued from Page 28)

Out," by William Anthony McGuire, and "The Rivals," have been bought by Metro-Goldwyn-Mayer.

Joseph H. Steele has been appointed publicity director for Inspiration Pictures. Mabel Livingston will continue as eastern representative.

Julian La Mothe is adapting "High Society," by Adela Rogers

St. John, for Tom Mix at Fox studios.

Frank Naylor is a story editor for Warner Brothers.

George O'Hara has been signed to a five-year contract by F. B. O. to be featured in a series of five-reelers, replacing the "Lefty" Flynn series which were to have been produced by Harry Garson.

Herman Raymaker has been signed on a long-term contract to direct for Warner Brothers.

Dorothy Seastrom has been signed to play in "Delicatessen" for First National.

Voila Vale was signed for a three-year contract by John Gorman.

Clara Beranger has completed the script for "Don Juan's Three Nights" by Ludwig Brio which John Dillon will direct for United Artists.

Al Hall has been appointed head film cutter for First National.

Elliot J. Clawson adapted "The Road to Mandalay," which Tod Browning is directing for Metro-Goldwyn-Mayer.

Pauline Frederick, George Lewis, Richard Tucker, William Dunn, Leo White, John Miljan, Eric Mayne and Mathilde Brundage have been signed for "The Devil's Island," which Frank O'Connor will direct for Arthur Beck at Universal.

Al Rockett will produce "The Charleston Kid," by Gerald Beaumont, with Dorothy Mackall and Jack Muhlall for First National. Al Santell will direct.

"Johnnie Get Your Hair Cut" is to be Jackie Coogan's next picture for M-G-M. It is a Gerald Beaumont race track story, adapted by Florence Ryerson. It will be put into production in May. Eddie Cline may direct. Locale is Leno-

nia, Ky., where most of the scenes will be laid.

Charles Whittaker has arrived from New York to write continuity on "The Man Who Laughs," which

Universal will make in France.

The cast of "Born to the West," John Waters' first for F. P.-L., includes Jack Holt, Margaret Morris. (Continued on page 32)

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PERFORMANCE COUNTS

WEST COAST STUDIOS

(Continued from Page 30)

Raymond Hatton, Arlette Marchal, Editha Yorke, George Seligmann, Bruce Gordon, Tom Kennedy.

Sada Cowan has just finished the adaptation of "Mismates," which Charles Brabin will direct for First

National in New York. She is now working on the adaptation of "Bed and Board," to be an Al Rockett production for the same concern.

H. D'Abbadie D'Arrast will direct "Maman" for Metro-Goldwyn-Mayer.

Little Pickford sails for Europe from New York on May 19 to join

her mother, Mrs. Charlotte Pickford Smith, at Aix-les-Bains, France.

Those in support of Pola Negri in "Good and Naughty," directed by Mal St. Clair, are Stuart Holmes, Tom Moore, Ford Sterling, Miss Dupont, Marie Mosquini.

Bill Irving has been added to "Up in Mabel's Room." It is Marie

Prevost's first starring vehicle for Christie, directed by E. Mason Hopper.

Mary O'Hara is adapting "The Door Mat," which Ernst Lubitsch will direct for Warner Brothers.

"Riders of the Wind," by Elswyth Thane, has been purchased by First National.

Tom McNamara adapted "The Clinging Vine" for Cecil B. De Mille.

Bradley King wrote continuity on "The Pelican" for Fox Films.

Jeffery Farnol's "The Amateur Gentleman," which Richard Barthelmess will make, was adapted by Lillie Hayward.

Chester Conklin has been added to "Duchess of Buffalo," in which Constance Talmadge is starring for First National.

King Baggott returns from M-G-M to U and will start production on a race-track story with locale at Tia Juana.

Bennett Burt and A. Seymour Brown, lyric writers from New York, arrived here to "gag" for Harold Lloyd productions.

Gardner James has signed to play in "The Passionate Quest," which J. Stuart Blackton will make for Warner Brothers with May McAvoy.

Corliss Palmer has signed with Metro-Goldwyn-Mayer to appear in a series of pictures.

Irma Kornelia, Hungarian actress, has been cast for Florence Vidor's new picture, an original by Ernest Vajda (Famous Players-Lasky).

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INSIDE STUFF ON PICTURES

(Continued from page 24)

sentence, "Trusting that some time, I may see you in the flesh." The young girl, just 18 turned to her mother and said, "Mamma, what does that man mean by those words?" The answer was: "My darling, he wants to see you in the nude." The youngster grabbed hold of the letter, tore it and said, "The fresh thing! He will not get a photograph."

John Murray Anderson's contract as producer for Publix Theatres (Famous Players) is at \$1,500 weekly for one year. If there is an option, it lies with Publix.

Picture people seemingly understand that a vaudeville act accustomed to playing two or three times daily expects more salary in the picture houses, having a more per day number of shows. Picture theatres using stage attractions as a rule have four performances a day with five on Saturday, Sundays and holidays. Balaban & Katz inaugurated the five

shows a day before they merged with the Famous Players to become the Publix Theatres. Four and five are now the policy of the Publix, as well as other large film houses.

Owing to the comparative small admission scale, picture theatres must play often to gain sufficient gross. Also to pay acts or attractions more money than they elsewhere could obtain.

With the two-hour intervals, stage people in picture theatres on the five-a-day days may not deem it worth while to leave their dressing rooms between shows. There is a physical strain more or less, and in addition, hardship on wardrobe, especially dancers, to be figured in the extra money.

When a principal in a picture becomes too ill during the making of a feature to work, the players are held under contract that are not already under signed terms until the return of the absent player. In this case the players hired for one picture get a break as the illness sometimes lasts a week or two or maybe more.

It appears that during the recent making of the Paramount picture, "Let's Get Married," with Richard Dix, that Edna May Oliver was stricken with grippe and forced to stay home 11 days. It was impossible to have her role doubled.

COLORED DIRECTOR MARRIED

Oscar Micheaux, colored film director, who has made many Negro features and is now producing some new ones, has become a benedict.

Mr. Micheaux, at Montclair, N. J., March 20, married a non-professional, Alice Burton Russell, daughter of Mrs. N. J. Russell, of that city.

Lifts Sunday Ban

New Sharon, Ia., April 27

The Sunday movie ban was lifted by the newly elected city council at its first session.

A town ordinance forbidding such entertainment was revoked by unanimous vote and the town, for the first time in several years, had a Sunday picture show.

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SYNCHRONIZED PICTURE MAY SUBSTITUTE FOR PRESENTATIONS

**Warner Bros.-A. T. & T. Co. Process Not Like
Phonofilm—First Warners' Release "Don Juan"
—On Market Jan. 1 with Short Subjects**

Stripped of its scientific phraseology in the statement issued by the American Telephone & Telegraph Co., the new Warner Bros. synchronization machine for the automatic projection of music may create a prolog production department by the Warner Bros., not only for Warner pictures, but for features of every producing company.

The synchronization development, touted as being capable of producing natural tones, is primarily aimed for the small exhibitors. It is hardly likely that the Strand or the Capitol or the Public houses would eliminate their huge orchestras, excepting booking the synchronization film as a novelty.

Special short subjects to be first produced will include a number of ballad artists, who will have a film story development of their song lyrics projected and synchronized with the actual transmission of voice.

"Don Juan" First

"Don Juan," a forthcoming Warner release, starring John Barrymore, will be the initial finished product under the Warner banner to carry this synchronized development in conjunction for public exhibition.

Though the dailies erroneously mentioned Rudolf Friml as working on the score, Sam L. Warner states he has cabled Oscar Straus, famous for his Viennese waltzes, to tackle the proposition. This would bring the first world-famous composer into the film music writing field, which has heretofore been confined to men like Riesensfeld, Axt, Savino and others who have a practical knowledge of picture composing through practical knowledge from the exhibitor's viewpoint.

The Warner-A. T. & T. development will create a central "canned" fund of music, recorded by world-famous artists, who will have their efforts released through the regular film distribution channels on spoils of celluloid, similar to any picture. It will create a problem in itself in that symphony orchestras (with and without credit) will be heard for nominal admissions at almost daily sessions and thus possibly nullify their value for personal appearances.

Not "Talking" Movie

The Warner invention is not a "talking movie" as is the DeForest Phonofilm. It is a synchronization of music on a separate record, independent of any film production. The music can be cued at will to accompany motion pictures of one or another nature, and projected through this device in synchronization with the projection of the motion picture.

Goldman, Sachs & Co. figure financially in this undertaking, their Waddill Catchings representing the bankers on the board of directors. The rest of the board, including the officers, are Walter J. Rich, president; Samuel L. Warner, first vice-president; Eugene C. C. Rich, second vice-president; Albert Warner, treasurer, and Mr. Catchings.

The picture people will figure as licensees of the A. T. & T. and the Bell Laboratories and the Western Electric Co., who jointly collaborated on the development of the synchronizing machine. The electrical syndicate will control the basic patents, with the Warners as licensees on a royalty arrangement.

Shorts to Music

The presentation end will be tackled as the first development of the synchronizing idea. Short sub-

ILLINOIS' 'SUNDAY' VOTE FAVORABLE OUTLOOK

**Sports on Sabbath Also Voted
for—Small Towns Seem
Favorable Toward Opening**

Springfield, Ill., April 27.

Amusement legislation attracted state-wide interest in Illinois last week at municipal elections with Sunday movies and legalized boxing, under an athletic commission authorized by the recent general assembly, principal issues. Victories for both causes were in the majority, although in isolated instances the citizenry heeded the warnings of Mrs. Grundy and attempted to keep the community inspired by statute.

At Urbana, the university town, where the Sunday movie war has been battled over a field with the fates favoring first one and then another, a record ballot was cast with 4,356 votes polled, with the anti-Sunday movie crowd a victor by 498. The Sunday closing crowd polled 2,427, while those in favor of Sunday shows mustered only 1,929. It is likely that this referendum will keep the picture house owners subdued for a while, but it is likely that a new offensive will be opened up. Merchants and business interests generally saw the error of trying to encourage home-spending, while depriving the folks of home amusements on their one day of rest.

The anti-movie sentiment nearly defeated the boxing bill in Urbana, but there were 1,950 votes in favor of the legalized sport, with 1,864 against it.

Klan Very Blue

Mt. Pulaski voted for Sunday movies, 239 with 233 against it. Witt, where agitation for Sunday movies had been under way for some time, put the question on the ballot, but the Sunday show supporters were defeated, losing by 19 votes.

In Livingston a sort of straw vote on movies was taken with 214 in favor of Sunday shows and 132 against them, but under agreement the council is not bound by the vote, an advisory one. In Lincoln movies were a campaign topic, but not submitted to a vote. The Klan supported candidates in favor of Sunday closing, but they were defeated at the polls and the town seems headed toward Sunday amusements.

Rock Island and Moline voted in favor of legalized boxing. Elks' club in both cities being sponsors of the campaign and preparing to arrange the bouts. West Frankfort, Taylorville and Tuscola, however, defeated the proposals for boxing bouts under state sanction.

jects will be synchronized and their musical accompaniments by famous musical artists will be booked in conjunction. An exhibitor will accordingly pay for two units, to be played in conjunction.

Another feature film producer can turn a positive print over to the Warner people for synchronization, and within two days a "canned" musical accompaniment on a separate film strip will be ready for booking in conjunction with that picture, should the exhibitor desire that form of musical setting. Obviously it would do away with organist, orchestra, etc., in the small houses. In the larger theatres, when the regular orchestra quits, the synchronized film may be called into play to pick up the musical setting and carry it along without the actual performance by a physical body of men.

The actual marketing of the new machine will not occur until Jan. 1, when the releasing of short film subjects will take place.

Kohner Leaving Casting Director's Post of U

Los Angeles, April 27. Paul Kohner will probably abdicate as casting director at Universal within the next week. He is 20, and a protégé of Carl Laemmle. He has occupied this position for the past five months but it seems as though he could not get along with casting directors and other producers who he was compelled to do business with. The result, it is said, Universal has been handicapped in borrowing players from other companies as well as obtaining them through casting agents.

Laemmle, it is said, has not lost faith in Kohner, and will probably make him production manager for the E. A. Dupont unit, which is making "Love Me and the World is Mine," starring Mary Philbin.

"BIG PARADE'S" PROFIT

(Continued from page 2)
profit of from \$200,000 upwards for a season of at least 25 weeks for the first half of this year which conservatively brings another \$500,000 to the producing-distributing company's coffers.

Next fall the picture is to continue as a road show. It will be the season of 1927-28 before it hits the regular picture houses where it should run up a record breaking rental as well as box office gross.

Percentage for Exhibitors

The chances are that M.-G.-M. will insist on some sort of a percentage arrangement of playing in addition to a guarantee rental. That makes it certain that the picture will possibly show a net profit in the neighborhood of \$5,000,000, against which a distribution charge of 35 percent might be charged against \$3,000,000 of the profit. This would leave the picture doing about \$4,000,000 net profit.

"The Big Parade" cost around \$360,000 to produce.

King Vidor's arrangement to direct for M.-G.-M., it is understood, was on the basis of a flat sum for each picture that he turned out and a percentage of the gross profit. When "Parade" was selected as a special, after it had been looked over by J. J. McCarthy who verified the opinion of both Louis B. Mayer and Irving Thalberg that the picture was worthy of road showing, Mayer decided that certain portions of the picture should be reshot. As this would place an extra item on the cost sheets of the production in excess of the quota that Vidor was originally allowed, he sought the director and told him that they had decided to spend extra money on the production and that it was possible that it might not hit after all, so that in the event that Vidor wanted to be might sell his percentage arrangement outright for \$25,000. This the director agreed to at the time, but, it is alleged, he did not know that the executive heads of the organization had it in mind to road show the picture at the time.

The director, it is understood, feels that he was hurt on the deal and is looking for a further settlement from the producers.

Next Sunday the picture opens for an indefinite run at the Hanna, Cleveland, and at the Shubert-Rialto, St. Louis. It is believed that these engagements will extend through the summer. One of the strong stands for the picture is the Pitt, Pittsburgh, where it is now in its seventh week and maintaining a \$14,000 weekly average.

For next season the big city time has been already laid out for the picture to continue as a road show. Smaller towns are being routed beginning about Aug. 1.

The shows now on the road will possibly be called in about the end of May and lay off for June and July.

Lipschutz Leaving West C

Los Angeles, April 27. George Lipschutz, who has been musical director and soloist for the West Coast circuit in their various key city houses severs his connection with the organization May 7. He may follow Max Dolin into the California, San Francisco, the latter part of May.

LLOYD'S DENIAL

Los Angeles, April 27. Harold Lloyd has issued a statement denying he ever offered Larry Simon the position of director for his next picture. Lloyd declares that Simon asked him for the job, as did some 40 others, but that was all the consideration he gave the request.

FOX—AND WILLIAM FOX

By ROY CRANDALL

Though it is already world-embracing yet young, the motion picture industry defies description and paralyzes prophesy.

It has sped on such fleet feet that the complacent world has failed to note its flight. Its future hides behind the screen of time.

Vast strides have been made in a scant 20 years, yet almost unbelievable advances are accorded with the passing of each successive year, and the powerful men who stand at the forefront of the industry admit that all they now dare claim is that they have made a hopeful beginning.

And of the many who sought to scoff a short 20 years ago a score of millions assemble each day in the \$20,000 playhouses consecrated to the "Shadowy Drama" and enjoy scenes of remote romantic places which they have longed to see, and preachers who once berated the "movies" now realize that the great truths they wish to inculcate in the minds of their followers can, and are, forcibly implanted into thousands of plastic minds through the medium of the "celluloid spool."

From a start so crude that it almost smacked of the charlatan, the business of producing, distributing, and exhibiting motion pictures has, in 20 years, passed 3,470 classified and successful branches of American endeavor. Today it stands in fourth place in financial importance among national activities. It controls nearly twice as much actual wealth as the entire United States was worth 100 years ago, and the millions of dollars that a pleased patronage pour into it each day are poured back in a frenzied race to make each day show an advance in artistic accomplishments and added educational value.

Fox, the Pioneer

Of the few pioneers who peered into the future 20 years ago none saw with clearer vision, or greater prophetic perspective than did William Fox. He looked at the crude and shadowy figures on the screens in the dark and dismal little "nickelodeons," closed his eyes and visioned vast theatres finer than any that architects and artists had then conceived, all filled with brilliant audiences viewing mighty photo dramas written by the literary giants of all ages; he saw the leading characters portrayed by the greatest artists of the dramatic world, and he saw the best work of dramatists, novelists and historians

dramatized for the screen and produced with scope unparalleled.

Seeing this clearly, and believing it inevitable, he determined to be among the leaders, and he is fortunate in that he has lived to see his great dream materialize to such extent that his name is known wherever the printed or the spoken word has made its way. His huge studios on the West Coast seethe and boil with activity as a corps of artistic directors give their instructions to thousands of eminent players. He sees scores of great productions issue each year from those studios, and he knows that in the scores of splendid theatres that the corporation he heads, either owns, or controls, and in thousands of others, these evidences of his sound judgment are viewed each day by millions.

In 1904

How well he planned, and how unceasingly he worked, is understood only by those who know that he didn't have money enough to produce pictures in 1904, and so he planned the selling of pictures made by others. He formed a film rental exchange, and from two small offices he began his march to the top. He knew that as he grew he would encounter obstacles. After strife that was always marked by victory and progress he formed the Box Office Attraction Company and sent forth a dynamic force in the person of Winfield R. Sheehan to organize sales exchanges throughout the country.

Mr. Sheehan is today the vice-president and general manager of the Fox Film Corporation, with exchanges and executive divisions in every civilized country and dependency in the world—and that fact furnishes splendid evidence of the success in his organization campaign.

A studio was hired at Fort Lee, N. J., and there the late lamented J. Gordon Edwards, who had been Mr. Fox' stage manager at the historic old Academy of Music in 14th street, produced the first picture that ever went forth under the name "Fox." It was entitled "Life's Shop Windows."

Good fortune smiled as one success followed fast upon the trail of its predecessor. In four years the Fox Film Corp. was sending forth two-score "features," a large number of two-reel comedies and edu-

(Continued on page 42)

Local M. P. S. M. Union Ball at Commodore

The Motion Picture Studio Mechanics, Local No. 52—"the men behind the camera" who make the pictures—will hold their annual ball and entertainment at the Hotel Commodore on Saturday night, John T. Doran, chairman of the ball committee, has the assurances from many stars including Gloria Swanson, Carol Dempster, Bebe Daniels, Adolphe Menjou, Richard Dix, Ricardo Cortez, W. C. Fields, Doris Kenyon, May Allison, Thomas Meighan and Milton Sills that they will be present.

A dinner will be served at 8 P. M. to be followed by the entertainment and dancing. The proceeds will go to the union's sick and death benefit fund and tickets are \$5 each. They can be secured at Room 103, No. 151 East 121st street.

Property Man Killed

Los Angeles, April 27. Ben Cohn, property man at the Fox studios, is dead after being burned severely by an explosion of flaming torches, used during the filming of scenes with the Max Gold comedy company.

Cohn was removed to the Los Angeles hospital after the accident, but his body and arms were burned so badly that he died shortly afterward.

ORGANISTS SWITCH

A general switch in organists has occurred within the last few weeks. At the Rivoli, New York, Henry Murtaugh made his bow a week ago replacing Harold Ramsey, who has gone to Shay's, Buffalo. Murtaugh was formerly at the Lafayette, Buffalo. He has been succeeded at that house by Henry Geis, formerly at the Rialto, New York. The latter house now has its organist, who has been at the

DAVE RECTOR'S INFO FOR FEDERAL TRADE

**Commission's Hearings in L. A.
On West Coast, Inc., Start-
ing May 22**

Los Angeles, April 27.

The Federal Trade Commission will not hold its hearing in the affairs of West Coast Theatres, Inc., at Los Angeles until May 22.

It was originally intended to hold the hearing here April 20, but as the government investigators have considerable work to do around San Francisco in the matter, the postponement was necessary.

It is said a few disgruntled exhibitors in small towns, headed by Dave Rector, are obtaining information to be used by the government. Rector, of the Motion Picture Theatre Owners' Association, was called before the board of that association recently to explain why he represented himself as the head of the Motion Picture Theatre Owners of California. Rector stated that he simply had told newspaper men he was representative himself and three other exhibitors; that they were independent, but did not have an association.

WOLF IN OAKLAND

Los Angeles, April 27.

Rube Wolf, orchestra director at Loew's State, takes a month's vacation beginning May 7, and will go to the Turner and Bankin theatre, Oakland, where he opens May 8.

During Wolf's absence, various Fanchon and Marco presentations and the Paul Ash type of directors

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PUBLIX FILMHOUSE, BUFFALO, WILL PLAY "NAMES," EXTRA

Shea's Buffalo Theatre Breaks Into Presentation—Harold Franklin Reported Consenting to Special Stage Attractions—Wants to Fill in Grosses

M. Shea has succeeded in breaking away from the set rule of Publix Theatres (Famous Players) managed by Sam Katz that no theatre can play "names" as special stage attractions in addition to the feature film. During the summer, starting next month, the Buffalo theatre (Publix) will play, among others Vincent Lopez for four weeks, Van and Schenck and Harry Carroll.

A report when this came out last week said that Harold B. Franklin, who is associated with Katz in the direction of the Publix Theatres, gave his consent to Shea's request for extra attractions. At the time Katz was in Atlantic City attending the First National convention. That left no one but Franklin in New York with sufficient authority to approve of the Shea plan.

Short \$12,000 or More

Shea's Buffalo weekly has had a hole of \$12,000 or more between its actual gross in money and its actual money capacity. Last week Variety reported Shea's Buffalo at \$26,000. That was \$17,000 below its possible gross. Previously the Buffalo had been reported at around \$21,000, believed to have been somewhat high. The house can do \$43,000.

Besides being in competition with Shea's Hippodrome, the Buffalo also competes with Shea's (music hall), the straight vaudeville theatre of the town booked by Keith-Albee. Should Mr. Shea's experiment with "names" in the big picture house prove an advantageous move he will then be in the position of bidding against himself for "names" in the music hall, although it is believed that Shea's (music hall) will adopt another policy than straight vaudeville for next season.

Presentations

The Buffalo theatre has been playing the Publix Presentations that carry no featured names, depending altogether upon a production with talent woven in. While no special objection has been raised against the presentations as far as known, they have failed to increase the grosses at the Buffalo and have not been deemed by Shea, a veteran showman, of enough strength to take up the voids in the attendance at his Buffalo theatre. Shea operates all of his Buffalo houses in partnership with Publix.

It is believed that if Shea can make good on his assertion that it calls for "names" and attractions to draw into his picture house, that the Publix may relax upon another Katz stand, that no Publix house shall play a stage attraction upon a percentage basis.

Showmen understand Shea will make the experiment despite possible handicap of heat. They say Shea will discount weather, gauging accordingly and making any allowances necessary.

Buxton Divorced by Wife After Married 27 Years

Worcester, Mass., April 27. Harry Buxton, scenario writer, was divorced by his wife, Lena W. Buxton, in a decree granted here, which orders him to pay her alimony of \$15 a week.

The couple married at Brimfield Dec. 7, 1899. Mrs. Buxton testified her husband deserted her at Philadelphia, Dec. 23, 1915. She said Buxton had been paying \$12 a week toward her support until last November. They have one son, 24.

LOEW'S TAKE CENTURY AND PARKWAY, BALTO.

The deal whereby Marcus Loew takes over the Century and Parkway (2) houses in Baltimore was finally put through Saturday. Loew will begin booking the houses the week of May 17.

Pictures and presentations will be presented at the houses. The Century has a capacity of 3,000, and the Parkway 2,000. The Whitehurst stockholders were represented by Webster and Smith, attorneys.

The houses have been variously reported as taken over by William Fox and the Stanley Company.

ROUND WORLD FILM

Shortly First National will dispatch a playing company and cameramen to travel around the world, taking scenes and shots in all of the capitals.

These will be incorporated into an elaborate picture production First National contemplates.

A series of international scenes blended into a picture story has not as yet been attempted.

Daughters for Pictures

Washington, April 27. The Daughters of the American Revolution are the latest to come forward with an official statement to the effect motion pictures are okay.

Mrs. L. Grant Baldwin, chairman of the committee on better films, reported to the convention here last week that the films are not losing in favor; rather they are just reaching their first point of usefulness.

Mrs. Baldwin's report followed after a statement from Congressman Upshaw (D.) of Georgia, sponsor of the Upshaw bill to set up Federal censorship, wherein the Congressman had criticized the President for the latter's statement that censorship was a State matter.

Saenger-Richards Back

Julian Saenger and E. V. Richards, heads of Saenger Theatres, Inc., who have been making a trip 'round the world, will arrive in New York today (Tuesday).

MABEL NORMAND COMING EAST

Los Angeles, April 27. Mabel Normand left here for New York Sunday, after completing "Raggy Rose" for Hal Roach. Miss Normand is going east to settle some business affairs. She is due back here about June 10, when she will again begin picture making. "Raggy Rose" is the first picture Miss Normand has appeared in since making "The Extra Girl" for Mack Sennett two years ago.

Los Angeles, April 27. Mabel Normand has signed a contract with Hal Roach for three years.

When Miss Normand returns in six weeks from New York she will begin making a series of feature length comedies.

ERIC POMMER DUE

Los Angeles, April 27. Eric Pommer, formerly producing head of UFA, will arrive here soon to join the producing staff of Famous Players-Lasky.

He will supervise two Pola Negri pictures and the first American film by Emil Jannings.

Film Hissed Off Screen

One of the few pictures to ever be withdrawn because of the hissing of an audience was taken off two weeks ago at the Cameo, New York, the film being "Ballet Mechanique," produced by Dudley Murphy. It was a futuristic film first shown at a subscription performance several weeks ago by the International Film Arts Guild. When commencing repertoire weeks at the Cameo, it included the film in the program.

Mrs. Menjou Adds on To Husband's \$135,000

Los Angeles, April 27. When the Adolphe Menjou divorce action against his wife comes up for trial at the October term of the Superior Court it is said a contest will take place on the matter of property settlement.

Menjou had offered his wife their Beverly Hills home, which is valued at around \$50,000, and a cash settlement of about \$85,000.

Mrs. Menjou does not think that is enough with her husband drawing a weekly stipend of around \$3,500. She will ask, it is said, for a settlement which will provide that in addition to a flat payment, she receive \$500 a week during the balance of Menjou's Famous Players-Lasky contract, which has two years to run.

Menjou is expected here in June to rest before going to work on "The Ace of Cads," under the Mal St. Clair direction in July.

W. C. HEARINGS OFF

Los Angeles, April 27. West Coast Theatres, Inc., have been advised by J. W. Bennett of the Federal Trade Commission that all hearings in the complaint against the West Coast chain, have been terminated and the one scheduled for May 2 called off.

Frank Hutten, attorney for West Coast, asserts that the report of the San Francisco hearings was considered sufficient by the government to warrant the elimination from the proceedings here and that the report would be sent to Washington with a possibility that a recommendation would be made against issuing a complaint against the circuit.

L. Sterling Disappointed —Sues for \$101,000

San Francisco, April 27. Echoes of another picture bubble that busted were heard in the courts here when Lionel Sterling, picture director, filed suit against the Altamont Pictures Corp., San Francisco concern, for \$4,000 salary and \$97,000 estimated profits of a deal that never materialized.

Sterling sets forth that this company agreed to put him in charge of an expedition to make pictures of the foreign missions of Evangelical churches in Japan and to pay him \$200 a week for 20 weeks; in addition, to give him a percentage of the profits from the distribution of these films. He charges the expedition never was made.

Winkler Claim Dismissed

The Appellate Division has finally disposed of Margaret J. Winkler's claim against Pat Sullivan, the cartoonist-creator of "Felix the Cat." Harry Kopp (of Kopp, Markewitz & Perlman, lawyers), Earl W. Hammons and the Educational Film Corp. of America, sustaining a previous ruling dismissing her complaint.

Miss Winkler formerly distributed the "Felix" short subjects and claimed a renewal option for an additional 24 reels at \$1,750 each.

Justice Churchill held that the option provided that should Sullivan produce films of similar length and nature he would offer them to M. J. Winkler for distribution, but since the author chose to abandon that field for other endeavors Miss Winkler had no claim.

H. B. Warner in De Mille Film

Los Angeles, April 27. H. B. Warner signed a contract to appear in Cecil B. De Mille pictures and will start work following the completion of his role opposite Irene Rich in "The Door Mat" for Warner Bros.

U Preparing Answer in Nichols' \$3,000,000 Action

Los Angeles, April 27. Universal is preparing to defend the action brought against them by Anne Nichols for plagiarism of "Able's Irish Rose." Its attorneys here, Loeb, Walker & Loeb, have taken depositions of various officials of the company who participated in the making of the picture, including Raymond L. Schrock, general manager of the company at the time; Alfred A. Cohn, who wrote the scenario, and Harry Pollard, who directed.

Depositions were also secured from Edward J. Montagne, film editor, who saw both the stage play "Able's Irish Rose" and the screen production of "Cohens and the Kellys."

These depositions will be shortly sent to Universal attorneys in New York, who are preparing the answer to the \$3,000,000 suit Miss Nichols has filed in the United States District Court.

More Plays Barred—'Kongo' and 'White Cargo'

Although Kilbourn Gordon is understood to have received a bid of \$40,000 from Metro-Goldwyn for the film rights to "Kongo," the play has been banned for pictures by the Will Hays' office. Metro wanted it for the use of Lon Chaney, it is reported.

"White Cargo" is also on the barred list.

A director from the coast in New York last week commented on the barring order and asked why "The Scarlet Letter" was allowed in pictures, with the illegitimacy and the preacher angle, and such plays as "Kongo" and "Rain" barred?

The same director said that if the bars on "They Knew What They Wanted" and "The Green Hat" are ever taken down, those two properties will be snapped up almost instantaneously.

Kankakee, Ill., Theatre With Apartments, Et Al

Kankakee, Ill., April 27. A theatre with a seating capacity of 2,000, costing \$750,000, is announced here by the Great Lakes Theatre Corporation. Thirteen stores are to be spotted on the first floor and 24 kitchenette apartments will help carry the cost of the building.

Franco-Chinese Actress

A Franco-Chinese actress, Fay Sing, is being groomed for pictures as la Anna May Wong. Of French-Chinese parentage, the girl makes up as an idealistic Oriental although suggesting nothing of the East in street attire. She has been in support of Sessue Hayakawa in pictures and legit.

LLOYD SHELTON AT F. P.-L.

Los Angeles, April 27. Lloyd Sheldon, senior supervising editor of the Famous Players-Lasky Long Island studio, will arrive here soon to take over the same position in the F. P.-L. West Coast studio.

Sheldon will be permanent supervising editor for the Bebe Daniels comedy unit and will also watch costs on "Kid Boots," with Eddie Cantor.

BETTY COMPSON AND U

Betty Compsom has signed a Universal contract and will first appear in the support of Mary Philbin and Norman Kerry in "The Affairs of Hannel."

E. A. DuPont, the German director, will begin it this week at Universal City.

LLOYD'S "MOUNTAIN LAD"

Los Angeles, April 27. Harold Lloyd's next picture will be "The Mountain Lad," a story of the Kentucky Mountains, with the comedian playing a role similar to that of "Grandma's Boy." Jobyna Ralston will play opposite.

JESSEL AS "PRIVATE IZZY"

Los Angeles, April 27. Warner Brothers have placed George Jessel, star of the "Jazz Singer," under contract to come here this summer and be starred in a picture, "Private Izzy Murphy." It will be produced under the supervision of Raymond L. Schrock.

1ST BOOKING CIRCUIT OF 8 SMALL TOWN WEEKS

Arthur Spizzi Sending Units on Travels—Indication of Vastness in Picture Bookings

Arthur Spizzi's circuit of eight weeks so far lined up is the first concrete step towards organization of a picture house circuit. A series of eight units so far formed will rotate over the eight stands opening tomorrow (Thursday) at the Capitol, Elmira, N. Y., with the other spokes in the wheel as follows: Rex, Wheeling, W. Va.; Strand, Steubenville, O.; State Uniontown, Pa.; Metropolitan, Morgantown, W. Va., and houses in Johnstown and Pottstown, Pa.

The units will comprise six to eight people, with dancing, singing and instrumental specialties, designed for picture house standards. This differs from other attempts at film house routing where the attractions are primed along vaudeville lines.

These picture house cities are comparatively small, and indicates the vastness of the field if picture house managers in the lesser towns are approached and sold suitable attractions on an economic scale.

The first unit opening at Elmira includes the Adreini Brothers, Claire and Ramon Cortez, and Joan Zafara.

Gilbert-Garbo as Team Of Screen Lovers

Los Angeles, April 27. "The Trail of '98," which Metro-Goldwyn plans as a road show special along with "The Mysterious Island" for next season, has been delayed in production. It will not be made until the fall. Many of its exteriors are laid in Alaska.

Clarence Brown will make the film. This summer he will direct "The Undying Past" from a story by Sudermann, with Jack Gilbert and Greta Garbo teamed as the stars.

It is a belief that Gilbert and Miss Garbo will be teamed in several other pictures by Metro, the idea being to build them as a pair of screen lovers—a combination which has been absent since the Bushman-Bayne and the Harold Lockwood-May Allison days.

FILM OF JESSE JAMES

A deal was closed last week whereby Roland G. Edwards obtained the exclusive screen rights to the life story of the James Boys, Frank and Jesse, famous desperadoes of years ago in Missouri.

It is Edwards' plan to produce a feature entitled "The Rise and Fall of Jesse James."

SCHLESSINGER BUYS STUDIO

Los Angeles, April 27. Leon Schlessinger, who operated Pacific Title and Art Studios on North Bronson in Hollywood, as a laboratory and titling plant, has purchased the property, which is 100 by 135 feet. He contemplates making \$50,000 improvements on the establishment.

Casinelli in Film Houses

Dolores Casinelli will open a tour of the picture houses at the Stanley, Philadelphia, week of May 10.

She is a vocalist having been in concert at Town Hall two weeks ago with the Sorey String Trio.

FORUM

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MEIGHAN'S FLOP SCARED EMBASSY SIDETRACKS DIX'S F. P. 'MARRIED'

\$7,500 for "Klondike" for Week Sent Joe La Rose Into Panic—Shifted in Independent Instead of Dix's Picture—In and Out at Baltimore Last Week

(Drawing Pop., 850,000)

Baltimore, April 27.

Outstanding in the local picture world was the persistence of a rumor that the Stanley-Crandall house will not go up on the Academy of Music site after all. Architects and engineers in town for several weeks were reported summoned back to headquarters. Local representative disclaims any knowledge of a change of plans.

A report from New York that Fox will build here was scouted by local picture people. They cite the frequent rumors and reports within the past 18 months of projected theatres by Loew, Universal and other film corporations. Uncertainty regarding the ultimate disposal of the big Century is undoubtedly a factor and a deterrent to any ambitious building project. The Century occupies a strategic location and a big capacity and is on the market.

A surprise at the week-end was the eleventh hour cancellation of a F. P. L. picture at the new Embassy. Richard Dix in "Let's Get Married" was scheduled to follow Tom Meighan in "The New Klondike" at the Baltimore street house. Meighan was a prize flop, the box office taking the first nose dive since Joe La Rose came down from Philly to take over the managerial reins. The report is that La Rose, fearing a repetition with the Dix opus, pulled it at the last minute and booked in an independent, "The Count of Luxembourg." Famous is knocking about from pillar to post in this town these days. The breaking up of the one time Whitehurst monopoly has carried the big F. P. output into both the uptown Warner-Metro and the Embassy.

Business during the past week was unusually spotty. Several houses cleaned up while others were way below. Norma Talmadge was her old b. o. self at the Rivoli where they stood 'em up for six days. Marlon Davies with the usual Hearst tie-up drew surprisingly well at the New. Business was up at the combination Hip but off at the Warner-Met., where "The Triflers" proved a weak draw. "Sea Horses" at the Century was fair to good and elsewhere so-so.

Estimates for Last Week

Century—"Sea Horses" (3,000; 30-65). Jack Holt popular and week started auspiciously. Sudden descent of summer weather mid-week spoiled the house's chances for big week. Al Lentz and Jazz Orchestra stage entertainment. About \$11,500.
Rivoli—"Kiki" (2,300; 35-65). Norma Talmadge testing capacity of this house for years. Repeated last week in "Kiki." Two box-office worked overtime. In on percentage and practically capacity throughout.

Embassy—"The New Klondike" (1,500; 35-75). Tom Meighan hit some low box office spots at Century in his last several pictures in that house. Transfer to a new house failed to better. Meighan film first flop of the La Rose management at this theatre. Surrounding bill pleased but feature lacked draw. Slid down sharply to about \$1,500.

New—"Beverly of Graustark" (1,800; 25-50). This limited capacity house topped mid-town grosses with the Marian Davies feature, plus Hearst press tie-up, plus Metro-Goldwyn Masked Player Contest.

Went through mid-week weather opposition without letup and finished to better than \$12,000.

Warner-Metropolitan—"The Triflers" (1,300; 25-50). Weak feature that Manager Depkin had been holding on shelf for months. Put on last week and failed to draw as expected. Around \$6,500.

Hippodrome—"Fifth Avenue" and vaudeville. Business continued the post-Lenten upgrade here last week. All-around pleasing bill responsible for bettering of previous week. About \$11,000.

Garden—"Siberia" and vaudeville (3,000; 25-50). Drew usual house patronage until Thursday when up-trend of mercury sent receipts downward. About \$10,000.

Parkway—"Time, the Comedian" (1,400; 25-50). Lew Cody did about average week at this house, which means around \$2,750.

This Week

Embassy—"Count of Luxembourg"; **Century**—"Sandy"; **Rivoli**—"Dancer of Paris"; **New**—"For Heaven's Sake"; **Warner-Metropolitan**—"Bride of the Storm"; **Parkway**—"Beverly of Graustark"; **Garden**—"Fighting Buckaroo"; **Hippodrome**—"Fighting Heart." (Copyright, 1926, by Variety, Inc.)

"Tom's" Cast on Coast

Los Angeles, April 27.

Harry Pollard with his troupe of "Uncle Tom's Cabin" picture actors, returned here from the east Sunday. Although Pollard was very sick east, his physicians say that he will be able to resume work at Universal City, as the California climate agrees with him.

At Universal City they have built a number of sets which have cost \$150,000, that are to be used within the next few weeks in the completion of the picture.

The cast includes Arthur Edmund Carew, Lucien Littlefield and Margarita Fisher.

HEAT-PRICE PREPARATION

Minneapolis, April 27.

What may be regarded as the first local theatrical concession to an unusually early approach of summer comes in the announcement of the Strand (F. & R. picture) of a reduction in matinee prices from 50c. straight to 25c. from 11 a. m. to 2 p. m. and 35c. from 2 to 5 p. m. The night admission remains unchanged at 50c.

The house plays mostly super-features for runs varying in length according to the picture's pulling power.

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2 1ST N.'S AT \$8,500 'WAY UP IN PROVIDENCE

Not So Good Altogether Last Week in Travelog With Lecturer-Producer Flopping

Providence, April 27.

(Drawing population, 300,000) Just another one of those weeks of no particular significance to the boxoffice. Two local stocks, one musical and one dramatic, opened yesterday and may have had something to do with diverting the public's mind from the pictures last week.

The Strand topped the other local theatres like the Fish Building towering over Columbus Circle. A short bill, running about two and a half hours, kept the audience moving, which Manager Reed says he finds much more preferable than a long bill which makes the people stick. The shorter the bill the more numerous the performances; and if you have the pictures to draw them the result will be more admissions.

An "out-of-the-usual" picture interested the Providencians at the Victory, but not to any startling extent. While not as great a flop as "Moana" several weeks ago at the Rialto, "Wonders of the Wilds," by Burr Nickle and supplemented with a lecture by him in person at each performance, went to show that such films, slightly off the beaten track of motion pictures do not have much attraction for the lethargic Providence people. "Monte Carlo," on the same bill, helped the boxoffice to reach a normal, unexceptional gross.

"The Untamed Lady," with Gloria Swanson, and "The Gilded Highway" were satisfactory at the Majestic. The Rialto, with "Let's Get Married" and "Bride of the Storm," was slightly off.

Estimates for Last Week

Strand (2,200; 15-40). "Reckless Lady" (1st Nat.). "Rainbow Riley" (1st Nat.). Exceptionally big all week. Overreached all other houses in town. \$8,500.

Victory (1,950; 15-40). "Wonders of the Wilds," accompanied by lecture in person by producer, Burr Nickle; "Monte Carlo" (M-G-M). Travel picture covering Mexico, Gaudalope Islands, Japan, Borneo and India, although very well done, did not appeal much. "Monte Carlo," \$6,000.

Majestic (2,500; 10-40). "Untamed Lady" (F. P.); "The Gilded Highway" (Warner). Uneventful but satisfactory at \$6,000.

Rialto (1,448; 15-40). "Bride of the Storm" (Warner); "Let's Get Married" (F. P.). Somewhat off from usual average, \$4,500.

This Week

Strand, "Miss Brewster's Millions"; "Whispering Smith"; **Victory**, "Sandy"; "The Storm Breaker"; **Majestic**, "Kiki"; "The Self Starter"; **Rialto**, "Her Second Chance"; "Why Girls Go Back Home." (Copyright, 1926, by Variety, Inc.)

Madge Bellamy Sailing

Los Angeles, April 27.

Madge Bellamy will sail for Europe May 5 on the "Aquitania" for a six weeks' vacation. Following her return, she will start work on another Fox picture.

SWANSON'S 'LADY' AT \$24,000, L. A.; PLUNGES BIG MET INTO 'RED'

Loew's State with \$27,000 for "Monte Carlo" Leads Town with Top and Profit—"Sea Beast" Ends Run of Nine Weeks—"Big Parade" Near Finish

HIP, BUFFALO, AT \$24,000 BEATS BIGGER HOUSE

\$23,000 at New Buffalo Last Week—"Name" vs. "Presentation"

Buffalo, April 27.

The predominance of "names" over presentations was amply demonstrated in the local situation last week, when the Hip, playing Harold Lloyd, forged ahead of the New Buffalo with almost twice the capacity of the former house. Shea has been given a fairly free rein in the operation of the Hip, and has stuck to name features all along the line in contrast to the Buffalo, with the centrally dictated policy including the elaborate Publix presentations.

Last week's business was a drop off all around with the exception of the Hip. The Lloyd feature did seven a day to big business and is being held over for a second week.

Last Week's Estimates

Buffalo (3,600; 30-40-65)—"The Untamed Lady." Business dropped several thousand dollars over preceding week, with competition of Hip keenly felt. \$23,000.

Hip (2,400; 50)—"For Heaven's Sake." Lloyd feature got off in rush. Short running time of picture sent feature on for seven and sometimes eight showings a day, which meant a heavy turnover. The week's figure, while several thousands under Lloyd's previous record for the house, represents top notch business. \$24,000.

Loew's (3,400; 35-50)—"Sandy" and vaudeville. Business eased along here during the week, with profitable returns but nothing in the way of unusual takings. Estimated \$15,000.

Lafayette (3,400; 35-50)—"Wild Oats Lane" and vaudeville. Takings are holding up here in the face of vigorous competition and by reason of the extraordinary heavy vaudeville features offered in weekly succession. House is booking "wild," paying heavy money for stage features it wants. Estimated \$18,000. (Copyright, 1926, by Variety, Inc.)

Stunt Man Bootlegging

Peoria, Ill., April 27.

Albert Thompson, who claimed to have contract as a stunt man for Larry Semon, movie comic, was fined \$100 and sentenced to a year in the county jail here last week when he pleaded guilty to a charge of bootlegging before Judge G. T. Page in circuit court. He was paroled to his mother-in-law, Mrs. Fannie Hendrickson, after paying the fine.

Thompson claimed he had been in the stunt business 12 years and was ordered to report to the Semon lot May 1.

Los Angeles, April 27.

(Drawing Population, 1,350,000)

All eyes were on the Metropolitan last week to see what the house would do with Gloria Swanson's "Untamed Lady." The Swanson pictures have been good for around \$30,000 on the week in this house. It was conjectured this one would probably approach the mark set by the others. But this latest Swanson did the "Brodie" that other pictures have done here during the Frank L. Newman regime and dropped off to around \$24,000 on the week, "red ink" for the house as well as a wall-to the Swanson prestige.

On the other hand, Loew's State kept going along at its smart and fast pace with the Hunt Stromberg production of "Monte Carlo." This, as all of M-G-M pictures of late, opened with a heavy gate traffic and moved along at a fast pace, ending with around \$27,000, immense profit here. Lloyd's "For Heaven's Sake," at the Million Dollar, did a fairly even clip. It seemed, though, that the house might have done better had it extended itself a bit more on exploitation and tie-up ideas. This probably would have helped the cash intake along a great deal. But it is probable that a let-down was deemed best by the house, due to the fact that the Lloyd opus concludes its engagement here suddenly Wednesday night to make room for the Chaplin "The Gold Rush," which gets its shove-off on Thursday.

Grauman's Egyptian's intake on "The Big Parade" was considerable off the 23d week. As a rule there is a marked jump in business for final weeks, but it seemed as though the expected spurt did not materialize.

Criterion got a fairly good as well as profitable break with a stage play presented by Robert McKim and Co. drawing them to see "Memory Lane," a Jacob M. Stahl production. It seems as though there is an up and down movement of the box office here according to the names that are used for the stage skit attractions being shown in conjunction with the pictures.

Estimates for Last Week

Metropolitan—"Untamed Lady" (F. P. L.) (3,700; 25-65). Did not live up to box office drawing power of Swanson pictures. Ended with unprofitable week. \$24,000.

Million Dollar—"For Heaven's Sake" (F. P. L.) (2,200; 25-85). Kept along at fairly good gait and ended week with draw of close to \$18,000.

Grauman's Egyptian—"Big Parade" (M. G. M.) (1,800; 50-\$1.50). Nearing end of run, not speeding way it should. \$17,000 profitable, however.

Loew's State—"Monte Carlo" (M. G. M.) (2,300; 25-85). With sure-fire Lew Cody in this Stromberg opus pipe to reach \$27,000, which led the town.

Criterion—"Memory Lane" (F. N.) (1,600; 25-35). Very good week here, through stage presentation largely responsible for around \$4,300.

Forum—"Stella Dallas" (U. A.) (1,300; 25-75). Though trade subsidized for third week intake far ahead of any of old house records. Indicates that this picture can stand another six weeks before stop figure reached. \$15,300.

Figuroa—"Sea Beast" (Warner) (1,650; 25-\$1). Ended most successful nine-week run here, doing close to \$7,500 final week. (Copyright, 1926, by Variety, Inc.)

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KING SISTERS

MENJOU IN LIGHTWEIGHT FILM GOT \$29,000, RIVOLI, LAST WEEK

"Beverly" Held Over at Capitol After Doing \$32,000 Up to Wednesday—Strand's 12th Anniversary Week, \$30,240—Two "Specials" to Leave

Broadway business generally fell away off the latter part of last week with the advent of the baseball season and the opening of the year. Saturday there was a terrific rain which hurt the box office on the last day of the week.

But the heavy business of the first three days held up the box office averages fairly well. Marion Davies averaged \$30,240 at the Capitol up to Wednesday night, sufficient to warrant holding over the picture for this week. On the week the Capitol showed \$44,451.

As against this the Strand, with its 12th Anniversary program and "Old Loves and New" not a particularly strong feature, got \$30,240, while the Rivoli with Adolphe Menjou in "A Social Celebrity" did almost \$29,000.

In picture houses at the popular scale, Harold Lloyd's "For Heaven's Sake," in its third week at the Rialto, played to a total of \$113,290 for the three weeks, while at Warner's "The Night Cry," with Rin-Tin-Tin making personal appearances, finished its third week and closed to \$14,947.

"The Big Parade" topped all of the specials in for a run and came nearest maintaining something like its average business, getting \$19,586, the first time since the run started that business dropped below \$20,000. "Ben-Hur," at the Cohan, and "The Black Pirate," at the Selwyn, ran almost neck and neck, the former getting \$14,356, while the latter drew \$14,561. "The Volga Boatman," at the Times Square, got almost \$9,100, while "Stella Dallas," at the Apollo, was just under \$5,000. "Mare Nostrum," at the Criterion, getting in 16 shows a week, giving three Saturday and Sunday, drew \$9,325, while "La Boheme," at the Embassy, is about through, playing to \$7,790 last week.

At the Colony "The Flaming Frontier" was succeeded Friday by "The Midnight Sun." The former on five days got \$7,223.30, while the new picture opened to \$1,200, with part of the house given away and played to \$4,300 on that day Saturday.

The Colony last week had the final week of the Film Guild repertoire and played to \$4,704.75 on the week. This week "The Sea Beast" went into the house.

But two more weeks remain of "The Black Pirate," and "Stella Dallas" is also due to leave within the next four weeks.

Estimates for Last Week
Apollo—"Stella Dallas" (Goldwyn-U. A.) (1,300; \$1.10-\$2.20) (23d week). Still holding on despite picture cannot show profit at gross it has had for last few weeks. Last week just managed to reach \$5,000.

Astor—"The Big Parade" (M.-G.-M.) (1,120; \$1.10-\$2.20) (23d week). For first time since picture opened receipts dropped below \$20,000. Last week showed \$19,586, almost capacity house. This week pick up in receipts early part of week indicated it would again go over money capacity mark.

Cameo—"Repertoire" (Auspices Film Guild) (549; 50-75). Last week Film Guild reinstated rep policy, playing to \$4,704.75.

Capitol—"Beverly of Graustark" (Cosmo-M.-G.-M.) (5,450; 50-\$1.65). Managed to do enough business up to Wednesday night to hold over for current week. By Wednesday is necessary to hit \$30,000. Film exceeded this by about \$2,000. On week, however, the figures not extraordinary, final showing, \$58,551.

Cohan—"Ben-Hur" (M.-G.-M.) (1,112; \$1.10-\$2.20) (18th week). Business about \$200 below previous week. Total, \$14,356.

Colony—"Flaming Frontier" (U.) (1,980; \$1.10-\$1.65). Finished on last five days of run of little more than two weeks with \$7,223.30, followed by "The Midnight Sun," opening Friday night. For opening, with practically half house given away, box office around \$1,200. Saturday, \$4,300 on day. Sunday sell out for full three shows.

Criterion—"Mare Nostrum" (M.-G.-M.) (608; \$1.10-\$2.20) (10th week). This one has begun to slip. Last week showed around \$9,325. This business is under what was claimed for week previous, and claim seems to be giving box office somewhat best of it.

Embassy—"La Boheme" (M.-G.-M.) (600; \$1.10-\$2.20) (10th week). Started to slip hard last week and dropped to \$7,790. Looked upon as good for less than three months at

\$19,000—CASH! IN ORLEANS!

Who'd Thought It!—Same Week Liberty's Record

New Orleans, April 27. "The Sea Beast" and "The Black Bird" occupied the picture spotlight last week, the former breaking the Liberty's record by thousands, and the latter, shown in a theatre of 1926 capacity—Loew's State—running to over \$19,000. That \$19,000 under a New Orleans date line as a picture gross sounds almost "Aesoppy."

Few of the wise picture clan ever dreamed the inconspicuous Liberty would play to beyond \$11,000. But "The Sea Beast" is a classic, so the natives must be given credit for knowing a good thing when they see it.

"Lady Windermere's Fan," praised on all sides locally, garnered over \$8,000 at the Strand, while "Mike," in a "repeat," helped the Tudor considerably.

Estimates for Last Week
Loew's State (3,600; 60), "Black Bird." Bang-up business, doing \$19,300.

Liberty (1,800; 75), "Sea Beast." Considered by Orleanians best picture of year; \$11,200, smashing Liberty's record. Held over.

Strand (2,200; 75), "Lady Windermere's Fan." Wilde epic appealed particularly to Strand's class clientele; \$8,100.

Tudor (800; 40), "Mike." Metro comedy admirably spotted along Canal street; \$2,600. (Copyright, 1926, by Variety, Inc.)

Vestal Bill Hearings

Washington, April 27. Hearings on the Vestal "all approved" copyright bill are to be resumed before the House Patents Committee Thursday, April 29.

Among the witnesses scheduled to testify are Arthur W. Well, copyright expert of the Hays organization, and representatives of the mechanical reproducing companies. Fulton Brylawski, attorney for the Motion Picture Theatre Owners of America, has also requested the privilege of appearing before the committee.

opening. Will just about make grade for that time. Good picture house attraction, but not special.

Rialto—"For Heaven's Sake" (Lloyd-F. P.) (1,960; 35-50-75-99.) (4th week.) After tremendous first and second week and third week of Harold Lloyd comedy dropped to \$27,800. First week was \$48,190; second, \$37,300; giving picture about \$113,290 for three weeks at house. Final week will end May 15.

Rivoli—"A Social Celebrity" (F. P.) (2,200; 35-50-75-99.) Adolphe Menjou proved draw at Rivoli last week, getting around \$29,000. Picture did not stand up, but star's name drew them.

Selwyn—"The Black Pirate" (Fairbanks-U. A.) (1,080; \$1.10-\$2.20) (8th week.) Current week and one more will about wind up latest Fairbanks special in this house. It is stated Strand management insisted New York run should not extend beyond 10 weeks, otherwise it would not pay full price for picture for that house later. Last week business down to \$14,561, showing profit and probably would continue its run profitably for another eight weeks or so.

Strand—"Old Loves for New" (F. N.) (2,900; 35-50-75.) Played to \$30,240 as feature of 12th anniversary bill. Picture spoken of as good program stuff, but not overly strong for house for special week.

Times Square—"The Volga Boatman" (C. B. DeMille-P. D. C.) (1,036; \$1.10-\$2.20) (3d week.) Business last week went to almost \$9,100 on 14 performances, first full week. Holding up nicely this week.

Warner's—"The Night Cry" (Warners) (1,360; 50-75-99.) Played three full weeks, getting almost \$53,000 on the run with a grand total. Last week was \$14,947. (Copyright, 1926, by Variety, Inc.)

LANGDON'S 1ST FEATURE VS. LLOYD'S LATEST

Help Given Langdon by Orchestra—Did \$10,500—"Heaven's Sake" \$15,000

Washington, April 27. (Estimate White Population, 380,000) Placing Harry Langdon's first full length comedy in opposition to Harold Lloyd was a tough test, but with the assistance of Waring's Pennsylvanians, its third week at the house, Langdon's film held up exceptionally well at the Metropolitan. Opinion divided as to merits of the picture.

"The Sea Beast," at the Rialto, held over third week, with the exploitation as put across by the house credited with being a big factor.

Harold Lloyd realized all expectations at the Columbia. "Monte Cristo," though pronounced mediocre picture, brought something to the Palace, although that "something" was about \$5,000 less than the usual takings.

Estimates for Last Week
Columbia—"Harold Lloyd in 'For Heaven's Sake' (F. P.) (1,232; 35-50). Healthy \$15,000.

Metropolitan—"Harry Langdon in 'Tramp, Tramp, Tramp' (1st N.) (1,542; 35-50). Opinion varied on picture. House gave it every break, booking film along with Waring's Pennsylvanians (orchestra). House management claims Langdon's development will not be difficult. \$10,500, but must be discounted, as orchestra big draw.

Palace—"Monte Carlo" (M.-G.-M.) (2,432; 35-60). After what house has been getting in pictures and business, this one failed to keep up to the mark. About \$10,500.

Rialto—"John Barrymore in 'The Sea Beast' (Warners), (1,978; 35-50). Into third week and pronounced "there" from every angle. \$11,500.

This Week
Columbia—"For Heaven's Sake" (2d week); Metropolitan, "Kiki"; Palace, "Brown of Harvard"; Rialto, "The Sea Beast" (3d week). (Copyright, 1926, by Variety, Inc.)

MINNEAPOLIS' STATE TURNS ON COOLING PLANT TO DO \$12,000

Thermometer at 80 Hurt Biz—"Cohens-Kellys," \$4,500, in Second Week—Garrick Okay at \$6,000—Lyman and Harris Give Orpheum \$17,000

'SEA BEAST' HAS RECORD—SWANSON FILM OFF

\$22,000 and Held Over for Warners' Ace in Milwaukee —'Untamed Lady' \$16,500

Milwaukee, April 27. Ideal spring weather brought out the theatre-goers in full force here last week.

Estimates for Last Week
Alhambra—"Sea Beast" (3,000; 50) (Warners). Every record broken, claimed. Extra show Saturday and Sunday. Held over. Around \$22,000, highest yet for this house.

Wisconsin—"Untamed Lady" (3,500; 50-60) (F. P.). Home talent in Milwaukee's "Own Follies" and Gloria Swanson's following helped this house to buck any opposition. Around \$16,500, little lower than usual.

Strand—"The Runaway" (1,200; 25-50). This house stays about same as before. Regular following comes to hear Lichter orchestra do trick acts in addition to good music. Carried to around \$6,300.

Merrill—"For Heaven's Sake" (1,000; 25-50) (F. P.). Second week of Lloyd's latest not as big as expected. Down to around \$4,800. (Copyright, 1926, by Variety, Inc.)

CHICAGO FELL BELOW \$40,000; M'VICKER'S, DOWN LITTLE, \$28,000

Monroe, with Fox's "Sandy," Big at \$8,000—2 \$2 Specials Leaving—Chaplin's "Nurse" Held Over, \$9,000—MacLean Film Feels Ash's Absence

Chicago, April 27. The Monroe, relatively, had the best week of all the loop houses. It was up while most of the others were down. William Fox's version of "Sandy," one of those flapper-appeal serials that ran in the Chicago "American," clicked \$8,000 and was held over. \$8,000 is exceptional for the Monroe.

The Chicago had an indifferent week, below \$40,000 or average. "Let's Get Married," Richard Dix picture, was the feature with a New York-produced (Publix) presentation meaning exactly zero.

McVicker's skidded, due to absence of Paul Ash, who is vacationing prior to the transfer over to the new Oriental theatre, where he will reign as "Rajah of Jazz." B & K have started a campaign of 24 sheets and other spectacular publicity for him similar to the campaign which heralded his original Chicago debut at McVicker's last season.

At the Roosevelt the fourth and final week of "For Heaven's Sake" (Harold Lloyd) counted about \$15,000, while at the Warner Bros. Orpheum "Oh, What a Nurse" (Syd Chaplin) did a bit over \$9,000 in its third week.

"The Big Parade" and "Ben-Hur" will leave town about the same time. The latter will leave the Woods May 8. While the Garrick closing is not definite, last week have been announced. The dual exit will leave

Chicago without a \$2 film attraction and may restore the two theatres to the legit.

Estimates for Last Week
Chicago—"Let's Get Married" (F. P.) (4,100; 50-75). Figured \$38,000.
Garrick—"The Big Parade" (M.-G.-M.) (17th week, 50-\$2). On last stretch of remarkable run for this town at \$2 top. Again beat its neighbor and "opposition," "Ben-Hur," taking \$12,700 to the latter's \$9,000.

McVicker's—"That's My Baby" (F. P.) (2,400; 50-75). Paul Ash away, with gang pinch-hitting. That and Douglas MacLean's first for Famous Players not considered so hot gave house less than \$28,000.

Monroe—"Sandy" (Fox). (973; 50.) Box office punch behind this one due to feminine draw. Best gross for house since "Iron Horse." Orpheum—"Oh, What a Nurse" (Warners, 2d week). (776; 50). \$9,000 and held.

Randolph—"The Combat" (U.) (650; 50.) House Peters, star, seems to possess small, but definite and loyal, following who always give moderately good gross. \$5,200.

Roosevelt—"For Heaven's Sake" (F. P., 4th and final week). (1,400; 60). Finished up at \$15,000, making good run for Harold Lloyd entry.

Woods—"Ben-Hur" (M.-G.-M., 11th week). (1,073; 50-\$2). This week and one more to go. \$9,000. (Copyright, 1926, by Variety, Inc.)

Drawing Pap., 500,000

Minneapolis, April 27. Unseasonably warm weather and a lack of outstanding film attractions combined to put a dent into box office takings here the past week. The thermometer registered 80 Tuesday and that night the State had its cooling plant in operation. This is by far the earliest in the theatre's history that such a thing has occurred.

"The Cohens and Kellys," held over, did not hold up as well as expected, the heat having much to do with it.

The fact that the "Daily Star," a local evening publication, is running "Sandy" as a serial and has gone to great lengths in advertising it proves a considerable aid to the Garrick in enticing patrons for the screen version.

Estimates for Last Week
State (2,040; 50). "Let's Get Married" (F. P.) and Neapolitan Sextet. Richard Dix, star of picture, fairly popular here. Picture well liked, but not strong enough to pull big in the face of bad weather. Ina Kessel, featured with Neapolitan Sextet, stage act, was formerly usher at Hennepin-Orpheum; nearly \$12,000. Garrick (1,829; 50). "Sandy" (Fox) and "Four Pretty Peppers." Considering conditions, picture did well, due to boosting by local newspaper which ran story serially; around \$6,000.

Strand (1,277; 50). "The Cohens and Kellys" (U.). 2d week. Public here is not as strong for this sort of stuff as in most other cities, as evidenced by the fact "Able's Irish Rose" did not click as well as expected during local engagements. After fine first week business disappointing at about \$4,500.

Lyric (1,200; 35). "Reckless Lady" (1st N.). Got big play from the critics. Carlton Mifles devoted better part of a column to it in "Journal." Only fairly successful, however, in burlesque elements; over \$3,000.

Hennepin-Orpheum (2,852; 50-99). "Under Western Skies" and vaudeville. Picture's box office value nil, but Abe Lyman's orchestra and Marion Harris proved magnets of highest order. Lyman scored one of biggest hits of season here. Show never has been stopped so completely as Los Angeles orchestra did it Monday night; about \$17,000.

Pantages (1,554; 50). "Oh, What a Nurse" (Warners) and vaudeville. Picture played up big over vaudeville in advs. and deserves entire credit for draw. House suffered with others on heat; \$5,400.

Seventh Street (1,480; 50). "Lady Robinhood" and vaudeville. Heat cramped receipts; under \$4,000. Aster (898; 25). "Yellow Gold" (Fox). Little less than usual; around \$2,000. (Copyright, 1926, by Variety, Inc.)

Schine's Bond Issue

Gloversville, N. Y., April 27. Issuance of a \$500,000 bond available to the public was announced at the executive offices of the Schine Theatrical Corp., which operates a chain of about 60 theatres throughout New York upstate.

The bonds are issued in \$10,000, \$5,000 and \$1,000 denominations. They pay 7 per cent interest and are due April 1, 1941.

DICK DIX AT WORK

Work on Richard Dix's latest picture, the title of which has been changed from "Take a Chance" to "Say It Again," was resumed at the Famous Players' Long Island studios last week.

The star has recovered from the effects of an injury to his hand which occurred while shooting a scene with "Gunboat" Smith.

WARRANT FOR V. D. WELLS

Sioux City, April 27. A warrant charging embezzlement has been issued for Vincent D. Wells, former advertising manager of the Rialto theatre, who is said to have left the city with nearly \$600 of the theatre's funds and owing several hundred dollars to Sioux City stores.

Dave Thompson Very Ill

Los Angeles, April 27. Dave Thompson, production manager for First National, is seriously ill at his home of pneumonia.

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STANTON \$13,000 WITH LLOYD

"Grass" Also on Bill—
Stanley, \$26,000

Philadelphia, April 27.

Harold Lloyd got the cream of the town's business last week at the Stanton, although indications were that "For Heaven's Sake" would not be as lasting a draw as some of the previous Lloyd pictures. "Grass," in a somewhat curtailed form, was also on the bill, and the combination drew about \$13,000, the best the Stanton has done since Fairbanks' "Don Q." This is one of the houses set for a summer continuance, and "Stella Dallas" is reported as the next picture, although rumors have had it switched to the Aldine.

The Stanton had "The Torrent" as its picture, but it is doubtful whether business would have been much on the strength of this Ibanez film alone. Van and Schenck were prominently featured and the combination kept the week's figure around the \$26,000 mark.

The Van and Schenck number was one of the most expensive added features this theatre has had in many months, and would seem to indicate that they are going after the Fox in the matter of presentations and side features.

"The Big Parade" was again way off the first couple of days of the week at the Aldine, but its comeback started Thursday and finished about \$13,000. There is talk now of holding the picture in until the Sequel, and taking losses, if necessary, for a couple of weeks preparatory to the expected influx of visitors. Certainly no film has ever clicked in Philly as this one has, and it is sure of beating the town's long-run record for films. That the Stanley company is confident of its staying powers is seen in their cancellation of plans for "La Boheme" and their withdrawal of press copy, billing and ads on that picture.

The Fox had a fairly good week with "Rustling For Cupid" and a varied surrounding bill, the gross being reported at around \$17,000. The Arcadia did about \$2,500 with "The Sea Beast," second week. This was a marked drop and it was decided not to keep the Barrymore picture, which had already had a long stay at the Stanton.

This week's array of pictures is about so-so in prospect. The Stanley has "A Social Celebrity" with Adolphe Menjou. The ability of this newly-made star to draw at the 4,000 capacity Stanley alongside of such dependables as Talmadge, Swanson and Meighan, has been one of the biggest surprises of the past winter. Both "A King on Main Street" and "The Grand Duchess and the Waiter" held up splendidly in their first runs at the Stanley. On the bill with "A Social Celebrity" is Muriel Kaye in "Dance-land," with a cast that includes the Eight Rockets. The Fox has "Yellow Fingers" as its feature film, but is banking heavily also on the presence, as a side feature, of Ukelele Ike (Cliff) Edwards and Raymond Fagan and his orchestra. It is the best array the Fox has had in a couple of months.

With "The Big Parade" and "For Heaven's Sake" continuing, the week's only other novelties are "That's My Baby" at the Arcadia, and "Borrowed Finery" at the Kariton.

Estimates For Last Week

Stanley—(4,000; 35-50-75) "Torrent" (M.-G.). Ibanez picture not raved over by critics; presence of Van and Schenck helped biz im-

"Rooney" and "Mike" Got \$4,000 in St. John as Team

(Drawing Population, 80,000)

St. John, N. B., April 27. Outstanding in the local picture houses last week were "Little Annie Rooney" (Mary Pickford), "Beverly of Graustark" (Marion Davies), "The Vanishing American," "Mike" and "Manhattan Madness" (Estelle Taylor and Jack Dempsey). It has been a long time since a film showing Mary Pickford has been screened in this section. "Manhattan Madness" proved good as a draw, but as an actor Dempsey is still a fighter. "American" was bolstered by special advertising and billing, with an increase in the price scale.

This week there is opposition for the regular picture houses. The Opera House, a legit house, is opening with "Capital Punishment," a Preferred production, following the closing of a dramatic repertoire organization. The pictures will be shown until another legit booking is made. This house has been doing this frequently of recent years.

Estimates for Last Week
Imperial—(1,600; 25-23) "Little Annie Rooney" (U. A.). Mary Pickford. Fairly good business. Mary continues as draw here at regular prices. Large percentage of draw of feminine gender. Matinees better than usual. Last half, "Mike" (M.-G.) plus "The Green Archer," serial. Apparently better draw than "Rooney." Orchestra important at this house. Installation of organ has exerted appeal; \$4,000.

Unique—(850; 25) "Slave of Fashion" (M.-G.). "Adventures of Mazie," serial, and Pathe News for first half. This in line with policy for full dress film first half and western last half. Instead of western last week, "Manhattan Madness" (Licore), starring Estelle Taylor and Jack Dempsey. Magic in Dempsey's label did not fill house at all shows, but stimulated business. Supplementing were "Scarlet Streak," serial, and "Pawnshop Striptease," short comedy; \$1,100.

Queen Sq.—(900; 35) "Beverly of Graustark" (M.-G.-M.). Marion Davies, Monday and Tuesday. No unusual appeal. Opening Wednesday and for last half, "Vanishing American" (F. P.). Famous Players pictures shown but rarely at this house in past. "American" proved consistent draw, although billing and advertising could have been substantially improved. Price scale up for entire week increased 10c.; \$2,200.

Palace—(550; 20) "Never Twain Shall Meet" (Cosmo.) and "Off His Beat" (Edu.), comedy, Monday and Tuesday; "White Desert" (M.-G.) and "Dog Days" (Pathe), comedy, Wednesday and Thursday; "Black Cyclone," plus "Horace Greeley, Jr." (Pathe), comedy, final shift; \$600.

Gaiety—(500; 20) "Danger Signal" (Colum.) opening Monday, coupled with "A Punch in the Nose" (Pathe), comedy; "Never the Twain Shall Meet" (Cosmo.) and "Off His Beat" (Edu.), comedy, mid-week change; "White Desert" (M.-G.) and "Dog Days" (Pathe), comedy, Friday and Saturday; \$500. (Copyright, 1926, by Variety, Inc.)

mensely; about \$26,000; average week's gross.

Stanton—(1,700; 35-50-75) "For Heaven's Sake" (F. P.). Supplemented with "Grass" in curtailed form, combination did about \$13,000; good for house at this time of year; may stay four or five weeks.

Aldine—(1,500; 32) "Big Parade" (M. G., 18th week). War special still goes merrily on; may try for summer stay; \$13,000 last week, or little under.

Fox—(3,000; 99) "Rustling For Cupid" (Fox). Picture given fairly good notices and surrounding bill up to average; business around \$17,000.

Arcadia—(800; 50) "Sea Beast" (Warners, 2nd week). Dropped sharply to about \$2,500; seventh week for film in downtown theatre, and goes to Victoria this week. (Copyright, 1926, by Variety, Inc.)

'HEAVEN'S SAKE' SHORTEST RUN; FRISCO, \$12,000

"Greater Glory" at Warfield Big With \$24,000—
"Bat" Packs 'Em

San Francisco, April 27.

Consistently good business last week at the Warfield, with the outstanding box-office feature, "The Greater Glory."

The Granada had Douglas MacLean in "That's My Baby," a corking comedy film. While it got off to a substantial start it showed no real flash. The week held up but average.

A surprise was "The Bat," at the California. It caught public fancy and scored one of biggest grosses for weeks.

Both Harold Lloyd's "For Heaven's Sake" and Norma Talmadge's "Kiki" continued to slump. At the Imperial the Lloyd feature is in its final week.

Estimates for Last Week

California (2,400; 65-90)—"The Bat" (U. A.). Caught on and hung up biggest gross this house has had in many weeks. \$14,000.

Granada (2,734; 65-90)—"That's My Baby" (F. P.). Exceptional comedy, with Douglas MacLean. Failed to hold up better than average. \$19,000.

Imperial (1,300; 65-90)—"For Heaven's Sake" (F. P.). Third week. Business slumped and run cut short. Closes this week. Distinction of shortest run of any of this star's comedies here. \$12,000.

St. Francis (1,400; 65-90)—"Kiki" (F. N.). Continued to drop in second week. Receipts about average of any good feature. \$12,000.

Warfield (2,840; 65-90)—"The Greater Glory" (F. N.). This much-heralded First National led entire list. Preceded by heavy publicity campaign and particularly alluring stands. Jammed them in from start. Showed no let-up, although picture disappointment. Unfoldment of story confusing and a bit tiresome. \$23,000. (Copyright, 1926, by Variety, Inc.)

FILMS 30th ANNIVERSARY

Yesterday was the official date of the 30th Anniversary of the first showing of a motion picture in this country. It was in 1895 at Koster & Bial's Music Hall on West 31st street that the first "movie" was exhibited consisting of a serpentine dance and some scenes showing the ocean waves.

The 30th Anniversary will be the basis of this year's Greater Movie Season Celebration, which will be held in August and September at the option of the local exhibitors. The Will Hays organization is preparing an extensive press book which will be in readiness for exhibitors by June 1.

LOIS WEBER MARRYING

Los Angeles, April 27.

It is understood here that Lois Weber, the only woman film director in the business, and the former wife of Phillips Smalley, actor, will marry Captain Gantz, owner of a large ranch near here.

Miss Weber is now under contract to Universal and it is not believed that the marriage will interrupt her film career.

'Silly Picture Publicity,' Says One Publisher

One of the most important developments of the American Newspaper Publishers' Convention held here last week was the appointing of a committee to make recommendations for the cutting down of publicity matter, including that from theatrical sources. The real reason for what amounts to feeling against free publicity is the speech recently made by H. R. Wilson, vice-president of a St. Louis advertising agency in which he recommended and told how a \$300,000 advertising campaign for candy was made through magazines because publicity on candy could be gotten free in the newspapers. Wilson said that articles on the food and dietetic value of candies could be squeezed through the women's pages of the country's newspapers.

While theatrical publicity was not mentioned specifically an official of the association told a Variety reporter that there was a strong feeling among the publishers in cities where several theatres existed that these houses received several thousand dollars' worth of free publicity weekly whereas their advertising bills, per theatre, seldom exceeded \$400. He cited the cost of issuing the Sunday theatrical supplement. While he conceded the public interest in theatres, he also said that if things were as they should be, the motion picture publicity would receive precedence because of the greater interest in it. The reason movies are not receiving the space is because, according to this publisher, their publicity is so silly no self-respecting newspaper would use it, and what isn't downright silly is so filled with "plugs" that it would have to be printed in advertising to get space.

That there will be a change in the conduct of theatrical pages was indicated by several newspapermen, who said that during the summer in many cities a single theatrical page on Sunday is maintained for the benefit of a stock company and perhaps a combination vaudeville theatre.

Hersholt at \$1,000— Rented Out at \$3,000

Los Angeles, April 27.

Jean Hersholt will leave the Universal lot and have his contract severed as soon as negotiations are completed, according to a story emanating from his attorney, Charles B. Hazelhurst. If not reaching an agreement with U Hersholt will take it into court and attempt to show that the spirit of the contract has been broken. It is claimed that Hersholt was to be starred in "The Magician" when he signed with Universal, but that the rights were disposed of to Rex Ingram. Another sore point with Hersholt was the struggle he is said to have made before they would produce "The Old Soak."

Hersholt is getting \$1,000 weekly from Universal with that firm renting him out to other companies for as high as \$3,000. At present he is playing opposite Colleen Moore in "Delicatessen" for First National.

"KIKI," \$17,000— DIX, \$12,600

K. C. Spotty—Liberty,
\$4,400—Lloyd, \$5,200

Kansas City, April 27.

(Drawing Population, 600,000) With two holdovers, "The Sea Beast," at Pantages, and "For Heaven's Sake," third and last week at the Royal, the best bet in the first run houses was "Kiki," at the Mainstreet. "Let's Get Married" found many followers at the Newman, too.

For some reason business was spotty; some shows sold out and others had many empty seats. This did not apply to any one house, but all.

The Saturday evening and Sunday 10c. tilt in prices at the Mainstreet and Newman did not seem to have any effect on the customers for those performances, but there are some who think there will be an after effect.

Estimates for Last Week
Newman—"Let's Get Married" (F.-P.) (1,890; 25-50). On the stage "The Garden of Girls," Gus Edwards' revue, which was given favorable reviews and pleased most of the customers; picture and star (Richard Dix) proved good entertainment; business held up nicely for \$12,600.

Mainstreet—"Kiki" (F. N.) (3,200; 25-50). Vaude bill topped by Clay Crouch Co.; regulars ate up film feature and business on upgrade to \$17,000.

Liberty—"Watch Your Wife" (U.) (1,000; 25-50). Added feature, "Thirty Years Ago," old-time movie, including "The Kiss" and "The Great Train Robbery"; bill proved one of worst losses house has had this season; only \$4,400.

Royal—"For Heaven's Sake" (F. P.) (920; 25-50). Third and final week for Lloyd comic; continued to draw, but not quite as well as expected; got \$5,200.

The Pantages held "The Sea Beast" second week, and the Globe's screen offering, in connection with the Lole Bridge musical stock company, was "The Wedding Song." (Copyright, 1926, by Variety, Inc.)

BLANKS PLANS—AFTER!

Des Moines, April 27.

The deal between the A. H. Blank enterprises and the Famous Players-Lasky Corp. put an end to plans of the Blank office for the erection of a cinema palace in this city, the Blank officials indicated. However, plans for the complete remodeling of the Des Moines theatre, second house of the Blank string here, are being advanced. Its seating capacity will be increased to 3,000. It now seats about 1,700. A huge balcony is to be built and the stage increased with view of presenting feature acts in connection with the film program. Until that time only two Iowa cities will be on the Blank-Publix presentation chain in the Chicago-Omaha jump, the Capitol theatres in Davenport and this city.

Leonard-Olmstead's Wedding Date Set

Los Angeles, April 27.

Robert Z. Leonard and Gertrude Olmstead, whose marriage has been rumored for many months, have finally announced the date as June 1.

This makes marriage No. 3 for Leonard and the first for Miss Olmstead.

JOHN D'ALESSANDRO

FEATURED TENOR WITH

IRVING AARONSON AND HIS COMMANDERS

IS NOW OPEN FOR ENGAGEMENTS AS A SOLO ATTRACTION

IN PICTURE HOUSES OR VAUDEVILLE


Mr. D'Alessandro Resigns from The Commanders Next Week to Do a "Single"

Mr. D'Alessandro, who was financially interested in The Commanders in partnership with Irving Aaronson, scored an individual success with Elsie Janis' "Puzzles" Revue.

Address Care VARIETY, NEW YORK

TO
MARCUS LOEW
ON HIS TWENTIETH ANNIVERSARY

We wish to pay our respects and present our regards to a
Representative Leader in the Show Business
of America, Europe and the World at Large

OLLOWING Marcus Loew's career from the days when he first commenced to turn nickels and dimes into millions of today with the Loew Circuit, Loew's, Inc., and Metro-Goldwyn-Mayer, we are of the thousands who know and are proud of Marcus Loew's standing in the theatrical, entertainment and commercial worlds—for it is men like Marcus Loew who have given dignity, standing and solidity to the show business of this country.

He is a man who has brains, a big heart, is human and withal has the necessary guts to make him a faithful friend and a fighting enemy.

WILLIAM and HARRY BRANDT
(Just Exhibitors)

"SUNDAYS" O. K. IN RHODE ISLAND

Providence, April 27. Sunday movies in Rhode Island were legalized late last week by passage of the Lawton Sunday movie bill in the Rhode Island legislature.

Nevertheless, none of the Providence theatres were open last Sunday except Fay's theatre, which showed a Buck Jones film, and an illustrated talk by Rev. Mgr. Barry-Doyle. Admission was free. The lethargic situation among the exhibitors was due to a ruling by the police, who said that although the new law specified immediate effectiveness, delay in printing license forms, etc., would not permit them to allow the theatres to open until next Sunday.

Providence has long been noted for its "blue law" Sundays, the only entertainment which was allowed being an occasional concert by some visiting singer or instrumentalist. The local exhibitors have been waiting for a long time for amendments to the strict Sunday-enforcement laws.

The new ruling is effective throughout the entire state of Rhode Island, except the city of Pawtucket which, it is said, has voted to retain Sunday enforcement.

P. D. C.'S CONVENTION

Los Angeles, April 27. The International Sales Convention of the Producers' Distributing Corporation opens May 3 at the Ambassador with 125 attending the business sessions.

The evenings will be taken up with entertainment by the Christie, DeMille and Metropolitan studio companies.

GEORGE GIVOT "The Panting Singer"



Returning
to My Alma Mater
McVICKER'S, CHICAGO
Opening May 3rd as
Master of Ceremonies
"SAY IT WITH PANTS"

"AVIATION" SPECIAL

F. P. Making "Wings" in 12 Reels—Wellman, Air Lieut., Directing

Los Angeles, April 27. Famous will make an aviation story called "Wings" from a story by John Monk Saunders. It will deal with aviation during the World War and will be produced in 12 reels, presumably for road showing. William Wellman, who was a lieutenant in the air service during the war, and who won many honors, will direct the picture. It starts July 15 and Clara Bow is the sole member of the cast chosen so far.

Mo.-Kans. Officers

Kansas City, April 27. At the annual convention of the Motion Picture Theatre Owners of Missouri and Kansas, held at Joplin this week, R. R. Blechele, of Kansas City, was re-elected president. Other officers chosen are: Jay Means (Kansas City), first vice-president. Harry McClure (Emporia), second vice-president. Charles Bull (Wichita), third vice-president. F. E. Wilhoit (Springfield), fourth vice-president. Fred Meyn (Kansas City, Kans.), treasurer. Edward J. Peskay (St. Joseph), recording secretary. C. R. Wilson (Liberty, Mo.); Ben Levy (Joplin); Barney Dubinsky (Jefferson City); Jack Truett (Sedalia); L. J. Lenhart (Kansas City); J. L. Hooper (Topeka); R. G. Liggett and A. F. Baker (Kansas City, Kans.), and L. M. Miller (Wichita), members of the board of directors.

PRESENTATION MISHAP

Los Angeles, April 27. An escalator used in "Blossoms," a presentation number at the Metropolitan, broke during the finale of the first show Saturday night and threw three chorus girls from the device, badly bruising one of the girls. Up to last night the girls were unable to resume their work. The escalator is no longer being used. It was one of the numerous Jack Partington contrivances used in the house.

CONSELMAN'S ORIGINALS

Los Angeles, April 27. William M. Conselman, former local newspaper man and creator of "Ella Cinders," daily cartoon strip, and the Colleen Moore picture of the same name, has signed a contract to write originals and continuity of a comedy nature for Fox.

His first will be the comedy construction on "Woman Power," the Harold MacGrath story which Harry Beaumont will direct.

MASON HOPPER'S NEXT

Los Angeles, April 27. E. Mason Hopper, director, has been signed by Metropolitan to produce "Almost a Lady," adopted from Frank R. Adams' story, "Skin Deep," with Marie Prevost starring. This will be started upon the completion of "Up in Mabel's Room," which both are now working on for the same firm.

FOX AND WM. FOX

(Continued from page 36)
tional pictures of varying lengths. "Forward With Fox" was the slogan of the busy personnel, and, despite pessimistic predictions that such speed could not endure, it not only endured, but grew.

Then the name of the company swept across the land because of the sensational engagement of "the perfect woman," Annette Kellermann, and the production of the first great fantasy ever screened, "The Daughter of the Gods," in which thousands participated and in which, as diver and swimmer, Miss Kellermann performed amazing feats.

Other great pictures followed. Among the early ones were "The Honor System," with Milton Sills; "A Fool There Was," "Regeneration" and "Carmen."

The World Over

Nine years from the start entire floors of the building at 130 West 46th street were engaged for the offices needed by the spreading organization, and offices were opened in London. Then came exchanges in Canada, Australia, New Zealand and throughout South America. Then France. Representatives went through China, Japan, Siam, Burma and the Straits Settlement establishing agencies through which Fox pictures were to be handled, for by this time the products of the great studios were as popular in those far-flung portions of the earth as in Los Angeles, New York, Grand Rapids, El Paso, Gopher Prairie or Wagon Wallow.

Millions of slant-eyed dwellers in old Cathay or the cherry blossom land of the Mikado thrilled at the daring feats of Tom Mix, murmured with admiration as the four fiery steeds of King Solomon swept around the arena in "The Queen of Sheba" or wondered at the heroism and strength of George O'Brien in "The Iron Horse."

"Checkers," "Cleopatra," "Les Miserables," "Salome," "If I Were King," "Aladdin and the Wonderful Lamp," "If Winter Comes," and scores of other wonderful pictures soon went forth from the Fox studios to be seen by scores of millions of the brown and yellow men of 40 distant romantic lands.

In 1919

Early in 1919 the corporation again found itself cramped in every department, and the ambition of the organizer of the enterprise again manifested itself. Summoning architects, engineers, scientists, artists and electrical wonder workers, he told them he wanted the largest and the most perfect motion picture plant in the world to be placed in the heart of busy Manhattan. Five million dollars was the sum set aside. Much more was spent, but his desire was gratified, and the plant now occupies the frontage between 55th and 56th streets on 10th avenue, and extends so far up toward 9th avenue that it comfortably houses an army of eager workers and shelters a studio in which 4,000 people can work.

Despite that rare possession the Fox pictures of today are all being made in the two great studios, "lots," at Hollywood—the two covering more than 12 acres of space covered with buildings and structures so colorful and unusual that a first-time visitor finds his mind flying back to the tales of the Arabian Nights. A few miles beyond those busy areas of enchantment the Fox Film Corp. now owns an enormous tract of over 400 acres on which permanent structures of brick, stone, cement and steel are taking form and within the confining walls of which one finds streets and houses typical of every country in the world.

The year just passed was financially and artistically the greatest in the history of the Fox organization. Among the sensational successful pictures shown in 1925 were "The Iron Horse," "Havoc," "East Lynne," "Kentucky Pride," "Lightnin'," "Thank You," "Lazybones," "The Fool," "As No Man Has Loved," "The Lucky Horseshoe," "The Timber Wolf," "Durand of the Bad Lands," "The Desert's Price," "The Best Bad Man," "The Everlasting Whisper," "The Wheel," "Thunder Mountain," "Wages for

WINFIELD R. SHEEHAN

Vice-President and General Manager Fox Film Corp.

In all probability the best versed all around man in the entire film industry today is Winfield R. Sheehan, vice president and general manager of the Fox Film Corporation, who at present is undertaking the general supervision of the producing activities of that organization at the Fox Studios in Hollywood. Sheehan has successfully passed through all the phases of picture exploitation and selling, the establishing of exchanges both in this country and throughout the outside world, and finally he is now guiding the actual production of product.

"Winnie" Sheehan, as he is more familiarly known, stepped into the Fox organization at the time that it was known as the Box Office Attractions Corp., associating himself with William Fox directly after severing his connection with the New York City police department, where he had acted as secretary to Commissioner Rhinelander Waldo for a number of years. His first duties were to organize and establish a publicity and promotion department and later he left this department in the capable hands of Fred Warren and Ewing Justice and stepped on to the sales division and began organizing a string for Fox Exchanges in this country and Canada. Having completed that his next step was the organization of foreign exchanges for the corporation, he being one of the first of the motion picture men to recognize how important the foreign field was to the producer of pictures in America and today the Fox organization is more widely known in the foreign field than any other film distributing company.

That is due to Sheehan's foresight in going after the foreign business early in the game, getting the jump on all the others in the field, who were in the majority acting through expert brokers, while the Fox organization under the guidance of the astute Winnie went out and did business direct and established a contact that today is worth millions of dollars annually to the company.

When Winnie Sheehan first decided to leave Buffalo flat on its lake he headed for New York and started in on the repertorial staff of the Evening World. That was a little more than 20 years ago. For the World he handled that publication's battle for the municipal bath houses at Coney Island and later became political reporter for the

Wives," "The Golden Strain" and a score more.

Still Greater

Still greater are some just released. "The Johnstown Flood" reproduces in amazing fashion the frightful catastrophe which saddened the people of America when flood waters swept away the busy Pennsylvania city of Johnstown 36 years ago and took a death toll of more than 7,000. Bartley Campbell's never-dying story of "Siberia" is exciting vast interest, and the giant photodrama, "Three Bad Men," which John Ford and 15,000 people spent months in making in the heart of the Mojave Desert, has been done on so stupendous a scale that it dwarfs the most ambitious western pictures hitherto offered to the picture lovers of the land.

Today the unified force of the Fox organization is being devoted to a picturization of the greatest war play ever staged, "What Price Glory." It will be presented with an amazing cast and a prodigality of historic detail that will prove the opening paragraph's claim, namely, that the advance in this industry is almost beyond human industry.

paper. In this capacity he lined up with Rhinelander Waldo and conducted the publicity campaign for him when he ran for Congress. Waldo was defeated for the office and the Tammany Hall organization appointed him fire commissioner and he placed Sheehan as his secretary in the department. Later when Waldo was placed at the head of the police department Sheehan again went with him, and virtually was the head of the department.

When a change of administration went into effect Sheehan left the department when his chief stepped out and immediately associated himself with the Fox Corporation which at that time was located in offices on West 46th street.

From that time on his career has been a succession of business successes, he going into the various departments of the business and in each particular branch he became master.

Out on the coast at present he is in charge of all of the production activities and at the recent sales convention which the Fox organization held in Los Angeles there was a forerunner of what can be expected from Sheehan in the production end. He is going to turn out a program of pictures bearing the Fox trademark during the coming year which promise to top any year's output prior to this by that organization.

JAMESTOWN HOUSE TRANSFER

Jamestown, N. Y., April 27. The Southwestern New York Theatre Corp. has taken over the ownership of the Palace theatre and the lease of the Winter Garden. Southwestern New York Theatre Corp. was recently organized by Nikitas Dipson and John R. Osborne of Batavia, N. Y.

SUMMER POLICY IN NEWARK

Newark, N. J., April 27. A summer policy goes into effect at the Capitol (pictures) May 2. It will consist of three changes of films weekly, with a double bill of second runs on each shift.

Another FANCHON and MARCO "Idea"

The Biggest Hit
on Broadway

None Other than the 400-pounder

JOHNNY PERKINS
Who Clicked on All 'Six'

ASK THE
William Morris Agency

NOW at the RIVOLI, NEW YORK

ASTRID OHLSON

PRIMA DONNA

With JOHN MURRAY ANDERSON'S
"THE BRIDAL VEIL"

NEXT WEEK, METROPOLITAN, BOSTON
And 11 Weeks to Follow in the Publix Theatres

ANNA LUDMILA---LEON BARTE

Dance Principals of John Murray Anderson's "THE BRIDAL VEIL"
NOW AT RIVOLI, NEW YORK
12 WEEKS TO FOLLOW IN THE PUBLIX THEATRES

HERE'S YOUR BOX OFFICE ATTRACTION FOR THE BIGGER PICTURE THEATRES

LESTER, HOWSON and CLARK

A PIANO TRIO

COMEDY—DANCING AND HARMONY SINGING
Direction: SCHALLMAN BROS.

HUMAN SPEECHES (IF THEY GO) ATT. O. C. C. INSTALLATION DINNER

"Kiss and Make Up Party"—Important Picture People Present—They Spoke and Freely From Floor—Jimmy Walker Tells of O'Reilly

The seventh annual installation dinner and dance of the Theatre Owners Chamber of Commerce was held at the Ritz-Carlton, New York, Saturday night. Approximately 400 guests were present to do honor to the incoming administration of the exhibitor organization.

The function was the first in a great many years that held so representative a gathering of the executive officers of all branches of the motion picture industry. With Adolph Zukor, Marcus Loew, Sam Katz, H. B. Franklin, Louis B. Mayer and S. R. Kent present the affair finally resolved itself into a "kiss and make-up party," the keynote for this being sounded by Nathan Burkan, attorney for the T. O. C. C., and ably followed by Loew, Zukor, Kent and Katz when they were called upon to address the gathering from the floor.

Burkan stated that with an occasional get-together such as Saturday night's party and the same sort of co-operation in getting together on affairs of vital interest to both exhibitor, distributor and producer, a great deal could be done for the industry at large.

On the Dais

On the dais were Lee Ochs, Hon. Peter Schmuck, Nathan Burkan,

Charles O'Reilly, Mayor James J. Walker, Will Hays, Hon. Bernard Vause and Sol Raives. Harry Reichenbach acted as toastmaster.

Mr. Burkan led off the batting order in speaking with but three talks made by those present at the honor table. Following Burkan, who opened the doors to permit of the asking of the various producers; and distributing executives to speak, Mr. Loew was called on and made a talk that was decidedly humorous. He finally finished by saying that he would not dare to boost the Metro-Goldwyn-Mayer product too strongly as Mr. Mayer would ask for a raise and Adolph Zukor would prevent the grand-children from looking at them.

Mr. Katz followed. He denied that expansion of theatre control was their primary object but rather the establishment of service to the public in theatre operation which

(Continued on page 59)

Yes?

Pittsburgh, April 27. Morgan, a suburb of Pittsburgh, boasts of being the first community in the United States to have a baby named after a theatre. The baby, a daughter of Mr. and Mrs. A. Verish, has been named "Aldine."

The parents of the child wrote a letter to Walter S. Caldwell, manager of the Aldine, informing him of the birth of their child and asking permission to name her after the theatre.

This Mr. Caldwell gave and also sent two representatives of the theatre to attend the christening party in the Verish home last week.

Making F. P.'s East

Los Angeles, April 27.

Both "The Show-Off" and "The Ace of Cads" will be made at the eastern studios of F-P this year. Both are to be directed by Mal St. Clair. Lois Wilson will be a principal in "The Show-Off," and Adolphe Menjou will star in "The Ace of Cads."

It is regarded here that the reason for the transfer of these productions to the east is Menjou's desire to avoid the coast until his present divorce troubles are settled.

Herbert Brenon will also leave for the Astoria studios shortly, to direct an untitled picture, having finished "Beau Geste."

Overseating—Its Future Danger; Quoting Salvation of Cleveland

Frenzied theatre building going on in the smaller towns and cities and in the neighborhoods of the larger cities is going to lead eventually to a terrific crash which will find theatre owners so heavily involved that it is doubtful if a great many of them will be in a position to keep their heads above water, according to picture showmen who closely follow conditions.

That is also the general conclusion of a theatre manager who has extensive interests in the mid-west and who in the city of Cleveland alone felt that he was going to be wiped out several times within the past three years, due to the fact that that city was frightfully overseated.

It has taken three years of the hardest kind of battle for the theatre owners in Cleveland to maintain their position. It will take at least two years more before they can feel that they once again have their feet securely on solid earth.

The lesson of Cleveland is one that could be looked into and studied by those who are dashing in hap-hazard and financing theatre building operations.

In that city there finally had to be a pooling arrangement among the houses, in which all the theatres, with the exception of the vaudeville operated theatres and the legitimate houses. This placed the three Loew-operated houses (Allen, Stillman, State and neighborhoods) in the pooling arrangement. That pool it is understood was the only thing which saved the lives of the theatres operating on the main stem of the town.

When the pooling arrangement was started and the downtown houses started going after business the neighborhood houses felt the cut into their patronage and independents were heavily squeezed as a result.

New York the Same

Several neighborhood theatre owners in New York after hearing what the Cleveland manager had to say of the situation as it affected his home town readily agreed that the situation in many of the neighborhoods in Greater New York was almost parallel to that in the mid-west.

In one locality in the Bronx within the past few months a theatre owner operating for a number of years and getting a profit out of his house in the neighborhood of \$2,000 weekly suddenly had a house opened within two blocks of his theatre. The result is that both are losing about \$1,500 weekly and dividing the patronage. Which of the two will be able best to weather the storm is a question.

With more building, and houses with greater seating capacity springing up the country over, it looks as though there is going to be need of an expert theatre surgeon somewhere who will be able to operate so as to save the life of the patient, although the chances are that the patient will come mighty near dying before eventually pulled through.

CONVENTIONS

This is the season of announcements and conventions in the picture industry. This week there are two sales conventions in progress. That of Metro-Goldwyn-Mayer, held at the Pennsylvania Hotel, New York city, and that of First National at the Hotel Drake, Chicago. Last week saw the conclusion of three conventions, Warner Bros., who held three meetings, New York, Chicago, and Los Angeles; the Fox convention, also in Los Angeles; and the Pathe convention in New York.

In addition was the annual meeting of the franchise holders of First National in Atlantic City last week as well as a series of meetings held in 36 key cities for exhibitors by Famous Players to discuss its 15th birthday group of pictures. The latter meetings were attended by almost 2,000 theatre owners in the various centers.

Metro-Goldwyn-Mayer

At the Metro-Goldwyn-Mayer convention those present included the major executives, Marcus Loew, Nick Schenck, David Loew, J. Robert Rubin, Major Edward E. Bowes and Louis B. Mayer. Other officials of the home office who will participate are Felix F. Feist, W. F. Rogers, Paul Burger, E. W. Aaron, J. S. MacLeod, E. M. Saunders, T. J. Connors, Sam Burger, A. F. Cummings, F. E. McRoy, Howard Deltz, C. K. Stern, Charles Sonin, E. A. Schiller, W. R. Ferguson, S. Scudler and Frank Rohenbeck. Pete Smith, West Coast publicity director, is also on the ground. The seven district sales managers, 32 exchange

managers, 10 Canadian representatives of Regal Films, six foreign representatives and six special representatives are present to hear of the product for the coming year discussed.

The business meetings started in the East Ballroom of the hotel Monday morning with Felix Feist making an address of welcome, and Marcus Loew the first speaker of the day. Yesterday (Tuesday) the biggest part of the morning was given over to Mr. Mayer who informed them what the studio was planning to turn out in the way of special attractions for the coming year. Nick Schenck also addressed the meeting as well as Feist, everyone talking on new product.

The details of today's session were withheld until late last night.

In relating the expansion that has occurred at the Culver City studios Louis B. Mayer stated that within a year the directorial staff had grown from 20 to 37 and that there are now 50 stars and players under contract as against 28 a year ago.

First National

The First National Convention began its sessions in Chicago on Monday and will conclude them today. The address of welcome was delivered by A. W. Smith, the eastern sales manager, and President Robert Leiber, re-elected at the annual meeting in Atlantic City last week, reviewed the history of First National in his speech. Richard A. Rowland, production manager, dis-

(Continued on page 60)

FOX WESTERNS

Fox Films during the 1926-7 season will give the screen a series of Tom Mix and Buck Jones productions that will set a new standard for Westerns. Authors whose fiction is rated among the best in current literature have been engaged to write special stories to fit the personalities of these stars and many of the leading novels and short stories have been purchased.

Among the authors who are at work on special stories or who have contracted to write them are Adela Rogers St. Johns, Jackson Gregory, J. Allan Dunn, Gerald Beaumont, Shannon Fife, Charles Darnont, Max Brand and John Stone.

Mix has just finished work on "Hard Boiled," one of Shannon Fife's stories that is full of dude ranch humor with a fighting finish, while Jones has completed production on "30 Below Zero," an original story by John Stone.

Upon his return from Europe Jones will start on Stone's screen version of Max Brand's fiction masterpiece, "Dark Rosaleen," a dramatic story of a horse, a cross of mustang, Arab and thoroughbred that runs wild on the range until the one man who understands her gets her and wins a big race.

Mix will begin on James Bell Smith's script of "Dead Man's Gold," a drama of desert treasure, adapted from a novel of the same name by J. Allan Dunn.

Mix's third production for the season will be Mr. St. John's "High Society," that is tailored to Mix's measure in the smallest detail, while Jones' third picture will be Jackson Gregory's "Desert Valley."

Darnont is at work on a screen history of the life of Kit Carson as Jones' fourth effort and Gerald Beaumont is writing "The Silk Hat Cowboy" for Mix.

The Only "New" Thing in Picture House Entertainment

THE PAUL ASH POLICY as Presented at McVickers, Chicago By



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Keep Your Theatre Open

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PERCENTAGE DATES

A Road Show Picture that will pack them in.



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MISSING! HAZEL GREEN FOUND

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IN CHICAGO

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ENGAGEMENT AT McVICKER'S, CHICAGO, WEEK MAY 3

Personal Management, MORRIS S. SILVERS, W. V. M. A. Offices, Chicago

AMUSEMENT STOCK QUOTATIONS

Not a single share of amusement stock on the big board that didn't show a gain last week, despite the fact that the market was not particularly strong. Every one of the amusement shares that were dealt in went upward, Famous Players-Lasky taking the lead with a gain of more than eight points, and Pathe Exchange A. next with more than six points' gain. The Shubert Theatre Corp. gained five points, while Fox Films went up better than three points.

All the others showed gains from a fraction to a point and more.

On the Curb there was a 50-50 split on the four shares that were dealt in, two making slight gains and two going off.

The table for the week showed:

| | Sales | High | Low | Close | Ch'ge |
|-------------------------------|--------|------|------|-------|-------|
| Eastman Kodak..... | 2,100 | 100% | 108% | 109% | + 1% |
| *Do., pfd..... | ... | ... | ... | ... | ... |
| Famous Players-Lasky..... | 56,300 | 123% | 115% | 123% | +8% |
| Do., pfd..... | 1,400 | 119% | 115% | 119% | +2% |
| First National Pict..... | 500 | 90 | 99 | 99 | +1% |
| Fox Films A..... | 6,300 | 65% | 61% | 65% | +3% |
| Loews, Inc..... | 7,800 | 38% | 34% | 36% | +1% |
| Metro-Goldwyn..... | 1,000 | 23 | 22% | 22% | + 1/4 |
| Motion Picture Cap. Corp..... | 3,000 | 21 | 19 | 21 | +1 |
| Orpheum Circuit..... | 2,200 | 30 | 29% | 29% | + 1/2 |
| Do., pfd..... | 100 | 105 | 105 | 105 | +1 |
| Pathe Exchange A..... | 2,900 | 63 | 47 | 53 | +5% |
| Shubert Theatre Corp..... | 3,300 | 58% | 56 | 58% | +5 |
| Universal Pictures, pfd..... | 9,500 | ... | ... | ... | ... |
| Warner Bros. Pictures A..... | ... | 15 | 18 | 14% | +1% |

| | Sales | High | Low | Close | Ch'ge |
|-----------------------------|-------|--------|-----|-------|-------|
| American Seating Co..... | 30 | 27 1/4 | 270 | 270 | -14 |
| *Halaban & Katz cfs..... | ... | ... | ... | ... | ... |
| Film Inspection M..... | 200 | 4% | 4% | 4% | - 1/2 |
| Pathe Exchange A..... | 4,500 | 23% | 23% | 23% | + 1/2 |
| Trans-Lux Screen..... | 6,200 | 0 | 8% | 8% | + 1/2 |
| Universal Pictures..... | 100 | 30 | 30 | 30 | ... |
| *Warner Bros. Pictures..... | ... | ... | ... | ... | ... |

* No sales or quotations.

Unable to Serve Fields in \$150,000 Commission Suit

No service on W. C. Fields has been possible as yet in the \$150,000 commission suit by Charles Walton. O'Brien, Malevinsky & Driscoll, on behalf of Walton, have worn out six process servers in trailing Fields around the Long Island Famous Players-Lasky studios trying to serve the comedian.

Walton claims \$1,950 due him as 10 per cent of the \$19,500 earned by Fields in "That Royle Girl." Walton was the one who gave Fields his screen start and was paid commissions for placing Fields with "Sally of the Sawdust," the screen version of "Poppy" in which Fields also played on the stage.

The difference up to \$150,000 is based on information that Fields has a five years' screen contract at \$4,000 a week and over which will

net him \$1,500,000. Ten per cent of this is the \$150,000 sued for.

A. P. Burkhalter, Fields' Chicago attorney and personal adviser, came into O'Brien, Malevinsky & Driscoll's offices recently with a proffer of settlement, stating that Nathan Burkan would accept service on behalf of Fields. However, Burkan knows nothing thereof.

J. M. Forster in Custody

Los Angeles, April 27.

John M. Forster, 27, picture director, charged with manslaughter for having killed Georgette Holbrook when his machine ran over her recently, and who was released on his own recognizance, failed to appear for trial before Judge Ballard. He has been taken into custody.

Forster's bail is now fixed at \$15,000 and the trial is set for May 7. He alleged that a sprained ankle kept him away from the trial.

Many New Players

Signed by Fox Films

Fox Films has a studio full of rapidly developing actors and actresses, but among them are half a dozen at the Hollywood plant who are winning screen recognition with unusual speed. These are Gladys McConnell, Gloria Hope, Barbara Luddy, Georgie Harris, Gene Cameron and Charles Farrell.

Miss McConnell and Cameron have just completed two C. Henry stories, "From the Cabbie's Seat" and "The Polar Baron," both of which have been favorites with theatre patrons, while Miss McConnell found time to appear in a featured role in "A Trip to Chinatown." Fox Films version of Charles A. Hoyt's screaming stage farce.

Miss Luddy and Harris have completed three comedies, "East Side-West Side," "Pawshop Politics" and "The Fighting Tailor," and they are now at work on the fourth of this Jewish-Irish series. Harris was also impressed for featured parts in "The Wheel," "The Johnstown Flood" and "The Shamrock Handicap."

Miss Hope and Farrell were entrusted with important characterizations in "Sandy," a screen version of Elenore Meherin's newspaper serial, while Farrell also appeared in "Wings of Youth" and "A Trip to Chinatown." Farrell has been loaned to Famous Players for an important role in "Old Ironsides." These fast comers will have roles in other Fox Films productions during the 1926-7 season and bid fair to develop into favorites of first choice with theatre patrons.

ROACH INCORPORATES

Los Angeles, April 27.

The Hal Roach Studios has filed incorporation papers with the Secretary of State of California, to be incorporated for \$1,500,000.

The purpose of the corporation, so the papers set forth, is to produce and distribute motion pictures.

Harry Edwards With U

Los Angeles, April 27.

Harry Edwards, who directed Harry Langdon for a number of years, is now directing two-reelers at Universal.

PICTURE POSSIBILITIES OF CURRENT PLAYS ON B'WAY

"Beau Gallant"—Unfavorable

"Beau Gallant" (Drama, Playshop, Inc., Ritz): This play impressed as too conversational for picture usage. The lead might be made interesting for a male star but the scenarist would have to use much imagination to make a five-reeler out of Beau. *Idee.*

"Pomeroy's Past"—Favorable

"Pomeroy's Past" (Comedy, Boothe, Gleason & Truex, Longacre): Light comedy with enough complications to make it interesting. Type of stage play that should make pleasing picture for program release. *Idee.*

3 Suits Start Through Vital's Bankruptcy

As a result of the Vital Exchanges, Inc., bankruptcy, the Aetna Finance Corp. has started three different suits against various defendants. The Aetna owns three James Oliver Curwood film productions and eight General Charles King films which Vital was to distribute. Their valuation in actual production costs is placed at \$120,000.

The first suit is against the Rex Hedwig Laboratories of Flushing, L. I., and 1650 Broadway, and the Realty Factoring Co. It is a replevin action to recover the 11 negatives of the films above mentioned, the Hedwig Company having acted as a depository agent on behalf of Aetna. The Realty Factoring Co. figures through holding the films as trustee on a loan of \$11,000.

The second suit is against the same defendants on similar grounds, but is an injunction action to restrain the making of prints and the leasing or selling thereof.

The third suit is against the Associated Banking Corp., Realty Factoring Co., Leo A. Price and Arthur Price, alleging corporate irregularities.

The schedules in bankruptcy of the Vital Exchanges, Inc., 1819 Broadway, were filed Monday, indicating assets exceeding the liabilities. The debts total \$414,293, and the assets are \$467,424, of which

\$300,000 constitutes moneys due on film distribution contracts. Fixtures, advertising matters, etc., are valued at \$134,602; cash in bank, \$32,715.

The principal creditors and their claims are the Realty Factoring Corp., \$194,680; Rex-Hedwig, \$11,276; Davis Distributing Division, \$43,094; Kerman Films, \$18,560; Mrs. Wallace Reid, \$10,000; Astor Productions, \$7,254.

N. Y. to L. A.

John Ford, Fox Film director. Buck Jones (Fox Film star) and Mrs. Jones.

Theodore Kosloff, to do technical work on "The Deluge" for Cecil B. De Mille.

Edna Mae Cooper, following a vacation.

Gertrude Olmstead and her mother, Mrs. Muriel Olmstead.

Edna Murphy, to work at west coast studios.

John Patrick and Tom Gibson after completing work at the Famous Players-Lasky Long Island studio.

Elise Bartlett to join her husband, Josef Schildkraut.

Louis Milestone, Warner Brothers director.

L. A. to N. Y.

Helen Dunbar, to support Gloria Swanson in "Fine Manners" at the Famous Players-Lasky Long Island studio.

Pola Negri and mother (Mrs. Eleanor Chalupetz) for a six weeks' vacation abroad.

Max Marcin, Metro-Goldwyn-Mayer Studios.

My Hat is Off to Hal Roach

I HAVE BEEN in the picture business for the last ten years. I make it my business to see the best pictures made, regardless of who made them, regardless of whether they are in one, two, five or ten reels.

My hat is off to the man who makes a great picture, for no matter what company he is connected with, he is helping the whole picture business.

My hat is off to Hal Roach.

When I got word from him several weeks ago "See 'Mama Behave,' it's the best two reel comedy ever made," I thought it was the usual enthusiasm of the father for his child.

It wasn't!

The funny thing about it is that since then I have seen four more of these wonderful new

comedies he is producing for 1926-1927, and—

Each one looked bigger than the one before! Roach is doing a great thing for the whole business.

Particularly is he doing a great thing for you.

He is making it possible for you to have a great show no matter how much your feature may disappoint.

Lionel Barrymore, Theda Bara, Mabel Normand, Mildred Harris, and a lot of other *feature names that count.*

Can't you see how you can advertise such comedies and bring the people in?

See them!

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

"JIMMY" GRAINGER

GENERAL SALES MANAGER FOX FILM CORP.

"Jimmy" Grainger is passing. You sir, it looks like the w. k. Since moving over to the Fox lot they have been piling responsibilities on him to such an extent that we feel almost obligated to show our reverence for a carrier of such burdens by addressing him as "billionaire" and referring to him as James R. or J. Reginald, Rodney or Rostand or whatever that "R" means.

Mr. Grainger (we might as well begin now) has just returned from Los Angeles and the annual sales convention of his outfit with so many new commissions from William Fox and Winfield R. Sheehan that if he should suddenly appear along the Rialto with his legs bowed (not in the bowed head sense), it would not be surprising. On his shoulders his two superiors have placed the additional responsibility of directing the exploitation as well as the sales of the company's product for the 1926-27 season. Satisfied that "Jimmy"—pardon, Mr. Grainger, will see this through, Mr. Fox and Mr. Sheehan have given him a practically free hand to put into practice his ideas which have repeatedly proven their efficacy.

With these problems in expert hands, Mr. Fox is going to concentrate on a survey of the stage and literary world for material for his 1927-28 program, while Mr. Sheehan will center his activities solely on the productions at the Fox Hollywood plant, as has long been his desire.

Mr. Fox knows that his general sales manager is without a peer when it comes to realizing potential box-office values and is bound to seek his advice before contracting for screen rights.

On the other hand, "Jimmy," (Oh! let it stand, you can't break a lifetime habit in a day) knows that, when he has a difficult problem, there is no better place to have it solved than could be found in a conference with his chiefs.

It would be insulting the intelligence of the trade in general to delve into the qualifications which led Mr. Fox and Mr. Sheehan to put him where he is. "J. R." won long ago his spurs for clear vision, sound business methods and far-reaching personal acquaintance.

At present, Mr. Grainger is working for top-notch co-ordination between the Home Office and the field forces of Fox Films. That is, he is

building and bulwarking with constructive innovations.

One way to get results and speed up distribution is to provide more commodious and better equipped branch offices. It also reflects, like a new suit of clothes, on a person, the prosperity of a company. While this may not appear so important, Mr. Grainger thinks otherwise, and five exchanges—namely, those in Atlanta, Charlotte, Detroit, Philadelphia and New York—are happier than before his regime.

New exchanges for the convenience of the exhibitors were opened in Memphis and Milwaukee. District Managers were increased in the major sales territories. The South, West, North, East exchange facilities are now so well organized that they would seem more than sufficient. But Mr. Grainger continues to stress even greater efficiency.

"Just what is James R. Grainger's niche in the industry?" is a question asked at any convention or anywhere that movie men gather.

It is not asked for any other reason than whether he should or should not be ranked at the very top in his field. In all lines of business men seek to put the spotlight of greatness—rather super-greatness. It piques the interest.

Paramount Pictures Corporation regards Sidney R. Kent, its general manager, as second to none. His achievements are manifold and well known. Fox Films says Grainger is at the top. His achievements are manifold and well known.

And it can be truthfully stated, now that Mr. Grainger is "going so big with Fox," as they say, that moviedom, the business side of it, is about fifty-fifty on the question who is the greater of the two outstanding geniuses in their line.

A brief history of the rise of Mr. Grainger, though it will be a very old story to many:

As sales manager of Metro-Goldwyn for three years he put that company's pictures in the forefront. Previous to this he organized the Marshall Neelan Co. and placed the product with First National. He also handled the sale of Charlie Chaplin's "The Kid," and exercised supervision of the sales of Cosmopolitan Productions.

On F. J. Godsol assuming charge of the old Goldwyn Company, Mr. Grainger was made general manager of sales and distribution. On the merger with Metro, he was elected to the board of directors and selected as sales manager.

When Mr. Fox and Mr. Sheehan were looking for a general sales manager a little over a year ago they went after Mr. Grainger. He resigned from Metro-Goldwyn and took the bigger job.

Transferring F. P. Studios To U. S. Lot Started

Los Angeles, April 27.

The transfer of the Famous-Players studio activities on the coast to the United Studios began Saturday. By July 1 it is believed they will have 11 stages working.

In taking possession of the United Studios all of the First National companies which had been working there, with the exception of Harry Langdon's "Yes Man" outfit, moved to the Fine Arts studios. When their own studios are completed at Burbank the coast units will move in. The First National executive offices will remain on the lot until the F-P offices are completed about July 1.

The star bungalows used by the First National stars for dressing are being moved from their old locations to other parts of the lot, with the possibility that a single building will be erected to house all of the dressing rooms.

Jesse Lasky, Adolph Zukor and Hector Turnbull left last Wednesday for New York. Turnbull, one of the producing supervisors, will take a month's vacation.

Russian Director Shifting

Los Angeles, April 27.

Dimitri Buchowetzki, Russian director for Famous Players-Lasky, will leave that firm upon the completion of "A Friend of Napoleon" with Emil Jannings, this summer. He will start Sept. 1 with Metro-Goldwyn-Mayer.

This will be the second time Buchowetzki has worked for M.-G.-M.

SID GRAUMAN HOME

Los Angeles, April 27.

Sid Grauman returned Sunday after an absence in New York of two months. He started work immediately on the two prologs he will present with "The Black Pirate" and "Sparrows." Each prolog will run about 10 minutes.

Fanchon, of Fanchon and Marco, is staging the numbers.

"Nights in Hollywood"

Jimmy Starr, who covers the movie news for the Los Angeles "Record," has found time to write about "365 Nights in Hollywood." It is published in book form by a Los Angeles publisher and is a bit of yarn and romance in the film colony and tells of some of the sights and stories, as seen in the studios and at openings.

Walter League, managing the F. P. house in Memphis, has been transferred to manage the Bijou, Racine, Wis.

JACK G. LEO

VICE-PRESIDENT FOX FILM CORP.

Jack G. Leo could hang more titles after his name than the Prince of Wales if he so desired. As one of the five officers of Fox Film Corporation he rates the title of vice-president, then he is the active executive head of a number of departments and an officer in the many subsidiary companies of the corporation. But one seldom hears of this very vital factor of the Fox company referred to in any other way than Jack Leo, "watchdog of the treasury." And in this pugna-cious title he takes a cocky pride.

There is not one dollar of the millions spent annually by Fox about which there is any mystery as far as he is concerned. Every dollar that goes out over the cashier's window—whether it goes unaccompanied to pay for a publicity man's taxi fare or whether it is one of a couple of hundred thousand allotted to a production or the purchase of new equipment—has had the personal attention of this efficient officer.

This executive's work does not stop with the monetary affairs. Going into the inner working of the firm, about which the public and even the trade know little, we find that he is the guiding genius of the

great laboratory which is housed at the Fox Home Office in West 55th street, New York city. One of his particular prides is the laboratory. It represents one of his first big organizing efforts and the high efficiency maintained in it since its inception testifies to the intelligence and foresight with which it was planned.

At the present time he is engaged in the momentous task of standardizing and modernizing the corporation's various branch office exchanges. This gigantic work, which extends all over the world, represents one of the most advanced steps to be taken by any motion picture concern.

An example of the kind of buildings Mr. Leo hopes to have house the company's distributing centers is the new exchange at 345 West 44th street, New York city, which was opened on March 22 last.

The structure is absolutely the last word in a film building. It sets a new high standard. Every detail was evolved by the vice-president to facilitate the functioning of each department. Since its opening he has been flooded by congratulatory messages from all

(Continued on page 84)

SHINING BRIGHTER EVERY DAY!

Opened to a brilliant capacity crowd at its world premiere, Friday, April 23d.

Played to overflow crowds on Saturday and S. R. O. on Sunday

This glittering, gorgeous romantic spectacle of the dancing toy in all the splendor of the Imperial Russian Court is dimming the lights of Broadway.

A Dimitri Buchowetzki Production

The MIDNIGHT SUN

A UNIVERSAL SUPER PRODUCTION

With Laura La Plante, Pat O'Malley, George Siegmann, Raymond Keane and a brilliant cast of thousands.

NOW Playing to capacity crowds TWICE DAILY—2:45 and 8:45 P. M. Prices, 50c. to \$1.50

At **B. S. Moss' COLONY**

Theatre Broadway, New York City

CAPITOL BROADWAY AT 61ST ST.

SECOND WEEK MARION DAVIES

IN BEVERLY OF GRAUSTARK With ANTONIO MORENO

CAPITOL GRAND ORCHESTRA

MARK STRAND BROADWAY AT 47TH ST.

CORINNE GRIFFITH

in "Mlle. Modiste"

JOSEPH PLUNKETT'S FROLIC

STRAND SYMPHONY ORCHESTRA

LOEW'S STATE & METROPOLITAN 37 & 46th St. Brooklyn

NORMA TALMADGE

in "KIKI"

with RONALD COLMAN

Based on David Belasco's Stage Success VAUDEVILLE

Warner Bros. Present

Other Women's Husbands

WITH

MONTE BLUE & MARIE PREVOST

Continued at Popular Prices

WARNER THEATRE

4th Ave Near 52nd St.

KITTY McLAUGHLIN

"THE NEW ENGLAND NIGHTINGALE"

4TH YEAR, MARK STRAND, NEW YORK CITY

TWENTY-SIX "WARNER WINNERS" ANNOUNCED BY WARNER BROS. FOR 1926-27 SCHEDULE

Greatest Lineup of Pictures Ever Planned in All Set for Production on the West Coast

Warner Bros. have announced twenty-six Warner Winners for 1926-27.

These will constitute their production output for the coming season.

More money will be spent on the production of these twenty-six than on the forty of the past season. Also, more money will be spent on the advertising, publicizing and exploitation.

In anticipation of this greatest array of pictures ever made by Warners, an already strong organization has been augmented and perfected during the past year. There will be no factory-made pictures included in the Warner lineup. Every unit of every Warner production will be given ample time to produce a perfect picture.

During the entire past year, this progressive organization has been planning carefully for 1926-27. They have raked the play market and the story market. They have purchased the product of the leading authors. They have signed up the leading directors, scenarists and players.

The Warner program is a widely varied one. It is aimed as an appeal to every class of audience. The stories were selected by experts for their box-office appeal. There are straight dramas, comedy dramas, melodramas, comedies, mystery plays and romantic adventure stories.

Nine of the twenty-six productions are classed as dramas. There are seven melodramas, not of the ten, twenty and thirty variety, but of the higher type that are bound to have a universal appeal. Two are mystery dramas, three comedies and one is a romantic adventure story.

Among the established stars who will appear in these pictures are Dolores Costello, who developed to stardom almost overnight as the result of her remarkable work with John Barrymore in Warners' "The Sea Beast," and her subsequent picture, "Bride of the Storm"; Irene Rich, whose "Lady Windermere's Fan" has been among the outstanding successes of the current season; Monte Blue, than whom there are few better box-office attractions; Louise Fazenda and Willard Louis, most popular of comedy purveyors; Patsy Ruth Miller, whose every picture is eagerly anticipated by fans all over the world, and Rin-Tin-Tin, the wonder dog, whose "The Night Cry" is the latest and greatest of his many outstanding picture hits.

Warners have carefully selected an array of directors who have undisputedly proved to be among the leaders in the industry. They have Millard Webb, who gained world-wide fame for the production of "The Sea Beast." He has been assigned to the direction of no less than five of the twenty-six Warner winners. These will include two in which Dolores Costello will be starred and one each with Irene Rich, Patsy Ruth Miller and Monte Blue.

James Flood, whose latest directorial effort for Warner Bros., "Why Girls Go Back Home," a companion picture to "Why Girls Leave Home," is a promised sensation, will direct four of the twenty six winners. They include one each with Willard Louis and Louise Fazenda, Monte Blue, Irene Rich and one with an all-star cast.

Herman Raymaker, who directed such pictures as "A Hero of the Big Snows," with Rin-Tin-Tin and others, will direct two with Monte Blue and two with Rin-Tin-Tin. Walter Morosco will direct Irene Rich in the well-known Clyde Fitch society drama, "The Climbers."

Lewis Milestone is down for four, two with Louise Fazenda and one each with Patsy Ruth Miller and Dolores Costello. Roy Del Ruth will also have four, one with Willard Louis and Louise Fazenda, one with Irene Rich and two with all-star casts.

Among the authors included in the stories to be pictureized are Clyde Fitch, Charles E. Blaney, E. Phillips Oppenheim, John Wagner, Virginia Dale, Harold McGrath, Carolyn Wells, Mary Roberts Rinehart, Arthur Somers Roche, George Ade, Gregory Rogers, E. T. Lowe, Jr., Leroy Whitney, Darryl Francis Zanuck, Ben Hecht, Lucian Cary and George Cameron.

Picture for picture, the year's outstanding line-up!

Read the complete details in your copy of this great book!



26 WARNER WINNERS—the

The complete list of the twenty-six Warner winners follows, with a brief summary of each:

Monte Blue in "The Brute," by W. Douglas Newton, directed by Millard Webb. It is the story of the sluggish South American rivers and treacherous jungles; a conflict of primitive passions; a glimpse of the naked souls of a man and woman, stripped of the veneer of civilization.

"My Official Wife," with Irene Rich as the star. The story is by Richard Henry Savage and will be directed by Millard Webb. It was adapted from a famous drama of a decade ago and will present Miss Rich in one of the most vivid characters ever brought to the screen.

Dolores Costello in "The College Widow," the greatest stage hit ever written by that leader of humorists, George Ade. As a stage play, "The College Widow" scored a tremendous success in nearly every city and town in the United States. It should give Dolores Costello an exceptional opportunity both for

the display of gorgeous gowns and her ability as a screen actress. The direction of this production will be in the competent hands of Lewis Milestone.

"Hills of Kentucky" is the apt title for the Rin-Tin-Tin starring vehicle by Leroy Whitney to be directed by Herman Raymaker, who has directed the best pictures this wonder dog has made. It is expected that this newest starring vehicle will take its place with "The Night Cry," and "Tracked in the Snow Country," two of the greatest pictures ever made by an animal star.

"The Inevitable Millionaire" is the temporary title of the E. Phillips Oppenheim story in which Louise Fazenda will be starred with Willard Louis. The picture will be directed by Roy Del Ruth. Louis has a million to spend and Miss Fazenda ably assists him in doing it. They are expected to get a billion dollars of comedy out of it.

"What Happened to Father" is a Patsy Ruth Miller starring vehicle,

and she will have her greatest role in this Mary Roberts Rinehart story in which this famous authoress glorifies the American father. It is a tale of the trials and tribulations of dear old Dad, and with Lewis Milestone to direct, it should be a wow.

Another of the Dolores Costello starring vehicles will be "Irish Hearts." It is described as a comedy-drama that will quicken the heart throbs. It is a modern story of modern Ireland by Walter Morosco, and Miss Costello will again be directed by Millard Webb.

Another of the Irene Rich starring vehicles will be "The Climbers," a story of the widest popularity from the pen of Clyde Fitch. It is a society drama of those people who strive for social supremacy. Miss Rich is expected to exceed her success in "Lady Windermere's Fan."

"Bitter Apples," the Monte Blue starring vehicle, is by Harold MacGrath, the widely-known author who was responsible for "The Man on the Box." It is a rich, fast-

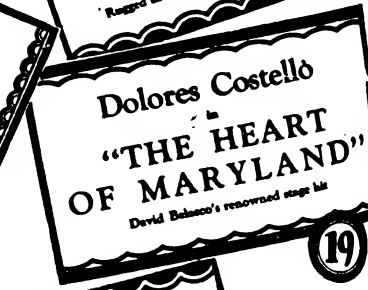
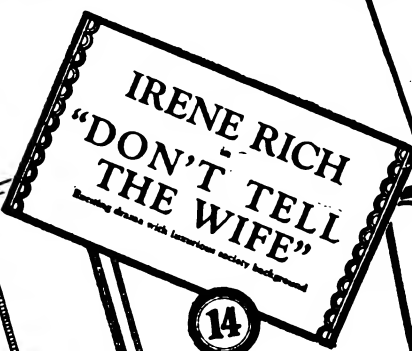
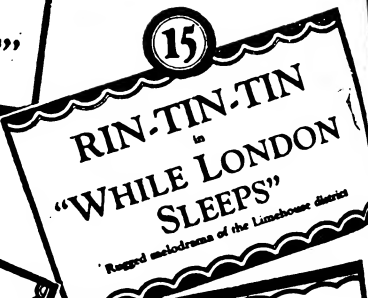
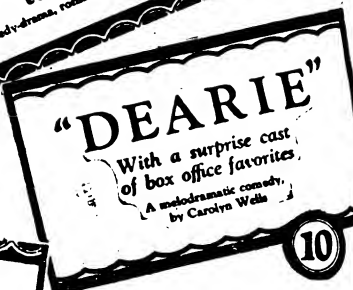
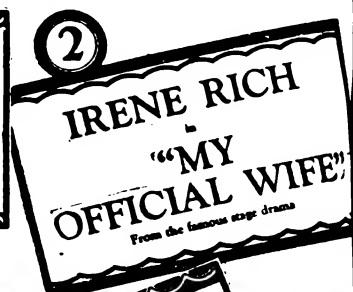
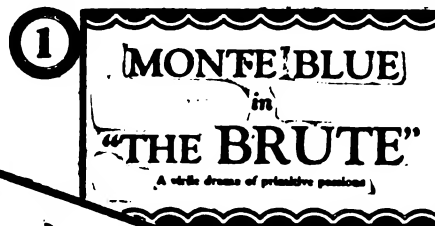
moving drama, with its scenes shifting from New York to the tropics. James Flood will direct.

"Dearie" is a fast comedy-melodrama, featuring Louise Fazenda and Willard Louis, supported by a big cast.

Patsy Ruth Miller will be seen in an Arthur Somers Roche story as yet untitled. It is said to be one of the most appealing stories ever written by this famous author. It is a romantic adventure story that abounds with action.

"What Every Girl Should Know" is a title that should appeal generally to motion picture patrons. It will be presented with a carefully selected all-star cast, and will have the benefit of direction by James Flood. John Wagner has written a powerful story which should divulge some sensational information and create much criticism.

What is described as the year's champion thriller will be "Across the Pacific," a Monte Blue starring vehicle by that melodramatic champion, Charles E. Blaney, with the



DOLORES COSTELLO in **"THE COLLEGE WIDOW"**
George Ade's famous stage play of college life

RIN-TIN-TIN in **"HILLS OF KENTUCKY"**
A thrilling masterpiece of outdoor melodrama

IRENE RICH in **"THE CLIMBERS"**
Clyde Fitch's memorable society drama

Dolores Costello in **"IRISH HEARTS"**
(A story for young hearts and old—the world over!)

Patsy Ruth Miller in **"ARTHUR SOMERS ROCHE"**
story. Romance, adventure, mystery.

"WHITE FLANNELS"
With a special opening cast of youthful stars
The greatest team story ever written or filmed

"WHAT EVERY GIRL SHOULD KNOW"
With a cast of outstanding stars
Great title—great box office!

"MATINEE LADIES"
A marvelous cast in this picture
of afternoon indiscretions

MONTE BLUE in **"The BLACK DIAMOND EXPRESS"**
Mightiest of railroad thrillers

"THE THIRD DEGREE"
starring Patsy Ruth Miller
Charles Klein's sensational stage melodrama

RIN-TIN-TIN in **"TRACKED BY THE POLICE"**
The wonder dog's great outdoor melodrama

Dolores Costello in **"A MILLION BID"**
Dramatic romance of society

GEORGE JESSEL in **"PRIVATE IZZY MURPHY"**
The great star in a great laughing bit

Willard Louis and **Louise Fazenda** in **"The GAY OLD BIRD"**
Romantic comedy

ARTHUR SOMERS ROCHE
The year's finest mystery drama
A great story especially written for the screen

Industry's Finest for 1926-27

Authors

The pick of the world's finest novelists, playwrights and screen specialists!

DAVID BELASCO
ARTHUR SOMERS ROCHE
DARRYL FRANCIS ZANUCK
RICHARD HENRY SAVAGE
GEORGE ADE
E. PHILLIPS OPPENHEIM
MARY ROBERTS RINEHART
CLYDE FITCH
HAROLD MAC GRATH
CAROLYN WELLS
CHARLES E. BLANEY
VIRGINIA DALE
W. DOUGLAS NEWTON
LUCIAN CARY
LEROY WHITNEY
ALBERT S. HOWSON
S. R. BUCHMAN
CHARLES KLEIN
GEORGE CAMERON
EDWARD CLARK
JOHN WAGNER
WALTER MOROSCO
GREGORY ROGERS

Directors

whose records speak for their appreciation of box office and dramatic values!

WM. BEAUDINE
MILLARD WEBB
LEWIS MILESTONE
ROY DEL RUTH
JAMES FLOOD
HERMAN RAYMAKER
WALTER MOROSCO
PAUL STEIN
MICHAEL COURTICE

Miss Fazenda and Louis will provide even more fun than usual in this one.

EXTENSIVE WARNER STUDIO PROPERTIES OFFER GREAT FACILITIES FOR PICTURE MAKING

Through the extensive Warner Brothers' studio properties in both east and west, Jack L. Warner, production chief, has been enabled to turn out during the past season the type of screen entertainment that has been good news to the box office throughout the country. The thousands of commendable reports from exhibitors regarding the Warner pictures are declared to be ample testimony of and a tribute to the production department's foresight in turning out the type of pictures that bring adequate returns to the theatre owners.

It is a known fact that since the Warners took over the eastern and western plants of the old Vitagraph company they have coordinated one of the biggest motion picture studios in the world. The combined working facilities of the Warner studio in Brooklyn, and the two in Hollywood make it possible for the organization to produce at one time an unlimited number of productions. In this connection they are in a position to complete justice to stories calling for either an eastern or western local.

Jack L. Warner, the generalissimo of all productions being distributed by Warner Brothers, supervises every department aligned with production, from the technical staff to the laboratory, the directors, scenarists, electricians, etc. His associate executive is Raymond Schrock, the man behind many big productions at Universal City and elsewhere.

In the past years, the Warner organization had to depend upon outside laboratories for their prints when the load was extra heavy. Since the merger, the Warners have their own laboratories on both ends of the continent. As a consequence, they injected a new system in the handling of prints. After a print has been in use for a certain length of time, it is automatically returned to either the west coast laboratories, or the eastern plant. Those prints in use west of the Rockies are returned to the coast studios, while those in work east of the Rockies are shipped to the Warner laboratory in Brooklyn. Thus, exhibitors are assured of receiving prints that have been completely inspected and fit for presentation.

The Hollywood plant boasts a combined floor space of 85,000 square feet. On this huge area it is possible to accommodate anywhere from twelve to fifteen companies with ease and efficiency.

At the second Warner studio in Hollywood, there is also ample room to accommodate a large number of working units. The working space covers an area of 97,525 square feet, and this allows room for three open-air studios and four stages in the studio proper.

Adjacent to the coast studios are the departments supplying the working materials for the various productions. There are cutting rooms, wardrobe departments, architectural, electrical, drapery shops, camera repair shops, garage, blacksmith shop, a big lumber yard, an iron mill, aviary, dressing rooms—in short, everything essential or appertaining to the making of motion pictures.

A striking feature of the new Warner laboratory on the coast is that it is capable of handling 2,000,000 feet of film every twenty-four hours. This is unquestionably a tremendous output and conveys in a way what facilities are on hand under Jack L. Warner's jurisdiction for the production in every detail of the finest of motion pictures.

The electrical plant, with its powerful generating sets, capable of flooding, illuminating and turning night into day a city of 60,000 people, conveys some idea of the magnitude of the Warner plan of picture making. As a unit, this electrical plant is up to the minute in the latest improvements in the electrical world.

At the eastern studios in Brooklyn, the Warners have ample space for production. It is one of the oldest, yet one of the best equipped studios in the east. While its stages are seldom active, the fact remains that the organization is equipped at all times to make use of the plant.

Briefly, in the past few years the Warner Brothers have assumed a leadership in picture making that is second to none.

direction in the hands of Herman Raymaker. Blaney is said to have provided all the thrills that have made his name a household word. Monte has a role that should fit him like a glove, and he will be given a strong supporting cast.

"Don't Tell The Wife" will give Irene Rich further opportunity for the display of her talents in a story that suits her down to the ground. It is a photoplay daring in dramatic conception, striking in situation and heart stirring in its audience appeal. E. T. Lowe, Jr., is the author and Roy Del Ruth will direct.

Rin-Tin-Tin will be seen in that rugged melodrama of the Limehouse district of London, "While London Sleeps." This is a new setting for Rinty but will provide him with every opportunity to display his versatility and acting ability. It is said to be replete with thrills. The story is by Darryl Francis Zanuck. "White Flannels" is an unusual screen story of tennis; the tale of a little back-lot urchin who climbs to the tennis championship. It is the first time such a story has been

produced on the screen and should prove a vital human interest romance. It is adapted for the screen from the Saturday Evening Post story by Lucian Cary and will be directed by William Beaudine with an all-star cast.

Another all-star cast will be presented in "Matinee Ladies," from the story by Albert S. Howson and S. R. Buchman. This picture will be directed by Roy Del Ruth. The screen story boasts a showmanship theme that raises it to super-exploitation heights.

Louise Fazenda will have one of her greatest opportunities in "Simple Sis," the temporary title for the Darryl Francis Zanuck story to be directed by Lewis Milestone. It will bring back good old Sis, the lovable little tom-boy with a hundred good-natured tricks.

One of the biggest productions on the list will be "The Heart of Maryland," starring Dolores Costello and directed by Millard Webb. This is the noted David Belasco play that first brought fame to Mrs. Leslie Carter.

"The Black Diamond Express" is another of the Monte Blue thrillers. It is a reckless, daring and wild trip through thrill land and will be a bigger cleanup than Monte was in "The Limited Mail." It fairly abounds in suspense, romance and thrills. The story is by Darryl Francis Zanuck, and direction will be by Herman Raymaker.

Charles Klein's powerful melodrama, one of the greatest sensations of the past twenty years, "The Third Degree," will be the starring vehicle for Patsy Ruth Miller. It will give her a role in which she is bound to be seen at her best, as it exactly suits her particular talents. She will also have the benefit of direction by Millard Webb.

An untitled mystery drama by Arthur Somers Roche will be among the big pictures on the schedule. Roche is the premier writer of mystery stories in this country today, and he is said to have excelled himself in the forthcoming story. It has a tremendous punch finish and surprise ending.

Dolores Costello will be seen in

"A Million Bid," by George Cameron, under the direction of Millard Webb. It is a dramatic romance with a society background, with the girl placed on the matrimonial auction block for sale to the highest bidder.

"Private Izzy Murphy" is the title of the first picture for George Jessel, famous stage comedian, who has just been signed by Warner Bros. Mr. Jessel will be supported by a cast of prominent players.

Rin-Tin-Tin will be seen as the star in "Tracked by the Police," by Gregory Rogers, and again the wonder dog will be directed by Herman Raymaker. It is a melodrama of the great outdoors, and, like all others of Rin-Tin-Tin's, is bound to be a box-office sensation.

Last but not least on the Twenty-six Warner Winners is "The Gay Old Bird," which will again bring together Louise Fazenda and Willard Louis in a story by Virginia Dale, directed by James Flood. Louis is the gay old bird with a penchant for the cuties of the chorus until he meets "the poppest girl in town," who proves to be his own daughter.

THE MIDNIGHT SUN

Dimitri Buchowetzki production, released by Universal. Featuring Laura La Plante and Pat O'Malley. From the novel by Laurinda Brunn. Directed by Dimitri Buchowetzki. Opened at the Colony, New York, April 23. Running time, 111 minutes.

Oiga Bulashova.....Laura La Plante
Grand Duke Sergius.....Pat O'Malley
Alexei Orloff.....Raymond Keane
Ivan Kusmin.....George Siegmann
Tasny.....Arthur Hoyt
Nickoli Orloff.....Earl Metcalf
Duke's Adjutant.....Michael Varitch
Second Aide.....Nickoli Soussanin
Opera Director.....Cesare Gravina
Barbara.....Nina Romano
Anlaya.....Melba Radana
Radical.....Albert Prisco

Second of the Universal productions that have reached the Colony in the guise of specials. "The Flaming Frontier" was the first. It lasted less than three weeks. "The Midnight Sun" is the second. While it is better than the other, no one will have to wear tinted glasses to get away from the glare of its successes.

For the average neighborhood picture house "The Midnight Sun" will get by, but on Broadway or any other place where a week's run is the policy the picture can't stand up. It is just a meller for the low-priced admission houses.

Not even that Dimitri Buchowetzki directed is going to save it. Buchowetzki has done much better work than he displays here.

The story is of Russia in 1913, with the Romanoffs in power. The Grand Duke (Pat O'Malley) and Ivan Kusmin, banker (George Siegmann) fall in love with a young American girl in the Imperial Ballet. She in turn falls in love with a young officer just graduated from the cadet school.

It is to save this youngster's brother from exile that the girl goes to the Grand Duke's apartment. When he is about to send her home the young officer is the one summoned to accompany her. He becomes infuriated when seeing who the girl is and strikes the Grand Duke. He is arrested, court-martialed and ordered to be shot at sunrise.

The girl goes to the banker for his influence, but he uses the opportunity to lure the dancer on board his yacht to bring about her ruin. The girl's chum informs the Grand Duke. He orders out a destroyer, chases the yacht, saves the girl and then the two rush back to the execution yard of the "old fortress" just in the nick of time to save the young lover from death.

The handling of the latter portions of this melodramatic tale were such as to make the audience laugh.

The picture is split in two sections at the Colony. The first runs about 53 minutes. It is devoted to a lengthy planting of the story, entirely too much footage for the end achieved. The finishing half runs almost an hour, a succession of melodramatic episodes.

Laura La Plante as the American dancer seems to have hardened in looks, unless this was due to a poor selection in the matter of hats. With her hat off she was at her best. Pat O'Malley got away with the Grand Duke in good shape and Raymond Keane, new comer, as the young officer would seem to be something of a find, although somewhat stilted in his work at present. George Siegmann as the heavy delivered the best performance. Arthur Hoyt supplied what little comedy there was and did it very well. None of the balance of the cast played more than bits. Fred.

Mademoiselle Modiste

First National release, adapted from the operetta of the same title by Henry Blossom and Victor Herbert. Starring Corinne Griffith, with Norman Kerry and Willard Louis featured. Directed by Robert Z. Leonard. At the Strand, New York, week of April 25. Running time, 65 minutes.

Edith.....Corinne Griffith
Eliane.....Norman Kerry
Hiram Bentz.....Willard Louis
Marianne.....Dorothy Cumming
Mme. Claire.....Rose Rione

With a couple of essential points of the original story of the operetta retained and enough new stuff to make it into a light comedy picture, "Mlle. Modiste" appears on the screen this week with Corinne Griffith as the star. The picture is presented by a trio that sounds like the Acker, Merrill & Condit of film business: Asher, Small & Rogers. On the strength of the Corinne Griffith name and that the picture is a dead open and shut bet for the exhibitor to tie up in a fashion show with one of his local stores, there should be a chance to get some money here.

Miss Griffith does fairly well in the title role, with Norman Kerry opposite—a likeable enough hero—but Willard Louis, in reality, runs away with the picture. He is just one of those hustling, go-getting types of American promoters who

HOUSE MANAGER WITH 8 YEARS' EXPERIENCE DESIRES TO MAKE CONNECTION WITH REPUTABLE CONCERN

REFERENCES FURNISHED

Will Consider Going Out of Town

ADDRESS: BOX 431

VARIETY, N. Y.

might do exactly the stuff he pulls when hitting Paris and getting an eyeful of trim calves and neat ankles.

The story is slim enough as it goes. Hiram Bent, a sort of a butter-and-eggish guy from this side of the Atlantic, strikes Paris with his ham sandwich along. She walks him into a modiste's shop, and when Fifi gets through with the wife, Hiram has an ardent admiration for the saleslady's business ability. He proposes to buy out the modiste shop and install Fifi as manager, utilizing American methods of promotion and publicity, and make his Paris trip pay for itself.

About that time the love interest is shoved in by horsepower, the hero's horse eating the phony apples off the heroine's hat.

The American promoter has obtained the promise of the girl that she will not divulge her identity to anyone until the shop with the name of "Mlle. Modiste" over the door is opened. The night before, he invites the principal buyers in and wines and dines them, with the idea of signing them up.

But the hero, who has trailed the heroine to the establishment, breaks into the picture. When he sees his girl apparently drooping behind a screen and auctioning off her apparel, bit by bit, it is too much for him; he walks, after administering a bawling out. Then she consents to go to Deauville with Bent, to act as a walking model for the wares of the shop.

Further complications ensue, including an almost-duel. A couple of sequences look as though there is something quite risqué, but this is washed over with the appearance of Hiram's wife in the same room.

The picture as a picture is pretty weak, and the frightfully punny titles that Ralph Spence provided do not seem to help materially to bolster up the production. Fred.

THE RUNAWAY

F. P. L. picture directed by William de Mille. Clara Bow and Warner Baxter underlined. Adapted from a C. N. Back magazine story, with Charles Boyle the photographer. At Rivoli, New York, week of April 26. Running time, 60 minutes.

Cynthia Meade.....Clara Bow
Wade Murrell.....Warner Baxter
Jack Harrison.....William Powell
Leshar Skidmore.....George Bancroft
Wade's Mother.....Edythe Chapman

A yarn of Kentucky mountaineers, interrupted by the visit of a young moving picture actress, with William de Mille laying it on so heavy at times for dramatics that it made a Sabbath matinee audience giggle. The staying powers are invested in Clara Bow and Warner Baxter. The latter's performance is even throughout, with Miss Bow's flame brightening here and dwindling there. Despite the work of the pair it's not a good picture.

Pretty close to one of those things that might have been turned into a satirical tale of these southern hills. If such a temptation were on tap, de Mille leaned over backwards in dodging it. At least the action looks that, especially with Edythe Chapman, who plays the mountaineer mother.

There's a feud mixed up in the narrative, with the son striving to preserve the peace threatened by the invasion of the powdered and rouged screen actress. In toto, a weak peg upon which to hang a scenario with such paper hatrack folding up under the weight of 69 minutes.

Cynthia (Miss Bow) runs away from a Virginia town and her troupe "on location" when the accidental discharge of a revolver from across the street sends a bullet into Jack Harrison (William Powell). Harrison, at the time, is making well-mannered but questionable proposals to the girl. Cynthia, believing him dead, takes it on the run for the hills, to be found by Wade Murrell (Mr. Baxter).

Transported via horseback to the Murrell abode high up in the adjoining state, Leshar Skidmore (George Bancroft), blood enemy of the Murrell tribe, spreads the tidings that Wade has brought home a painted woman. The rest of the Murrell family tree call to demand either the departure of Cynthia or a new leader, but Wade's "Ma" goes to bat for the girl; she proves her bravery as one of the twain is about to shoot Wade, and the diamonds in the rough apologize.

Thence comes Harrison, recovered from his wound, but still believing Cynthia shot him. Bringing the breath of Broadway into the moun-

tain country, he tempts Cynthia to return, but all is well when she resigns herself to a mountain existence with Wade by slipping into the mountain dialect to inform she'll linger.

Incidentally, Harrison kills Skidmore as the latter is about to shoot Wade. Which may give the impression that Mr. Baxter must have spent half the footage at the point of guns—and that's true.

The acceptance of Cynthia's tale by "Ma" Murrell and Harrison's verbal picturing of Broadway to the girl about "to go native," with her resultant reactions, are the outstanding passages where de Mille has broadcast his intent of the width of the film. Besides which the story doesn't convince. The only thing it does is to give Miss Bow another chance to romp as a silly kid, toned down by the seriousness of the backwoods people.

"The Runaway" belongs on a double feature program. If the

names of Miss Bow and Mr. Baxter are considered strong enough to give it precedence on the outside, it's a mistaken conception. The picture will not entertain on the inside. Skig.

Other Women's Husbands

Warner Brothers' picture featuring Monte Blue and Marie Prevost. Directed by Eric C. Kenten. At Warner's, New York, week of April 24. Running time, 78 mins.

Dick Lambert.....Monte Blue
Katherine Lambert.....Marie Prevost
Marion Norton.....Phyllis Haver
Philip Harding.....Huntley Gordon

Another light comedy for the Blue-Prevost team that reveals the same fault of others which have been assigned to this combination. Too much length. Something of a shame here, for the material is there and with more snap might have been a rollicking affair that would have clicked regularly through the footage. As is, it's a so-

so marriage epic aimed for laughs, having its moments and also its weaknesses.

The best thing is a derby "gag" that may or may not be new. However, the way Kenton has handled it, it's surefire. Simple enough as worked out with Lambert (Mr. Blue) on his way to a "date," forgetting a diamond bracelet and returning to his house for it. Meanwhile, Harding (Mr. Gordon), his pal, has called on Mrs. Lambert. When the husband gets home he hangs up the hat without noticing the other derby. While upstairs Harding goes out and when Lambert again puts on the bowler it's too small and he starts to wonder who was calling. Both Lambert and Harding return to the former's home on excuses, each to get his hat. Mrs. Lambert gets the idea, seeing Harding trying to switch the derbies on a table, helps it along and when her husband insists he take his boy friend home, both go out with their

99% Perfect



New York Reviewers Said:

"Splendid entertainment, equipped with humor and beauty. The best performance Miss Griffith has given since 'Black Oxen.'"

—Times.

"It's a pretty picture, a good picture and it will make you laugh. I recommend it."

—Daily News.

"'Mlle. Modiste' is very good entertainment. Corinne Griffith is divine."

—Daily Mirror.

"'Mlle. Modiste' has been well directed, well acted and cleverly adapted."

—Herald-Tribune.

Presented by Asher, Small and Rogers; adapted from the famous operetta written by Henry Blossom and composed by Victor Herbert. Directed by ROBERT Z. LEONARD.

A First National Picture

HERE'S ANOTHER!

All Doing Well. Thank You.



own late. Lambert doesn't know he has his own until he places it on his head, knows it at once to be his and starts to look at Harding. Inasmuch as Lambert has been playing around with Harding's girl it's a catch-as-catch-can contest—and that's the situation.

Light stuff and played nicely by the foursome. Miss Haver is the other member of the mixed quartet. But there's no "hoke" and neither the story or the situations, with that one exception, are strong enough to stand up minus the low comedy ingredient. That being the case, cutting for speed was the logical solution, but somebody evidently muffed it.

The tale carries on to a divorce court where Mrs. Lambert, after ribbed up by Harding, who acts as her attorney and would marry her, loses her inclination to free her husband while on the witness stand. Hence a make-up all around, a row with Marion being Lambert's "out" in that direction.

Blue can do this sort of thing, but that he must have help from outside the cast is equally as true of him as anyone else. Miss Prevost continues to impress as an in and out in these concoctions. Miss Haver convinces in her role, while Mr. Gordon plays easily and not without appeal.

The picture has been nicely furnished in respect to interiors, these looking both solid and substantial. Also the tiling breaks through upon occasion for snickers. That's why it's one of those regrettable releases—it means well and tries hard, but just misses a big laugh.

It's frothy and will amuse to a certain extent. Therefore, to add to the "buts," but they will not howl nor be tremendously interested. The picture carries enough "tone." There's a masquerade ball, in which the wife duplicates her rival's costume for undercover information from hubby, plenty of evening clothes around, automobiles and most of it takes place in a drawing room. The stock formula, perhaps, albeit neatly taken care of on the production end.

Cutting should greatly improve it. Skip.

The Exquisite Sinner

Metro-Goldwyn-Mayer release, directed by Josef von Sternberg. Adapted by von Sternberg from story by Alden Brooks. Titles by Joe Farnham and photography by Maximilian Fabian. At Loew's American Roof, in conjunction with vaudeville. Running time, about 70 minutes.

This is the picture Josef von Sternberg made for M-G-M after being highly touted for his "Salvation Hunters," as fine a box office frost as anyone film ever devised. "The Exquisite Sinner" is a corker in many respects and rates miles and miles ahead of some of the few weak sisters in the Metro list—films like "Time, the Comedian," etc., being referred to as the weak sisters.

This is a fanciful, wild and romantic sort of story—the pictorial chronicle of a boy who would not be bound down by business but whose heart longed for the gypsy trails winding through Heaven-knows-where. And quite frankly, the story concerns itself with a boy and a gypsy girl. That's all there is to it, except that the boy comes from rich people and left a family chasing him. Between the efforts of the family and his fiancée to get him, and his romance down the Romany road, it makes a good yarn, especially as the boy is forced to feign insanity to get away from the doctors.

Conrad Nagel as the boy with a yearning to be free is corking, and Frank Currier is given a fine part, but once more it is Renee Adoree who runs away with the picture. As the wild, rough gypsy girl she steals every scene.

Sternberg's direction is good. He transgresses good taste in studio scenes at the beginning, one of which gives a posterior view of a woman whose middle is covered with a bath towel. There is a whale of a funny cemetery scene wherein a fellow delivers a long eulogy and loses his audience—to fall into the open grave. Not good taste, that scene, but funny.

"Exquisite Sinner" is an okeh first run on its own merits. But the chances are that the presence of no starring name is responsible for its first New York showing, being a Loew's first run. Risk.

BROODING EYES

Banner Productions release, starring Lionel Barrymore. Adapted from the story "The Man with the Brooding Eyes." At Stanley, New York, one day (April 21). Running time, about one hour.

Lionel Barrymore does a lot of things with his eyes in this crook

story founded on the activities of a band of London social outcasts specializing in blackmail and forgery while masquerading as a business firm. It's good screen drama, probably made for the daily changes and will do well in them.

Barrymore is Slim Jim Carey, the black sheep son of an illustrious family, heir to an earldom. Callaghan, his lieutenant in crime, believing him dead, assumes the leadership of the gang. He schemes to get possession of the estate, which is rightfully Carey's.

A girl, who proves to be Carey's daughter, is established partly by the gang's efforts to a place in society which is rightfully hers.

Carey is much alive. When the gang of crooks start annoying the heiress he obtains employment in her castle as a butler in order to protect her from his former companions.

Love interest is worked in with a romance between the girl and the barrister in whose office she was employed as a stenog before her elevation to royalty.

All the characters are well cast, the work of Barrymore, Ruth Clifford, William V. Mong and Lucien Littlefield being outstanding.

THE ROAD TO GLORY

William Fox production, starring May McAvoy. Directed by Howard Hawks. At the Stanley, New York, one day (April 24). Running time, about 60 minutes.

This picture will make perfect entertainment for any of the neighborhood houses specializing in daily change programs. It might even

be worthy of showing before church organizations since half dozen or more morals and lessons are neatly sugar-coated.

May McAvoy is Judy Allen, daughter of a wealthy broker and member of the younger social set, whose delights in fast motor cars, the Charleston and all the other pleasures youth is heir to these days.

A series of misfortunes makes her lose faith in the Maker. Among these is the accidental death of her father, followed soon after by the loss of her eyesight. The latter came as the result of a joy-riding mishap some time before from which she had gleefully believed she had escaped unharmed.

Lewis Fenton is David, Judy's suitor. Spurned when learning she is doomed to blindness, he traces her to a lonely rustic retreat where she has taken refuge. There in the midst of his avowals of love despite her handicap, lightning strikes her bungalow, and the boy is seriously hurt. The shock, however, restores Judy's sight, while prayer and a surgeon restore David to health, happiness and a happy ending.

The final shot shows Judy vetoing a suggestion that they race a fast-stepping motor that has passed them on the road, whereas in the first hundred feet of the film she was all for it, thus clinching the secondary moral.

Tom Santachi has been cast for "Her Honor, the Governor," which Chet Withey is directing, with Pauline Frederick starring, for F. B. O.

HER SECOND CHANCE

First National production. Anna Q. Nilsson starred. Directed by Lambert Hillyer. Scenario by Eve Unsell. Adapted from story by Mrs. Wilson Woodrow. At the New York theater, April 22, one day. Running time, 75 minutes.

Constance Lee.....Anna Q. Nilsson
Caroline Logan.....Huntley Gordon
Judge Jeffries.....Mike Donlin
John Devries.....Charles Murray
Maid.....Dale Fuller
Nancy Wendell.....Corliss Palmer

It was a lucky day for the makers of "Her Second Chance" when they cast Charles Murray as the private detective. The old-time stage craftiness and showmanship of this clever comic saves this film from doing a high nose dive. But this picture won't take any honors.

"Her Second Chance" drags in the backwoods of Florida, then switches to the heart of luxury in the big city and to the race track; again to the Florida woodlands.

In quick succession one sees Anna Q. Nilsson, who plays a dual role, so to speak, first as the ragged-attired Caroline Logan, who stops the law when it is about to evict her from her old home and fires a gun that wounds one of the men in the party, and then as Constance Lee, back from a two-years' stretch in prison, rich as Croesus and dressed fit to kill. It's film license to take a mountain girl and in a jiffy following two years behind the bars step into the gilded drawing room and wear clothes to the manner born.

The Florida girl is sentenced by the very young judge, who falls madly in love with her after the transformation. She has sworn to

be revenged, and the corporation that gave her her riches, via one Mr. Beachy, by hook and crook, is determined that she fulfill that threat.

Through the film goes Murray and his comedy and his disguises; he pops in just when the film is running on three wheels.

Miss Nilsson does splendidly in the double role. She's athletic and was suited for the part, also looking comely in her handsome gowns. The remainder of the cast was adequate.

For the most part there is an apparent lavish expenditure.

Photographically much of the picture appeared to be in bad shape when seen at New York. Long stretches of footage were not only dim and dirty but spotted. It may have been rushed from the lab and again it may have been run too many times before properly washed. The picture for the most part falls below expectations. Mark.

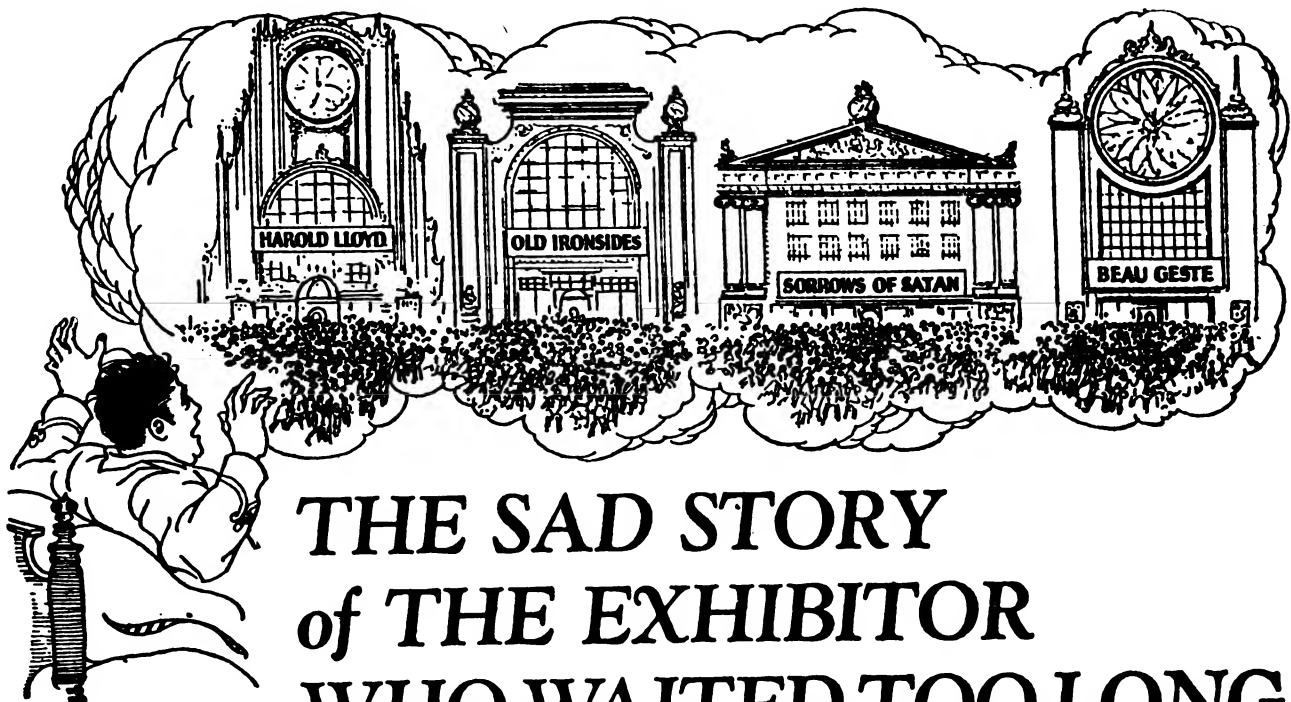
THE TAXI MYSTERY

Banner Productions, Inc., mystery film play from the story by Tom J. Hopkins. Directed by Fred Windermere. At Loew's New York Theatre, April 23. Running time, 57 minutes.

Nancy Cornell.....Edith Roberts
Vera Norris.....Edith Roberts
Harry Canby.....Robert Agnew
Mrs. Jameson.....Virginia Pearson
Willoughby Thomson.....Phillips Smalley
Fred Norris.....Bartram Grimesby

Not much of a mystery. And not much of a picture. Just a melodrama that tries to be spooky and falls.

The evil designs of Fred and Vera (Continued on page 60)



THE SAD STORY of THE EXHIBITOR WHO WAITED TOO LONG

There was an exhibitor
Who listened to fast and loose talk
Who thought that one star made a milky way
That a few good pictures made a big season
That something else could compete
With 15 years of constructive leadership
So when Paramount announced
The greatest program of pictures ever known
Stars, stories, directors, casts—the cream of the world!
75 smashing attractions for 1926-7
The 15th Birthday Group
This exhibitor thought he was "wise"
He didn't sign
The leading showmen of the country, by the thousands
Got their names on contracts at record speed
Everywhere it was in the air:
"Nothing to it but Paramount this fall—get 'em quick!"
Then this "wise" exhibitor hesitated
He got a little panicky
He rushed to the Paramount salesman
"Sorry," said the salesman, "but your opposition got 'em."
And now this "wise" exhibitor
Is kicking himself all over town
He can't sleep nights
He has nightmares in which his opposition's lights keep flashing:
HAROLD LLOYD and "OLD IRONSIDES" and "SORROWS OF SATAN"
And "BEAU GESTE" and "THE ROUGH RIDERS" and "GLORIFYING THE AMERICAN GIRL"
And crowds pour into the opposition house
The "wise" exhibitor keeps moaning, "I waited too long—too long."
And it's all very, very sad.

FOX'S STAR REFERENCE BOOK

One of the most elaborate reference books on product for the season of 26-27 features and short subjects to be released by the Fox Film Corporation has been issued to exhibitors the country over within the last week. It contains 56 pages of remarkable five-color work reproducing the paintings on noted metropolitan artists picturizing the salient points of the feature product Fox is to release during the coming season. In addition there are 15 splendid pastel reproductions of famous Fox stars suitable for lobby display by the exhibitor and could be worked in one frame grouped as the Fox favorites and 14 sepia-toned photographic reproductions of the great directors of the Fox organization.

The entire book is the work of Vivian Moses, director of advertising and publicity for Fox. He compiled the book and placed it in work prior to the trip to the west coast for the Fox Sales Convention which took place in Los Angeles. The descriptive work of the Fox product for the coming year was first shown at that convention, but the mailing to the exhibitors was so arranged that it was delivered to them prior to any other announcement of the Fox productions appearing elsewhere.

As a really worth while silent salesman this book ranks beyond any issued in previous years and as far as the current year is concerned tops anything on the market that the average exhibitor can utilize to his own benefit with his patrons.

The Fox Story

It tells the Fox story compactly and completely. It says there will be 49 dramatic productions, 52 two-reel comedies, 26 one-reel Varieties and 104 news reel issues will comprise the gigantic production of Fox Films for the 1926-27 season, according to the first official announcement from that company. It represents more than two years of thorough preparation by all branches of the vast organization. Fifty stars and featured players are under contract, and negotiations are being made for others whose abilities dovetail with the plans of the production officials. Most prominent among the stars are Tom Mix and his "Tony," George O'Brien, Buck Jones, Alma Rubens, Madge Bellamy, Margaret Livingston, Edmund Lowe, Janet Gaynor, Leslie Fenton, Olive Borden, Kathryn Perry, Lou Tellegen, J. Farrell MacDonald, Earle Foxe and Charles Farrell.

Arrangements have been concluded for several actresses and actors for special productions. They include Victor McLaglen, for Captain Flagg of "What Price Glory"; Dolores Del Rio, who will be "Charmaine"; Belle Bennett, in the title role in "The Lily" by agreement with Samuel Goldwyn; George S. Sidney, Virginia Valli and Jacques Lerner, "The Monkey Man," who will play in "The Monkey Talks."

The array of directors embraces John Ford, Frank Borzage, Victor Schertzinger, Raoul Walsh, F. W. Murnau, John Griffith Wray, Howard Hawks, J. G. Blystone, Irving Cummings, Harry Beaumont, Thomas Buckingham, R. William Neill, Robert P. Kerr, George E. Marshall, Emmett Flynn and Albert Ray. They were signed because of past successes, originality and promise of even greater attainments.

Many Authors

The list of authors includes Maxwell Anderson, Laurence Stallings, H. G. Wells, A. S. M. Hutchinson, Herman Whitaker, James Gleason, Richard Taber, Winchell Smith, Charles Klein, Clyde Fitch, O. Henry, Rene Fauchois, Pierre Wolff, Gaston Leroux, Gerald Beaumont, Adela Rogers St. Johns, Harry Delf, Patterson McNutt, Anne Morrison, Austin Strong, Charles H. Hoyt, Rida Johnson Young, J. Allan Dunn, Clemence Dane, F. Tennyson Jesse, H. M. Harwood, Russell Medcraft, Norma Mitchell, Henry Leverage, Ralph Straus, Einar Mikkelsen, Howard Hawks, Max Brand, Richard Harding Davis and Paul Leicester Ford.

All pictures will be made in the greater part at the Immense Fox Hollywood studio.

"What Price Glory," the realistic, rugged play of the marines at the front by Maxwell Anderson and Laurence Stallings, undoubtedly will be the company's greatest achievement. It will go into detail of which the stage success could only hint. Raoul Walsh will

direct. J. T. O'Donohue did the scenario.

Three David Belasco-David Warfield triumphs, "The Music Master," "The Return of Peter Grimm" and "The Auctioneer," have been splendidly executed for filming purposes. "3 Bad Men," with George O'Brien and Olive Borden, an epic of home-making on the prairies, has been a year in filming, under John Ford. "Wedlock," adapted from H. G. Wells' novel, "Marriage," probes a woman's soul. Edmund Lowe, Margaret Livingston and Kathryn Perry are in the cast. "One Increasing Purpose," A. S. M. Hutchinson's best work since "If Winter Comes."

Tom Mix and "Tony" will do their riding and acting in seven Westerns, including "Dead Man's God," "Silk Hat Cowboy" and "Western Society." Gerald Beaumont, the magazine writer, is author of "Silk Hat Cowboy," one of several he is doing for Fox. Buck Jones, Western star, also will be seen in seven tales of the plains and hill country. Four will be "Dark Rosaleen," "Desert Valley," "The Broncho Twister" and "20 Below Zero," the latter already completed.

Four of the John Golden plays to

be produced are "Seventh Heaven," "Pigs," "A Holy Terror" and "Going Crooked." "Is Zat So?" James Gleason and Richard Taber's knock-out about the prize ring. "The Monkey Talks," staged by Arch Selwyn, will be portrayed in much greater scope than was possible on the boards for so unusual a theme.

"Cradle Snatchers" and "The (Continued on page 54)

Film Items

R. T. Cranfield (Cranfield & Clarke) has sailed for Europe for an extended stay. While abroad he will establish a London office for his firm.

Washburn's "Stray Sheep"

"Stray Sheep," comedy by Charles Washburn has been placed for production next season with George MacFarlane figuring as sponsor. Washburn is currently press man for MacFarlane's musical "Rainbow Rose."

The 2,500-seater Grob & Knobel building at Jackson Heights, Long Island City, will open the latter part of the month, picture policy.

Karl Dane has been cast to play Mack Swain's part in "The Son of the Sheik" as the latter has been ill. George Fitzmaurice is directing Rudolph Valentino in this production for Joseph M. Schenck.

Gained Picture

Fame in a Year

Janet Gaynor, whose success in "The Johnstown Flood" has led her to the door of stardom in Fox Films, is one screen actress who has no touching story of heartbreak in her rise to recognition. Miss Gaynor went to work in pictures two days after she arrived in Hollywood. One year from that date she was cast in one of the biggest dramatic roles of the year. Within three months she has been assigned three leading feminine roles and is well on the way to stardom. Her story is sensational by reason of its simplicity.

Janet, since signing a Fox contract ninety days ago, has played the dramatic role of Anna Burger under the direction of Irving Cummings in "The Johnstown Flood," has essayed the leading feminine role in "The Shamrock Handicap" under John Ford's direction and has been cast for the feminine lead in "Pigs," which Cummings will also direct.

Miss Gaynor is the big find in Filmland for 1926. The judgment of Fox Films officials was confirmed almost immediately after her discovery by the Wampas—the Western Association of Motion Picture Advertisers—who selected her as one of its 1925 stars. She has outdone even the most sanguine expectations of Mr. Cummings, as the

heroine of his spectacular production, "The Johnstown Flood." She has played an entirely different character as Lady Sheila Gaffney in "The Shamrock Handicap," which John Ford has just completed. And, her role in "Pigs" is again entirely different.

Young Laemmle as

Author and Producer

Los Angeles, April 27.

Carl Laemmle, Jr., son of the producer, has written a series of pictures, titled "The Collegiate," to be produced at Universal.

Laemmle, Jr., will be production manager, selecting the director and cast.

"Love's Magic," Miss Vidor's

Los Angeles, April 27.

The title of Florence Vidor's first starring picture for Famous Players-Lasky, written as an original by Ernest Vajda, will be "Love's Magic."

William Wellman is directing, with Clive Brook and Lowell Sherman in support.

If you don't advertise in

VARIETY

don't advertise

YESTERDAY!

THE ANNOUNCEMENT OF M-G-M'S PARADE OF HITS FOR 1926-1927!

WHAT a day was yesterday in the history of this industry!
WITH the eyes of the entire motion picture business
WATCHING Metro-Goldwyn-Mayer's great Convention in New York City
THE Announcement was made of
METRO-Goldwyn-Mayer's Parade of Hits for 1926-27.
NO wonder the men of that great Convention rose to their feet and cheered!
SOON those men will return to their various territories
TO tell the exhibitors of America that Metro-Goldwyn-Mayer
HAS again justified the confidence of all showmen.
THOSE men asked your faith last year and the year before.
THEY told you that the showmen-producers of M-G-M
WERE prepared to bring a new vitality into film business
TO infuse new life into screen entertainment.
YOU needed that new vitality in your business and you listened to us.
YOU saw that older producers were resting on their laurels
COCK-SURE of their supremacy and fattened by your support
WHILE the public grew weary of old stuff and stayed home.
YOU watched M-G-M sweep precedent away.
WE started afresh, we did daring things, we gave you great product.
NOW the men of M-G-M will come to you again
WITH the mightiest production program of all time.
GREATER product than M-G-M has thus far given you
BECAUSE we have just begun to hit our stride!
TAKE the advice of those cheering men of M-G-M's convention
DON'T make the fatal mistake of signing for any product
UNTIL you have seen

METRO-GOLDWYN-MAYER'S PARADE OF HITS FOR 1926-27

HELEN WARE and CO. (4)

"A Lady of the Law" (Dramatic)
20 Mins.; Full Stage
Palace (St. Vaude)

This sketch by William E. Morris and J. W. Sayre is apt and timely, following the recent furor caused by the hanging of Gerald Chapman. It was before a sympathetic audience that the story of the ambitious political bitten prosecuting attorney (William E. Morris) who has built up a perfect circumstantial case of murder against Webb (John Burr) is opposed and outwitted by a woman lawyer (Helen Ware).

The female mouthpiece tricks the "diak" by hiring two men to impersonate the real murderer and the murdered. It apparently fools the "rapper" but he is stalling and threatens to have the woman disbarred. She blocks that one by producing evidence that he had formerly done a bit for wife beating. He capitulates and she and the supposed murderer walk out of his chambers.

The act taxes the credulity at times but has many dramatic moments. Miss Ware almost succeeds in creating the illusion she is really pleading for his life. The references to "hanging an innocent man" to further your own ambitions and secure votes and the way the speeches were received is proof positive that the public hasn't forgotten the recent analogy in our sister commonwealth. The act is a cinch for the large eastern cities. An excellent cast helped.

MARIE HARCOURT

Violiniste
11 Mins.; One
American (Vaude-Pcts.)

Marie Harcourt is a violiniste whose first selection is done legitimately, while the second is announced as an impression of Miss Patricola. Then comes an announcement of an imitation of Nolette, for which Miss Harcourt took off her dress, revealing a gypsy costume of black velvet covering a pretty figure and shapely legs.

Clicked here, and with a routine allowing her greater freedom Miss Harcourt could be built into a real act, as her very appearance sets her in with an audience. She has a refined and easy stage manner and enough of the flashy business to make the mob out front think it's harder than it should be.

There aren't many single women violinists playing around vaudeville now and Miss Harcourt looks too good to play the hideaways and in the cheap joints. She would go in the picture houses and from her work when reviewed it seems safe to say that she could hold up her end of almost any ordinary musical assignment in a presentation. *Skig.*

ROCKY MOUNTAIN QUARTET

Songs
10 Mins.; Full
Vic, Chicago (Vaude-Pcts.)

Four boys from the west—the billing must be on the square because they look it. Wear, without ease or comfort, tuxedos. The characteristic habiliments of their native stamping grounds would be more appropriate. Leather riding chaps, four-gallon lids, fancy shirts, better than the commonplace dinner jackets. Something that suggests the west—preferably the west of the six-bit novels.

Nice voices and nice songs. Old-time of the foursome plays the piano, but some of the numbers are sans accompaniment. Wind-up in "one" with a number on cigar-box violins.

Work is what the boys need. They lacked smoothness and sureness, but possess sufficient innate merit to find an out for their wares until they can make a stab for better stuff. Their newness rules them out for presentation work, for which they would otherwise be fairly well qualified.

Hal.

THREE ORETTOS

Dances and Songs
10 Mins.; One
State (Vaude-Picts)

Three men, one doing an old boy with chin whiskers, the pair being youthful. They handle the burden of the dancing which is the main effort. The boys opened with "Collegiate" then went into a mixed routine, stepping singly and duet, offering reels, jigs, taps and Charleston.

A topical number on patent medicines by Pop, permitted the boys to change. They used a banjo and sax for one bit but soon all three went into a hoofing finale.

Did well enough on second.

VERA FOKINA and FOKINE

Ballet (13)
18 Mins.; Full (Special)
Hippodrome (St. Vaude)

The Fokine Ballet is augmented by the Albertina Rasch ensemble with the latter doing little cavorting but nevertheless dressing up the turn. Michael Fokine has arranged and staged the two ballets comprising the contribution. The first is "Phoenix" with music setting by Rimsky-Korsakoff which projects Fokina in excellent toe work and the other "The Mountain Queen," a dance allegory amid attractive setting.

The full strength of the coryphees is utilized in both and with the Rasch girls rung in on the latter. Vera Fokina's contributions were a treat throughout for ballet devotees and altogether a class turn for the big picture houses. Warmly greeted at the Hippodrome Monday night with Fokina the recipient of an ovation at conclusion. *Eda.*

KATZ and HIS KITTENS (10)

Novelty Dance Orchestra
Young's Million Dollar Pier,
Atlantic City

Al Katz and his Kittens are the first of a series of Benson band units booked into Young's Million Dollar Pier. Katz closes there May 16 with the Seattle Harmony Kings (return), Gus Edwards' band, and possibly Charley Straight coming into the shore pier.

The Katz unit is a novelty entertaining dance aggregation, rating with the best. It is to receive a Victor recording opportunity at the nearby Camden laboratories during Katz's stay in Atlantic City. That speaks considerably for this comparatively new organization.

Katz himself is not so long returned from the 400 Club, Paris (France), having had this aggregation in hand for a few months. It is versatile and yet musically proficient. They do "arrangement" with as much facility as "stomps" and novelty hokum.

The "baby" song medley and the "sailor's sweetheart" numbers, with the boys doing nance gobs is a vow for the shore patronage. "The Old Oaken Bucket" permits for a "stooge" interlude introducing the Katz trade-mark, an elongated blue bat tie. In the "nance" number, a crimson bow tie of enormous size is used; these, plus a pair of prop goggles, setting the picture pretty for the hokum. To top it off, a corking harmony number, "The Boneyard Shuffle," is an advanced example of indigo scoring.

The personnel consists of Katz at the drums; Tregg Brown, banjo; Jess Stacy, piano; Eddie Kouden, trumpet; Fred Rollinson, trumpet and arranger; Jerry Bump, trombone; Joe Maglietti, Lew Story and George Shectman, reeds; Ray Kleemayer, bass (tuba). Stacy and Brown are also arrangers.

Katz and his Kittens is a corking trade name and could and should be built up into a "name" with suitable exploitation. The unit is set for the inauguration of the new Calico Kat cafe, Cincinnati, as the opening attraction, with the Chicago Beach hotel and Terrace Gardens, Chicago, to follow, indicating a strong midwest demand.

They are excellent for general musical divertimento, either for cafe, ballroom, hotel or stage, with the picture houses a likely outlet plus strong publicity backing.

Abel.

NAT CHICK HAYNES and Co. (4)

Farce Comedy
14 Mins.; Full Stage (Special)
58th St. (Vaude-Pct.)

Nat Chick Haynes is a veteran comic of the corpulent type. His "new" vehicle is new only as regards wardrobe and scenery. The dialog and situations all have hash marks, having served for many seasons.

Haynes as the sportily inclined henpecked husband is a push-over with pop price house audiences. His better half is played by a stout woman, an excellent actress and type of the domineering female.

The story also includes the daughter and the young man in love with the daughter. They have two vocal numbers that pass and a dance that lands as fair. A pretty brunette cast as a "ramp" troublemaker who jacks-daddy into compromising positions and then extracts coin from him also helped the ensemble.

Haynes uses sure-fire methods and released gags that are spotted where they will bring the most wows. He wows them all the way in this pop house farce and can duplicate in any of the small time houses.

LEO BILL

Ventriloquist
15 Mins.; Full Stage (Special)
Palace (St. Vaude.)

Leo Bill, an importation, playing a Shubert cabaret. He is a French ventriloquist with what is distinctly a new idea in voice projection, as far as American vaudeville is concerned.

Bill makes an entrance clad in gray and accompanied by a girl who does a bit of assisting. In fairly good English he announces his first offering will be the "speaking bag." Using an ordinary leather traveling bag Bill throws his voice into the bag smothering the tones when the bag is closed and projecting them normally when it is opened. He opens and closes the bag several times to illustrate the stunt.

The next is the "speaking box." The box contains a dummy head of an old man. Crossfire and singing follow with the opening and closing of the box utilized. At one point Bill walks several feet away from the box without disturbing the voice tone.

His closing bit and by far his best and cleverest is the painting of his own hand and fingers to depict the face of a small dummy in tuxedo. The illusion is perfect. Bill manipulates the lip movement by moving his finger. His crossfire with the dummy in French and broken English was good for laughs. The "drinking" bit also pulled applause, the dummy audibly swallowing. The drink is evidently poured into the dummy's hollow neck.

Bill is different and entertaining. A more Americanized costume might help but otherwise the act looks set for the best of vaudeville.

Con.

PRIMROSE SEMON and CO. (6)

Miniature Revue
20 Mins.; Full Stage (Special)
American (Vaude-Pct.)

Primrose Semon has been playing the small and intermediate houses for some years now. The present act is new. It carries three good drops and six people, Arthur Conrad to do straight, a fat man for comedy, a toe dancer and two girls doing a sister act.

Opening in "one," Conrad leads a group of tourists before a drop curtain map of Manhattan, an excellent caricature of the town's chief characteristics. And as he began pointing out the East Side the drop went up and Miss Semon, in rags, was seen emerging from a garbage can, commenting that "the Smiths certainly have good garbage." Pretty soon she went into a song about East Side Sallie and to close the scene she was told she wasn't classy enough to go to a West Side party.

Next scene, in "one," had the two girls doing their sister act. It clicked fairly well and still in "one" a pantomime sketch of a girl and the cop and the other fellow was done, with Miss Semon following that. She did a few songs and got over. Although her singing isn't anything to enthuse over, she gets by.

One of the men did a dance before the drop and then the scene went again to full stage, this an interior backed by a black backdrop on which was painted in white a chandelier. A toe dance by one of the girls, a dance by a man and a finale by the company brought the turn to a close.

A good flash act for the three-acts is this revue. The cast is capable, although nothing extraordinary, yet the settings are uncommonly fine and appealing.

Went well here, although they didn't like the long time it took Miss Semon to get some of those songs out of her system. *Skig.*

FRANCE and LA PELL

Perch
6 Mins.; Full Stage
State (Vaude-Picts)

Girl exceptional. Not only a nifty performer but a looker, too. And she is one of the comparatively few girls doing perch work.

She mounted to a bicycle atop a perch for some pretty work. Next she was atop a bamboo perch that swayed and creaked. The pole was springing into an arch at one time, making the exhibition look risky. For a finale she did the pinwheel, a trapeze trick of making complete revolutions. It is a favorite stunt in the Ringling show.

France and La Pella belong with the big top at that but they are good enough for opening or closing any where.

JOSEPHINE TRIX

Songs
13 Mins.; Interior
Holborn Empire, London

Those of us who had misgivings about Josephine Trix doing a "single" without the support of Sister Helen, should be reassured. If Josephine was nervous on her debut she betrayed no signs of it across the footlights, deporting herself like an old-timer, certain of herself.

Josephine is prettier off the stage than from the front. This may be remedied by some experimentation with lighting and make-up. She handles herself easily and rather gracefully, reveals a small but "pretty" voice and puts her numbers over with sufficient emphasis to have them register.

With a male pianist, she opens with "Foolin' Around," followed by a ballad "Pretty Mary Ann"; then "Buckingham" from the former double turn (and here she exhibits unmistakable evidences of mimicry—unconscious or otherwise—of Helen); a coon ditty, "In Gona Hang Around You"; "Nobody's Business," with uke; "Mindin' My Business."

Without an instant's pause between the numbers, following one after another and not stopping for approval, Josephine put over a very acceptable turn as rapidly as it could be done and retired to very loud applause.

Jolo.

MAURICE and ROTHMAN

Comedy Acrobatics
8 Mins.; One

Two men with a routine along the lines of Dare and Wahl, or William and Joe Mandel. Maurice and Rothman may have been working as now for some time in other territory for they knew their stuff.

There is no doubt the men are using stunts of their own and several might not pass in the better houses. The top mounter's foot shoved within the top of the other's trousers, is a questionable bit. It did get laughter here, however. It's the kind of acrobatics more difficult than it looks.

Opening intermission (fifth) they landed.

Idea.

ROGERS and DORKIN

Songs, Dance, Music
14 Mins.; One
American Roof (V-P)

Man and woman opening with special song of familiar vintage. Neither has a voice. They follow with an excellent dance, the girl in particular impressing immediately with her grace.

A bit of crossfire next flopped and another duet in which she held the uke, while he played it, ditto. They then clicked off as neat a waits clog as any of the hoppers have shown.

He follows with a banjo uke solo that gets over nicely and retains the instrument to accompany for her buck and wing, which puts her away as one of the best female tap dancers in the racket.

Not much to the turn beyond the dancing. Both are neat appearing. The act deuced here.

Con.

DIAZ SISTERS and POWERS (4)

Tight Wire
11 Mins.; Full
Vic, Chicago (Vaude Pcts)

A very neat act for opening or closing on any kind of time, that specification can apply, with some minor qualification to the real big stuff. There are three girls probably sisters in blood, as well as profession and a young man. All perform skillfully upon the tight wire with the act containing several high lights in the matter of unusual tricks.

The three girls each perform a series of stunts in their bare feet. This is announced by Mr. Powers as the only example of bare footed wire walking in vaudeville and it is quite possibly the case.

The act might be cut a bit in running time, but as a whole it's a good fast turn of its type. *Hal.*

McCONNELL and WEST

Talk
12 Mins.; One
Vic, Chicago (Vaude Pct.)

Mixed team in golf costumes with links chatter and trick clubs, one that breaks, one that bends and one that wraps itself around the man's neck when he swings at pill. Gags tacked on to an idea.

Rates fair and can take next to closing on minor stuff and maybe No. 2 a little higher up.

Finish very weakly with a gagging song with all the material familiar and oft-used.

Pair reasoned but not brilliant trouper.

DAVE SCHOOER

Pianist
6 Mins.; Two
Rivoli, New York (Pcts.)

Dave Schooner is neither new to the stage nor New York. Among the leading pianists in vaudeville for years he is now in the picture theatres as a result of the low wage scale of so called "big time" vaudeville. His last act included a couple of girls who accompanied in various ways while he sat at the keyboard.

Schooner's finger technique is a revelation. This is so true his intricate selections may be offset by being over the heads of those out front. At least, that's an angle. Of his ability there can be no question. His rating has always been and still is of the best. Currently, and in this theatre, he appears alone for two numbers, using the house orchestra in the final passage.

His work being of such high calibre it's simply a question of Schooner gauging his audience, or rather the theatre he is playing. In laying out his program. Of nice appearance there is no stalling about this boy. It's business with him all the way, minus superfluous eccentricities. Spotted just ahead of the news weekly here, he won solid appreciation and rates as a worthy and "class" insert on any program.

Skig.

ORIOLE ORCHESTRA (14)

Edgewater Beach Hotel, Chicago

Three years ago the Edgewater Beach Hotel brought the Oriole Orchestra from Detroit and set it up in the Marine dining-room, one of the classiest and most fashionable spots in Chicago. So that the orchestra might be in keeping with the atmosphere of the hotel, Dan Russo and Ted Florito were given full rein in selecting some of the best musicians money could buy.

Within a short time Russo and Florito had gathered 12 men, who made up one of the real class orchestras in the country.

These men worked under ideal conditions. In the colder months they played their enticing strains in the beautiful Marine dining-room for the aristocratic but nevertheless democratic diners. When the nights became warmer they would move out to their breezy little shell on the lake front. Working hours were from 8 until 12 each night.

Four hours a day leaves quite a little time on one's hands. Messrs. Russo and Florito took to composing. After they had composed their pieces they immediately set to plugging them with heart and soul, neglecting to remember that those who listened to these numbers may not have agreed with them as to their ace-high quality.

They still had time to spare, so they decided to commercialize themselves—to branch out and rent their famous name. They sold bands under their names and to see that all went right they would send a man from the original Oriole Orchestra along.

Instead of commercializing themselves successfully they only cheapened themselves. From a great band with great musicians they deteriorated to a mere shell, pitifully trying to hide the hollowness of its interior.

Perhaps the decline is not entirely due to their own greedy actions. Possibly the wonderful conditions under which they worked tended to stifle their ambitions; their extensive Brunswick recordings to give them the wrong impression as to the everlastingness of fame. They seem to be under the fatal illusion that the pinnacle of success has no backslides and that its coasters go only uphill.

When this is published the Oriole orchestra will have left the Edgewater Beach Hotel to take up a grinding and wearying task of supplying jazz-mad youngsters with doses of music in a large north-side ballroom. This is no disgrace, nor is it an honor. It just means that they have now reached the point where they are called upon only to supply music to dance to. Any musician knows what that means.

It is hoped that something or somebody will wake up the boys and show them before it is too late that their numerous commercial activities are nursed to the detriment of their original name and fame. They still have some of the best musicians in the city and can play like a million dollars when they want to.

This case is typical of many orchestras in Chicago and the Middle West. Those who were rated top-notch just a few years ago have seemingly made no progress since

then, while hundreds of newer and more ambitious organizations are forging ahead with startling rapidity. Which brings the realization that pop and ambition oftentimes completely excuse the absence of quality. And what are the odds of a few years past going to do about it?

The moral of this review, by the way, is that too many soups can ruin any cook.

It must be said that the boys in this orchestra are somewhat of a sensation in their radio broadcasting from WEBB; that the banjoist sings quite niftily; that they have been known to play the best of music, and that all they need is a little cold water in the morning bath.

Hel.

VIVIAN and WALTERS Acrobatic 6 Mins.; Two 81st St. (Vaude-Picts.)

The novelty of this act is that a mixed team goes through a regulation hand-to-hand acrobatic routine of the type and calibre generally presented by a male team. The woman is comely and shapely and does her stuff with professional dispatch and little stalling because of her sex.

Fair openers.

Abel.

MINETTE and COOK Vocal, Accordion 9 Mins.; One Vic, Chicago (Vaude-Picts.)

Man playing an accordion; girl in abbreviated attire singing a couple of songs. Girl has cabaret manner of delivery. Announcement made by man that he offers audience the "Poet and Peasant Overture" only after 15 years of practice. Not bad No. 2 act for small stuff, but can't go above that level.

Hel.

PALACE

(St. Vaude)

The return of the cyclonic Eva Tanguay (New Acts) to \$2.20 topville was not greeted by capacity at the Palace Monday night. But her reception sounded suspiciously in upper shelves. The cheering was all out of proportion to Eva's drawing ability, if the numerous empties on the lower floor were any criterion. Eva sang four songs, one inserted at night after she had mistaken the Palace for the Chelsea at the matinee, and turned loose in the afternoon with the hottest cooch dance seen in the sacred portals since the specs passed it up.

At night the couch and its accompanying song were out. Instead Eva wrestled with "Yes, Sir, That's My Baby." Startling costumes and four special drops are about all Eva has left. Spotted next to closing, she was pulled back for three recitations, mostly from applause that sounded suspiciously local. Bob Anderson and Pony, who closed, got on at 11:15, and was enjoyed prodigiously by the ushers and some late-shift printers.

The bill developed a couple of resounding hits in the first half in Leo Bill (New Acts), French ventriloquist, No. 4; Art Frank and Harriet Towns, fifth, and Dave Apollon and Co., closing the first half. Apollon has added seven Filipino musicians to his cast, thereby adding about 60 per cent to the turn and making it one of the fastest, most entertaining and colorful musical and dancing revues in the racket. He is reported as having played several picture houses recently. If he hasn't, he will. The act is a natural for the deaf and dumb parlors. Apollon, when he wants to silence applause to announce the next "wow," has a habit of raising his left hand, palm outward. He raised it Monday night as often as a Times Square traffic cop. Apollon's playing of the strangled instruments and his dancing, the toe work and jazz dance of Emily Fitzgerald and the sensational contortion dance of Marjorie Lane, together with the excellent playing of the Filipinos on banjos and guitars, were a few of the highlights.

An added starter in the first half was Gertrude Vanderbilt and a personable juvenile. They were third, bubbling for Healy and Cross, who refused to try and walked out before the matinee. Miss Vanderbilt looked like Park avenue in her four changes of costume. Her male partner's best contribution was a show-stopping eccentric dance. He also straitlaced and sang doubles with Gertrude. The pair will be set when the material is. The cross-fire misses in spots and is far from bright. The Quaker song can stand elaboration, especially when the Quakeresses lapse into modern slang. They went very well in the early position, considering the emergency call.

Paul Remos and Midkets opened and were ovated. The work on the perch of the smaller of the midkets clicked through cuteness and daring. A new touch was a boxing bout, in which one midket is supposedly killed. They cover him with a sheet for the old wooden leg bit and carry off.

Edwin George had the unusual distinction of running to a speech No. 2. George has bright chatter

that tickled them silly here. His remark about this is "Wonder Week" because every act on the bill wonders where it goes next week brought such spontaneous applause the juggler appeared startled, probably thinking for the moment he was playing a "Bohemian Night." His other remark, "You should have been here this afternoon; there was plenty of room for you," was similarly appreciated. The two appearances of his girl partner, attractively costumed, added a bit of novelty.

Ethel Davis opened the second half and scored the hit of that section. Miss Davis is an unusually clever delineator of character songs. Her "waitress" with patter about the customers, "anezing" and "wife strike" songs, all specials, were gobbled up. Every inflection and bit of business was appreciated. Her work is unique, refreshing and not blatant. An artist to her finger tips and a sure-fire single woman for any man's house.

Helen Ware and Co. (New Acts) in "A Lady of the Law," held the second-after-intermission spot, switching places with Leo Bill from No. 4.

Frank and Towne scored one of the season's hits, mainly through the dancing of the pair. Frank's old-man character and Miss Towne's cuteness proved a great combo. She was formerly with Tom Patricola. They ran to a speech.

Plenty of room all over the house Monday night.

Com.

HIPPODROME

(ST. VAUDE)

It seems to be getting harder and harder to book a real bill into the Hippodrome. This week's layout should clinch this even for the layman. Six of the nine acts are sight features and borrowing again from the concert and ballet stage for top-liners are Anna Case, operatic soprano, representing the former division, and Vera Fokine, premiere danseuse, the latter. Both turns got over big, but neither is vaudeville. And house Monday night whose count-up must have told that.

Much switching from the original layout Monday night. As routine on paper, the first half would have held five sight features, but in rearrangement Morris and Baldwin were moved up from next to shut into the No. 4 and with the original No. 4 spotters, Dare and Wahl, switching spots. Howard's Pony Spectacle routine as opener for after intermission was also sent into the first division, grabbing Toto's assignment in No. 3 and with Toto opening after intermission. Even this juggling didn't help much, but it did break up the routine of silence.

Tom Davis Trio opened with sensational motorcycle feats performed upon a bowl track. The girl had it all her own way, doing some marvelous riding with the men alternating as race opponents and all three circling the miniature bowl track in a racing finish. Great circus stuff and probably a novelty for vaudeville.

Stan Kavanaugh, next, clicked with his juggling, but muffed on the patter wisecracks through lack of intimate surroundings. In smaller houses the patter stuff had gotten over for at least 25 per cent of results, but died here beyond the first 10 rows.

Howard's Ponies, circus feature, followed with the animals being put through a routine of high school stuff assisted by a flock of canines combining to make an excellent turn of its kind that went over with a bang.

Morris and Baldwin, in follow up, were also severely handicapped in the mammoth house. Winnie looked charming and handled repartee with her partner located some 75 feet away in an upper box. It's a good thing Morris resisted the usual ad libbing of audience plan comics, for it would never have carried to Winnie. The latter sang, danced and wore costumes in a softening manner, while Morris wisecracked to the appreciation of his side of the balcony.

Vera Fokine and Fokine Ballet (New Acts) closed the first half with ballet diversissements that bespoke the acme of artistry and settings that were prodigiously gorgeous.

Toto, the clown, and with his usual support augmented by the Hippodrome girls, was easily the comedy hit of the bill, on after intermission.

Anna Case, soprano, and topliner, did very big in a repertoire of semi-classics which gave her splendid vocalizing opportunities. Miss Case was accorded a hearty reception, especially by the music-loving contingent out front suspected through their loud tempo applauding in contrast to others palm smacking lighter. Max Jappe was piano accompanist. Although an undisputed triumph here, what a better setting a high class picture house would have been for such an artist.

Dare and Wahl, travesty acrobats, were also capable comedy adjuncts in follow up. Their travesty stuff clicked heavily with the laughs being grabbed through supposedly awkward manipulation. After following them with clown stuff for the first 10 minutes of the act they returned to show them how easy these stunts could have been done if

handled as a straight routine instead of laugh-getter.

Helen O'Shea, George Griffin and the Albertina Rasch permanent ballet closed with an Albertina Rasch novelty, "Land of Terpsichore." Miss O'Shea is a looker and a stepper, clicking both in an eccentric buck and toe dance. Griffin is a tenor of pleasant voice who led the girls in two vocal ensembles with the girls also giving good account of themselves, especially in the Russian scene for closer.

Edbs.

STATE

(Vaude-Picts.)

Attendance looked just as good Monday night as in the height of the season—as a matter of fact "there are no seasons in the picture business." Pictures are just as important as vaudeville in the State, more so at times. That goes for this week, with "Kiki" the featured film.

The bill itself was quite o. k., although there was little comedy scoring. "Keyhole Kameos" was a real flash, however, and Jack Mundy, the principal feature, got giggles with the initiation bit which could be cut in the opening chatter. The revue was originally presented by C. B. Maddock. Henry B. Siple now has the act which also bills Leda Errol, Wen Miller, Gladys Joyce and Tom Warner.

The outstanding score went to Joe McGrath and Jack Deeds by a wide margin, their encore ballad bit almost stopping the show. Earlier McGrath's dame bit was a wow. Deeds is an excellent foil for McGrath's nonsense. He is a good looking chap and probably would rather warble bass than anything else, yet Deeds looks a picture juvenile possibility.

Elsie White went over well, third. She looked very nice in a pink frock. Her Wop number passed because of a kick in the final line. A Yiddish song went much better, while Miss White's ballad effort stood out. She carried on a man's silk topper after an encore but returns at that time were not sufficient for another song.

Nellie Arnaut and Brothers closed excellently. Good novelty turn. Originally billed the Three Arnauts, the change probably being made to avoid confusion with the Arnaut Brothers.

The Three Orettos (New Acts) were second. France and La Pell (New Acts) opened. Joseph Jordan's overture contribution tickled the house. It was called "How's Your Voice?" Comedy slides kidded the customers into some semblance of singing several popular choruses, also plugging a new number.

Ibce.

81st ST.

(Vaude-Picts.)

The house dressing didn't fool anybody on the off business, although the weather was a break and the "Irene" picture (Colleen Moore) plus the alleged "Musical Comedy Favorites Bill" should have counted favorably in this rather "nice" neighborhood. The Charleston contest gag will be introduced next week as a business life-saver.

The show itself is a smart playing sextet of worth-while entries. Vivian and Walters (New Acts) are a mixed hand-to-hand team, a novelty. Lew Murdoch and Mildred Mayo stepped their way to a nice score in the second hole.

Dora Maughan has traveled fast since her American Roof debut but not so long ago. Her material is well worth the royalty. "The Barrymores and Me" opener, which is her billing, is a clever ditty, as is the spiky inside stuff lyric routine on her boy friends for the next-to-farewell number. When she essays published melody numbers Miss Maughan is handicapped by comparison with her predecessors and her voice cannot stand it, hence the suggestion she confine herself to lyric numbers. If published material must be sandwiched in to pad the routine, why not a novelty song which is no strain on the high registers? Miss Maughan was the first to pull a local sure-fire, to wit: "She's a nice girl even if she does live on Riverside Drive." That's sure fire for the 81st Street near the Riverside.

Hal Skelly following ad libbed another nifty at the expense of the Drive. Expressing a desire for fast company, he asks operator "Give me any Riverside number." The Skelly act, "The Chump," is a corker. Peggy Hope, an endearing diminutive comedienne, and Eunice Sauvain, another excellent vis-a-vis, are corking support. Skelly has been intelligently outfitted by his many authors.

Walter Brower starts off his topical monologue very Willrogeresque but then gags generally. He held the rostrum to a laugh marathon for a goodly 14 minutes.

Jackson's Twelve Royal English Dancers (one out, possibly through illness Monday night) are a novelty flash that should be welcomed by the picture houses. With a Continental rep, this dozen deliver on this side. Their idea of concerted stepping in breakaway formation, differing from the Tiller idea, is a fetching eye-filler. There is a sem-

FILM HOUSE REVIEWS

TERMINAL

(CHICAGO)

Chicago, April 21.

Monday night the Terminal had a substantial audience, but without capacity or stand-outs. This house, ace of the Ascher Brothers' string and only open a couple of months, seems to have gotten over pretty well so far. It is a large, beautiful theatre, operated in the approved "ritzy" manner of these super-cinemas under the direction of Edward L. Nikodem. The bills change three times a week, with Sunday counting for one.

Harry Kogen, young violinist, is being plugged as a minor edition of Paul Ash. His orchestra, arranged on the stage in terraced order, tries for a neighborhood following similar to the "merry mad gang's" city-wide following. In this they will probably do better if they will forget Mr. Ash. Having adopted the form of entertainment associated as the "Paul Ash policy," concentration should be on speed, pep and variety. When a Chicago movie fan says, "Oh, he copies Paul Ash," he does not say it as a compliment. Keep the Paul Ash policy, but omit the Paul Ash mannerisms is a good motto for any theatre with ambitions.

Kogen has improved a great deal since the spotlight first found him an uncertain, undeveloped personality unable to talk or preside with distinction. He talks now, and if he isn't much of an actor as yet he is at least audible and improving. He radiates a confidence wholly lacking at the beginning. Properly guided and sticking to a natural Harry Kogen way of directing, he should build. While he remains moderately successful at wielding his rhinestone-studded baton, the Ashers will doubtless figure him a good bet.

The specialty people that worked in front of the band were not so hot. A male quartet especially lacked the stuff for presentation

blance of novelty in the stage strip and changing behind a scrim.

Abel.

AMERICAN ROOF

(VAUDE-PCTS)

Big business was the big thing at the American Roof Monday night. Upstairs the orchestra was capacity, excepting the boxes. That seemed unusually large attendance for the first night of the week, though Gene Meyers (who is Loew Circuit about 250 per cent) said that business has been almost doubling last season's at the American of recent months.

If that is so (and Mr. Meyers didn't expect to be quoted), then pictures must be given the credit. For instance, the first half, "Klon-dike," with Tom Meighan. No question but there's a big shade in film service. Tying up pictures is one of the angles that picture people best know how to manipulate.

In vaudeville, the American also had a good bill. It looked a bit like the old big time as it ran along. Some of the turns downstairs that got the worst of position for the second show did better on the roof in other spots.

Chain and Bronson, a two-man straight and eccentric comedy turn, worked in two acts, the men doubling again into the Paul Jacobson golf trick turn. Here Bronson was the comedian on the stage with Chain in a box and Jacobson performing the tricks and shots, much as occurred in the Morrison-Flanagan similar turn, also like Frank Tinney and the golf expert are doing it in "Vanities," with Jacobson getting as much, in shots and in the comedy end. No copy-right, legal or moral, on golf experts, but there might be another routine tried if anyone could frame it.

In their two-act, Chain and Bronson were perfect for the Loew house.

Another two-act that hit the Roof just right was Seymour and Howard, a comedian and a slightly blonde. They work nicely and neatly, with the girl a looker, while the man is a fair two-act comedian. Their best is the rough handling, in which both get a share of the reward. Pipe act for the circuit.

Cartmell and Harris also had their golf turn in line, but this did not conflict. The big-timers use their skit as a skeleton only, with the comedy from dialog or business, and dancing the big bet. No golf shots.

Margo Perth and Co. were the flash turn, closing the first part upstairs and getting enough for their dance-musical moments.

Peggy Brooks, the only single in the show (though not caught) is sure-fire here with her songs. Now that the summer is coming on, drop over to the American now and then. Maybe, after all, Loew's and Jake Lubin are right—there's vaudeville.

work. They carried with them an aroma of small time vaudeville in spite of their diked-up appearance. As no announcements are made and as the program is subject to a confusing interpretation their name goes unrecorded. It can't matter, as they are not apt to find much work in the presentation field.

Another flop from an entertainment standpoint was three little girls, too old to be cute and too young to be clever. They danced. Their names likewise are unknown, and the only explanation—viz., a neighborhood tie-up—that would account for their presence there seems lacking. Home talent on the stage of a big movie theatre doesn't stack up.

Jack Fitzgerald started off with whistling and imitations of birds, animals, trains, etc. Clever and went over. The back drop went up for a singing interlude from "The Student Prince," with a background of hill and valley, the boy in Heidelberg uniform. The winners (Howard and May) of the recent "Super-Charleston" contest at White City Ballroom appeared. Young girl and boy doing more acrobatic stuff after the vaudeville manner than Charleston. The big hit was Orville Kennie, the Albany Park parallel of McVicker's Milton Watson. He is a tenor and a permanent fixture at the Terminal. And popular. Reception and encore.

Rudy Valentino's "The Eagle" was the feature, with the usual short subjects and organ solo (by Ambrose Larsen).

The Kogen interlude called "A Springtime Revue" consumed 45 minutes, ending weakly with a jazz number with the last strain in the form of a cornet solo. More bang at the finish would be better showmanship.

Loop.

STATE

(ST. LOUIS)

St. Louis, April 25.

Impossible as it may be to please everyone, it is a pretty safe bet to say that a far greater portion of the Sunday afternoon crowd thought this week's bill is great than the few who may have called it okay.

The charming Mme. Olga Petrova is featured on the stage in a distinctive act. Hers is virtually the same routine she used in her vaudeville tour of last winter. Doing 25 minutes five times a day Sunday is a difficult assignment, working alone as she is, with not even a pianist. Petrova sings four songs; best-liked was the French flower number, in which she throws a basketful of roses to the audience. A hushed silence fell over the crowd when she sang "Carry Me Back to Old Virginia." In three octaves. For an encore Petrova recites her famous, "To a Child Who Inquires" recitation. The act is essentially for the better picture houses only, and there it will click.

Three of the units listed in the house program were omitted at the second Sunday afternoon show: the first division of the overture, the topics and the Bobby Vernon comedy.

The orchestra works in the second part of the overture, but only as a quiet accompaniment to the playing of Samuel Laskowitz, concert violinist, "Chanson Bohemienne" Baldi, in his number, beautifully done. A short International news reel is followed by a community singing medley on the organ. Not much response. The Technicolor film that comes next gives the orchestra an opportunity to play Mendelssohn's "Rondo Capriccioso." Good music, the best music, is ever the appeal at the State.

Mme. Petrova is spotted next. The feature, "Beverly of Graustark," closes the show. Business fair Sunday afternoon, as usual.

Ruedel.

WARFIELD

(SAN FRANCISCO)

San Francisco, April 27.

Heavies and solemnity were the keynote of the bill at the Warfield last week. In arrangement the program was, perhaps, as effective as it could be made, but revealed a woeful lack of lightness and comedy to offset the prodigious heaviness of the feature.

"The Greater Glory" is exceptionally long for an ordinary feature subject. It treats of war and misery and downtrodden humans, the foot-sam and jetsam of war-torn Austria with the tenacity of purpose of a Greek tragedy. There is not a smile to counteract its general gloom. Of this nature it sorely needed a rip-roaring comedy somewhere on the program.

The program opened with a news reel and this, because of the length of the feature, was cut to the bone. Next came Walt Roesser and his "super-soloists" in several selections of a serious character. These over, Neil Kelly, Fanchon and Marco's harum-scarum comedienne, romped on in "Give Us a Kiss, Will You?"

He talked and clowned the song with the able comedy assistance of Roscoe, who, in addition to being a talented leader, has shown on several occasions that he can be a cut-up and a good one. He made an efficient partner for Miss Kelly's particular brand of humor. This girl shows much of the same talent that won Charlotte Greenwood success. She is longitidinal in figure, her joints seem made of gutta-percha, she has a happy appreciation of mugging and with it all exudes personality. She is a Fanchon and Marco "find." Report has it that they are readying her for New York.

At a special feature of the stage act Fanchon and Marco presented "The Welsh Gleemen," a singing organization of 12 men, attired as miners. They have volume and melody and their three numbers scored heavily.

Followed by Arline Langan in a new sort of Oriental dance that pleased mildly. For a closer Waggoner and Harris, boy and girl who won a Los Angeles Charleston contest, gave an exhibition of it. Fair reception, deserving more.

"The Greater Glory" next delaying the closing of the first show from the customary 9:15 to 9:50.

STATE (BOSTON)

Boston, April 23.

"Brown of Harvard" could not help but pack them in all week, partly due to the shots of the local college, but mainly due to the fact that it happens to be good entertainment. The students turned out, of course, but behaved admirably other than a few justified comments concerning the ushers, who were all dressed "college," including sweaters with the sacred "H" in crimson. Just what will happen at New Haven is problematical provided the caption is not cut, which reads: "Don't cry, mother; Tom isn't going to Yale. He's going to Harvard."

Philip Spitalny's orchestra feature was a collegiate rhapsody, starting with "School Days" and ending up with "Fair Harvard." Done with a full orchestra, these old melodies lifted the house off its hands at the start of the show, and Spitalny had to give his orchestra two acknowledgments. It was one of the most effective compilations yet done by this showman, and proved conclusively that the simpler stuff musically will get over when well directed. The little touch of psychology in refusing to seat anybody during this rhapsody of college songs gave the rendition the hallmark of merit and seriousness.

The supporting films comprised the animated "Felix Brings Home the Bacon" and a couple of news reels. The novelties comprised Bebe Moffe, contortionistic dancer, working a slow routine in one to an indifferent hand, and L. Wolfe Gilbert, the songwriter, who had trouble in making the grade. His voice had a 4,000 capacity house to buck against, and with this handicap he did nobly to finish with the really good hand the house gave him. He could have worked a screen and had the house singing with him on his old numbers had he known the effect that Spitalny's blood-tingling college rhapsody was going to have on supposedly cold Boston earlier on the bill.

Spitalny's stage bit included an up-stage duet and a high-speed Charleston male dancing single which he planted in his recording jazz orchestra, and which went over with a bang because it was a clever plant. Spitalny is still working on a limited budget other than the single bookings which are being fed in from New York, and these odd bits are mostly local talent working cheap. The jazz band held the house as usual, having one of the warmest trumpets seen in this part of North America in many a month. The jazz routine ended up with "Horses," the trumpet with its neighing making the number, which was offered after it had been put over on the air by Jimmy Gallagher repeatedly and even more effectively than Spitalny put it across.

The State is departing from its policy of new releases next Monday by using "Stella Dallas," which was given an exploitation run at the Colonial down town about three months ago. It was expected that this picture would first appear at popular prices at Loew's Orpheum, which is a pop house frequently using second-week releases from Loew's State, and it is a serious question as to whether the State has not made a mistake in departing from its first-run policy. Libbey.

RIVOLI (NEW YORK)

New York, April 25.

Better entertainment off the screen than on this week. That means the feature, "The Runaway," is far from being first run fare.

On the other hand the John Murray Anderson presentation titled "The Bridal Veil" is as good as anything he has shown since joining the Public organization (under Presentations).

Another stage item was Dave Scholer (New Acts) at the piano. His brilliant finger work made him

a standout. A Victor Herbert medley was the orchestral overture. In reealge the program held a brief Educational excerpt from the Bruce series, Mutt and Jeff cartoon, and the news events, to which Pathe contributed five and International three times.

A Universal picture, Reginald Denny's "Skinner's Dress Suit," is due at this house next week, believed to be the first U feature to ever invade these walls. The following week, May 9, the Paramount school picture, "Fascinating Youth," is to be shown. The house has started a tie-up for this event by slipping movie test application blanks into the programs. The blank informs that 30 amateurs are to receive screen tests on the Rivoli stage that week with the winners to be "considered" as possibilities for the fall term of the school.

D. W. Griffith, Allan Dwan and Mal St. Clair are named as the judges.

STRAND (NEW YORK)

New York, April 25.

The current week is really a Victor Herbert week at the Strand from the overture to the feature, which is based on one of his greatest musical comedy successes, "Mlle. Modisto," with "Kiss Me Again" spotted right in the middle of Joe Plunkett's presentation.

The overture was entitled "Herbertiana," a medley of the most popular melodies of the late composer. This is followed by the news weekly, which contains excerpts from Fox, Pathe and International.

For the current week the New Mark Strand Frolic was snapped up into a speedy entertainment of 21 minutes by the time of the second show, replete with specialties and a ballet at the opening and an ensemble number closing. Edward Albano, baritone, as a Pierrot number with the ballet, opened the presentation; then Rita Owlin, playing a return engagement, and George Lyons, the harpist, followed with specialties.

The feature ran a little more than an hour, and to close the show a Pat Sullivan "Felix" cartoon was utilized.

HARDING (CHICAGO)

Chicago, April 24.

The Lubliner and Trinz management usually puts on topnotch programs in the Harding and Senate theatres, but "The Seven Ages of Charleston" presentation at the Harding this week hurt the reputation bit. This number was composed of a cast of 16 Charlestoners, and had weird futuristic props. It would have been a riot a few months ago. Today the Charleston is just lukewarm in the "button, button, what can we draw 'em in with now" theatrical game. Another sad point is that the dancers in this production weren't even good Charlestoners. Even if Curry and Osborne were featured as "National Charleston Champions" this reviewer will back several unknown amateurs against them any "discovery night." The act seems to know its punch is gone, as it employs a mite of a colored girl to draw its closing applause.

The third lesson in Arthur Murray's Charleston instructions also was no riot.

The Hicks Brothers, banjolaists, were played up nicely. They were dressed in plantation workers' costumes, and had a plantation band drop for their snappy routine of pop and southern medleys. The boys displayed plenty of ability and drew hearty applause. A good pair for the better presentation house.

Edward Meikel's novel Organ Club is gaining in popularity. Meikel instituted in Chicago the novel stunt of using "request" programs, and having the names of the requestors projected on the screen. The Harding fare took it strongly.

Ben Paley's pot-pourri overture rated high as a musical accomplishment. Paley is the pit orchestra conductor who alternates between the Harding and Senate theatres with Art Kahn's stage orchestra, and his overtures are way above the average in quality. Has a noticeable personal following.

Pathe News scored in applause with "shots" of the Cubs' opening home game against Cincinnati played the same afternoon. A murmur of surprise and then a burst of applause greeted the feat. International newsreel filled in with the regular stuff.

"The Blackbird" feature film.

WARNER'S (NEW YORK)

New York, April 25.

Not much presentation matter here. The house is back to a grind policy and its present layout seems not be helping it. Especially with the heavy opposition on all sides. That opinion is not advanced with the idea that heavy presentations should be undertaken. The house couldn't because of its limited stage size. But it might be worth while to include printed programs for the

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"BLOSSOMS"

Full Stage
Metropolitan, Los Angeles

The Metropolitan last week staged "Blossoms" as the presentation with "Let's Get Married," the featured picture. While the tempo of the act was by no means fast, lacking the snap and dash of the jazz scenes, this offering received the healthiest applause heard in this house in many a month.

The opening showed a mill scene with wheel in background and blossoms all around the stage. The orchestra was dressed in overalls and the chorus in blossom effect costumes. Clarice Gannon in a toe number with the chorus accompanying, performed the first number to "By the Old Mill Stream," sung by the orchestra and The Foursome, quartet.

Ernest Morrison, singing "Castles in the Air," during the next bit, while the orchestra played. Another singing act, Park Sisters, with ukuleles, warbled "No Foolin'" with the orchestra making a specialty of the number, the brass team taking a break and Verne Buck playing a hot session on the violin. Clarinets also played a chorus.

The second chorus number was an old-fashioned dance with the girls prettily arrayed in white hoop-skirts. Stefani and Imbru, an adagio team, were nervous, the girl almost going over the foots in one catch. However, they do several new poses and are well liked.

One of the Park Sisters and Buck sang "A Cup of Coffee," to be followed by the Foursome, male quartet.

The finale had Morrison and Sherry Louise Marshall singing the "Song of Love" from "Blossom Time." The girl did not have a chance to display her vocal ability, singing only one number and that part of a duet. Meanwhile, a drop was lowered in two, the orchestra platform went back, the auxiliary platform up, and the drop raised again. The final effect was the girls coming up the runways on either side of the mill wheel. The runways were on the escalator system, carrying the girls up while blossoms rained from the grid.

With running time around 30 minutes, the talent of this act, while not startling, was well received. Although there was no pep it carried out the blossom idea and with the coming of spring fever, was topical.

"A BIRD FANTASY" (12)

Revue
18 Minutes
Rivoli, New York

Frank Cambria is programmed as presenting this one of the Public Revues. Mr. Cambria went back quite a distance to resurrect the idea. As far back as the Pixley and Luders fantasy "Woodland," which Henry W. Savage produced a score or more years ago, or he might have recalled "The Barnyard Romeo," which introduced Mizzi Hajos to this country. He has the same idea to a certain extent in the current offering. It is a revue that is lacking in everything except a pair of

patrons and attention should be given to the short subjects. Inasmuch as the theatre can't compete with the other houses off the screen, it could at least present as "neat" and concise a performance. It must to bid for patronage.

Only three celluloid items on this week's list. The feature, "Other Women's Husbands," the news reel and a comedy. The latter is the current detraction, "Buster Brown" series that only stood up in spots because of a dog. Audience remarks confirmed that.

Jaz-O-Mania was a pop medley overture by the 17-piece orchestra fulfilling requirements. A somewhat more lengthy weekly than the other Broadway houses use followed for eight clips evenly divided between Pathe and International. They seem to let the news footage run here where they abruptly chop it in the larger emporiums, and it's not a bad idea. That news things is invariably interesting, it being not too often when the boys splice in "fillers."

The "Buster Brown" unit was immediately behind, trailed by Elfreda Wynne, soprano, two songs. Thence, the main celluloid item.

Warner's is a house that must be both nursed and watched and the impression is that it isn't getting enough nursing.

clever dancers in Jack Burnoff and Josephine Tapie. Otherwise there is nothing to it.

At a glance it is to be seen that this one is another of those affairs built with the thought that it will have hot weather on its heels before it finishes its 12 weeks' tour and that the cost had to be held down for that reason. That idea is one that is going to hurt at the box office in the long run. When they won't come that is the time to compel them to come with good shows instead of cheating. That's showmanship. Cheating reacts and is costly.

There is a little girl by the name of Renee Rayne who handles the opening number, that she sings at a bird cage, but no one knew what it was all about, not a line of the lyric could be heard. Followed by Burnoff and Tapie in a Cat and Canary dance which clicked with the audience.

Then the scene goes to full stage for a woodland set with Sybil Sanderson Fagan in a whistling number. She certainly displayed a fine brand of stage presence and gave an exhibition of wonderful nerve when despite that she came within an ace of being struck down by a piece of falling scenery, she continued with her part of the entertainment as though nothing had happened and thereby won well deserved applause which interrupted her number.

Vivian Gonchar as a white peacock does a dance that is a flash but nothing more, even though the girl seems to be a rather striking beauty. Then there is a ballet offering with five girls who are lowered to the stage in swings and finally a touch of comedy through acrobatics by Spencer and Beach, who with the previous mentioned dance team walked away with the honors of the offering.

HENRY B. MURTAGH

Organist
Rivoli, New York

Henry B. Murtagh debuts at the Rivoli as the organist, succeeding Harold Ramsey (nee Ramsbottom as he was known under the pre-Public regime).

Murtagh's antecedents, as known to the trade, although not advertised, date back to his run at the Metropolitan, Los Angeles, also a picture house.

Murtagh does the regulation comedy song slides, which are more or less an illustrated song plug for one publisher's catalog, but the manner in which he sells it is unique and extraordinary. Murtagh exacts considerable from his organ, augmenting the machine-made comedy slides through the medium of gesticulation, shrugs, etc.; also halting his instrumental rendition at opportune moments for comedy returns.

Murtagh scored at the Rivoli at his debut last week. He should develop into a welcome interlude before the Public presentations and bids fair to maintain his standard as one of the reputed big three among the picture house organists. Jesse Crawford of McVicker's, Chicago, and another at Portland, Ore., are said in the trade to rate such distinction, although not to be accepted as final.

NEW "MARK STRAND FROLIC"

(20)
Revue
21 Mins.; Special
Mark Strand, New York

Joseph Plunkett staged a fast-moving presentation this week as one of the series of "Mark Strand Frolics" he has been producing practically every week since the first of the year. This week's show develops that Plunkett seems to have an inexhaustible font of ideas. One thing noticeable is that he builds up on name values. For the current week the Strand has Rita Owlin for another return engagement, doing a comedy specialty early in the act, and George Lyons, the harpist, on for a specialty that is spotted just right. The two specialties carried off the major portion of the applause.

Opening in full stage, Edward Al-

bano, baritone, posed on a raised pedestal on a darkened stage before a black eye, sings "Punchinello," followed by a dream ballet with three principals and 12 ballet girls. Effectively staged, and it brought a full measure of appreciation.

Miss Owlin next with a fast comedy specialty in a grotesque costume and an eccentric dance. Mr. Lyons is on for his harp playing and finally putting over a popular ballad vocally, got enough out of it for an encore.

Swinging into full stage again Mr. Plunkett had Kitty McLaughlin on a raised platform, with the appearance of wearing a skirt about 15 feet in height and almost as wide. She handled "Kiss Me Again" at the opening of this scene, and remained in place while Thomas Healy and Jack Clifford, known as "The Button Boys," did some corksing fast hoofing. At the finish Miss Owlin was on for a dance specialty, from which she went right into the finale.

This was given a kick through the large skirt revolving up stage and disclosing the 12 girls of the ballet in modern afternoon dress in its interior. The girls were out for a modified Charleston with Miss Owlin and the dancing boys.

Show moved fast and carried an applause wallop at all points. Fred.

"THE BRIDAL VEIL"

Public Revue
11 Mins.; Full Stage
Rivoli, New York

John Murray Anderson has again delved back into one of his former revues for this week's Public presentation feature, "The Bridal Veil," at the Rivoli, New York. If memory serves even the melody used is the same. However, it's a picturesque flash and rates on a par with anything he has given the film houses to date. Running but 11 minutes and using 14 people, the white bridal costumes, supposedly covering the years from 1450 to 1890, and then the modern bride, comprise plenty of clothes for one stage.

An interior set appropriately but dimly lighted with a staircase of 15 steps electrically emphasized, is the scene in which Anna Lumila too dances her ancestors into existence. Very nice on her toes is Miss Ludmilla. She follows this up by a bit of adagio work accompanied by Leon Barte who is the only man present. Eight girls majestically stalk down the staircase assisted by two pages, presumably a lady in waiting, and Astrid Ohlson who sings the theme song at the opening and finale. Miss Ohlson looks plenty well herself, adds materially to the interlude with her voice and, in fact, there is a definite charm about the entire conception.

A Sunday matinee audience unhesitatingly placed their stamp of approval upon the effort.

"WILL O' THE WISP" (7)

Ballet
6 Mins.; Full Stage (Special).
Capitol.

A classic ballet routine, arranged by Chester Hale and enlisting the crack Capitol girls, who apparently can do anything from pivoting on their toes to double back somersaults. It opens with the girls dancing before a woodland set, hung beautifully in a gauze-like material. The girls are costumed in a skin-tight garment of gold cloth, skimpy but concealing what must be concealed. After the toe routine, they retire and from bushes in the center, Albertina Vitak, a ballerina who has danced in the best of the Broadway shows, comes forth to do a solo number which scored.

Then a routine with the girls on their toes most of the time.

For the finale, Miss Vitak and the girls sink to the floor, flat, as the curtains come together.

Strictly a sight presentation and not to be considered unless the theatre possesses a real ballet, but as done here, almost perfection. Probably not as wide in its appeal as some other sort of a routine might have been but it puts class in a program and impresses folks that they're seeing something.

HICKS BROTHERS (2)

Banjos
12 Mins.
McVickers, Chicago

After going the rounds of the Balaban & Katz Public presentation houses, this banjo team spent a week with Paul Ash's orchestra at McVickers.

The boys are adaptable to almost any sort of presentation unit or can hit it on their own.

Very good for the better picture houses. Took two encores here viewed.

REED ALBEE BREAKING IN ON BOOKINGS WITH POP'S 81ST ST.

Switch Leaves Only Hippodrome with Luescher—
"Hip Policy" Consistent Flop, Including Hip—
How Luescher "Sold" Himself

Keith's 81st Street has been taken off the books of Mark Luescher and John Schultz and given to Reed Albee, son of the head of the Keith-Albee Circuit. Luescher and Schultz now have left only the Hippodrome, New York, to book, having lost the Royal, Alhambra and 81st Street.

The "Hip policy" was installed in all three houses and flopped consistently. Recently the 81st Street reverted to its original pop vaudeville and picture policy and added an extra performance Saturday and Sunday.

It is reported the switch in bookings was ordered by the head of the circuit after he had dropped into the 81st Street and witnessed a mediocre bill to light attendance.

Reed Albee, always alluded to as the supervising director of the 81st Street, was summoned, according to the story and asked why the poor shows and poor business. The reply is said to have placed the blame on the reluctance of the agents to submit acts to the bookers of the house, except as a last resort. The booking of the 81st Street will be a break-in experience for the younger Albee.

Luescher, in addition to handling the "special publicity" department, was largely instrumental in interesting the K.-A. people in the Hippodrome proposition theatrically. It is now considered best as a real estate holding.

No "Break-in" Week

Luescher "sold" himself to the head of the K.-A. Circuit when he handled the publicity for the Keith "Third of a Century Celebration" from which E. F. Albee received more personal publicity than he had ever before garnered.

The removal of the 81st Street from Luescher's supervision and booking will leave the Hippodrome without any "break-in" house where acts can be inspected at a "cut," to see whether or not they will measure up to Hippodrome specifications.

The Hip bookers will in future have to catch acts at the straight vaudeville or vaudeville and picture houses to get a line on their Hip possibilities.

Bernard-Mann's 4 Weeks—Through With Vaude

Sam Bernard and Louis Mann are through with vaudeville as a team in "Friendly Enemies," for the present at least. They appeared together four weeks in the condensed version.

Telegrams from the Keith-Albee agency sent Bernard last week asked that he appear in Cleveland as a single. He declined and another telegram asked that he appear in that city as a personal favor with Mann in "Enemies." Bernard replied that his health was impaired and that he regretfully was forced to decline.

Aaronsons at Fox's

Irving Aaronson and his Commanders are another act which playing Keith-Albee vaudeville and alternating consistently with the picture houses, will top it off by playing Fox's Philadelphia (pictures) next week. They are currently (April 26) at Proctor's, Newark, N. J.

The Commanders came into Keith's Palace from Loew's State, Boston, picture house, a month ago. Aaronson is booked for the Ambassador, Paris, this summer, at \$2,500, through William Morris.

FRIEDLAND PREFERS FILMS TO ST. VAUDE

Not Over Two "\$3,000 Weeks"
Available—\$4,000 to \$5,000
in Picture Theatres

Another "attraction" walked out on straight vaudeville this week when Anatole Friedland turned down the offer for the Club Anatole floor show to play the Palace, New York, week of May 10, in favor of a motion picture house route.

The Palace offered Friedland \$3,000 net weekly for two weeks at the house during May. When Friedland demanded further bookings it was admitted the circuit could not play a \$3,000 act in any of the other Keith-Albee houses.

Friedland thereupon called off the tentative booking. He will play several weeks in the picture houses after his club closes for the season. According to report Friedland has been offered \$4,000 weekly in picture houses and is asking \$5,000.

JOINING COAST CLUB

Los Angeles, April 27.

Many present or former members of the N. V. A. are joining the Pals Club, a theatrical social organization that flourished here and in San Francisco during the 1915 World's Exposition, which is being revived here. The new officers are Max Cornfield, president; P. V. Davis, secretary, and H. L. Leavitt, fraternal order organizer, manager.

Clubrooms have been furnished in the Jewelers' Building, with a present membership of 151. The club has a California charter, and plans to grow into a national order.

Sick and death benefits are provided by the club.

STILL LAUGHING?

Atlantic, Iowa, April 27.

Roscoe Gaylord, former local printer, recently on the small time as "Mysterious Leighton Who Laughs at Locksmiths," is serving a 100-day sentence in the Dodge county, Neb., jail for possession of liquor. Prohibition officers found a gallon of stuff in his keeping.

Rose-Taylor Leave Victor; Switching to Brunswick

Vincent Rose-Jackie Taylor and their orchestra switch from the Victor to the Brunswick lists as exclusive recording artists. Rose, who is also a composer with a number of Feist, Inc., hits to his credit, does not care for the indifferent attention he has been accorded by Victor.

Joe Cook, he of the "Four Hawaiians," is also to "can" for Brunswick with a quartet of uke strummers.

Theo' Roberts' Rheumatism

St. Louis, April 27.

A relapse of rheumatism forced Theodore Roberts appearing in "The Man Higher Up" out of the bill at the Orpheum today with Ted and Betty Healy doubling from the St. Louis, filling the spot.

Woe George Wood will be sent on from Chicago to finish out the week in the Roberts spot.

\$9,800 OF JACK ROSE'S BENEFIT WITH TRUSTEE

Proceeds Placed With William Morris by Al Jolson and Sophie Tucker

William Morris has been designated the trustee of the benefit fund amounting to \$9,800 raised through the efforts of Al Jolson and Sophie Tucker, who placed the amount with Mr. Morris. They stated other moneys subscribed would be added to the fund.

Jack Rose is still in Roosevelt Hospital recovering from his operation and is expected to leave shortly. He has been cheerful while confined, "gagging" as usual with his callers.

All of the Rose fund came through the benefit tendered him at the Winter Garden, where Rose had been Sunday night master of ceremonies for two years.

WILL ROGERS ABROAD

Will Rogers does not appear to have as yet set his show plans for next season. He intends shortly to leave for the other side where he will interview many statesmen, including Mussolini, the Italian premier. Much of the personal observations Rogers receives may be included in his next monolog or lecture tour.

One report is that William Morris may direct Rogers' next tour as a concert attraction. Another is that Flo Ziegfeld wishes the humorist to return to the new "Follies." And still another says that Will may appear in the classy Kit-Cat Club (cabaret) of London, and if so, may remain indefinitely in London, where his friend, the Prince of Wales, still is the leader of the younger set, besides being England's star publicity agent.

2 ACTS ON LOEW'S

Loew's has booked Grace La Rue for a tour of its picture houses, also Leedom and Stamper who recently concluded a tour of the Balaban and Katz houses in the middle west.

Leedom and Stamper open at the State, St. Louis, week of May 1 with the Allen, Cleveland, following. Miss La Rue opens at St. Louis, week of May 2, with Cleveland, following.

Hilda Ferguson Happy; Living Pretty at Seashore

Atlantic City, April 27.

The picture house agents have been streaming into the shore resort regularly, propositioning Hilda Ferguson in the idea of exploiting her as a la Gilda Gray in the picture houses.

Miss Ferguson is as adamant as ever, her local cafe engagement at Enoch Johnson's Silver Slipper, plus a number of obvious comforts such as a lavish motor, footman, chauffeur, et al., seemingly making her deaf to anything else.

WALDRON'S SHOW CONTRACT

Jack Waldron, master of ceremonies at Twin Oaks, New York, has been signed by the Shuberts for the new "Temptation" show, following "Artists and Models" into the Wintergarden.

Waldron will take one week leave of absence from the club for rehearsals and will then double the club and Winter Garden. He has a two-year contract with the Shuberts.

TEX'S EXPENSIVE LIFE

Texas Guinan is writing the story of her life. A publisher has accepted the tale. He informed Tex the price on the volume would be \$5.

Tex called up Jed Flanagan to tell him the good news. It was an awful shock to Jed when he heard the price.

"What, \$5?" Jed squawked over the phone. "Why, listen, Tex, I only paid \$1.50 this morning for 'The Life of Christ'."

A WIRE WALKER

The straight vaudeville bookers have lost so many "names" during the past two seasons it isn't strange they fell for the following in the case of a male "nut" single who wanted more money for next season's route.

The "single" walked into the vaudeville office and dropped a telegram from one of America's leading musical comedy producers. The wire offered the "single" \$1,350 for his next musical production.

The "single" professed himself as not wanting to leave vaudeville to return to musical comedy but—and an eloquent pause followed.

A booking meeting was called pronto and a route laid out for next season at \$1,000 weekly. The "single" was summoned and signed contracts.

A second guesser thought of calling up the musical comedy producer. The call was put in and the producer interrogated about the offer. The producer, who is noted for never making offers in writing, laughed right out loud and said:

"Yes, I saw that fellow in 'Blank' show, but we didn't want him."

Fun and Excitement 'In Front' at N.V.A. Benefit

Los Angeles, April 27.

The N. V. A. Benefit, held at the Philharmonic, provided a lot of excitement for those who stood around outside. Policemen collared and quizzed every youngster who had a ticket. It was learned a gang of newsboys had raided the N. V. A. ticket booth in the Hillstreet lobby and decamped with around 100 exchange tickets, good for admission when cashed at the box-office. With eagle-eyed treasurers from Orpheum houses posted in front of box-offices and coppers giving every suspicious-looking youth the third degree, a pinch was looked for momentarily, but did not materialize.

Just after the performance started, a house attaché dashed out, collected a couple of policemen and made for a side entrance. The young man sought was hot-footing up the street at a speed that made the cops look down at their dogs. They refused to pursue.

The Firemen's Band was used as a ballyhoo in front, playing to draw the patrons in off the street. A number of "witnesses were summoned," bringing the deadwood up to no considerable item.

Two girls were stationed in front of the doors, selling copies of the club hymn. They asked a quarter a copy, but compromised several times on a nickel.

There were many complaints following the performance on the advertising of many acts and favorites who did not appear. Some celebrities were promised who were not even in town.

Chinese Giant Over Here

San Francisco, April 27.

Liu-Yu-Ching, Pekinese Chinese, eight feet six inches tall, and weighing 390 pounds, has arrived here to proceed to Hollywood, where it is said he has been engaged for films.

Liu was in the cleaning and dyeing business in Pekin when discovered and induced to lend his bulk to the pictures. He is 38 years old and for his unusual height perfectly proportioned.

Hyde's Act in Pictures

Alex Hyde in "Berlin vs. Liszt" has been booked for four weeks by Loew's picture house department. William Morris arranged the booking.

The act has been playing the Keith-Albee circuit. It opens at the State, St. Louis, week of May 22, with the Aldine, Pittsburgh; Allen, Cleveland, and State, Boston, following.

SEARLE ALLEN VERY ILL

Searle Allen, vaude actor and producer, confined to Bellevue Hospital, New York, for the past eight weeks following a siege of pneumonia, has been transferred to the French Hospital.

Allen has lost considerable weight since overtaken by the illness.

MAURICE DIAMOND HURT FOOT WHILE WALKING

Violent Dancer Retiring—Producing Vaude Acts—Wife Continues in Turn

Maurice Diamond (Diamond and McMahon) who for more than 20 years has been doing the most difficult and violent kinds of dancing, has been driven off the stage, perhaps permanently, by an injury sustained while walking across the stage.

Diamond recently returned from Australia and opened at Los Angeles on the Orpheum Circuit. He threw out a knee cartilage by an accidental turn of his foot. Several attempts to dance since have been painful. Physicians have advised him now to retire indefinitely.

Diamond has opened an office to produce acts for vaudeville. Miss McMahon, his wife, is rehearsing to put out the original routine with Billy Stone doing Diamond's end.

TANGUAY'S COOCH AND SONG OUT

An old-fashioned "cooch" dance, which accompanied the song, "Shake and Step" in Eva Tanguay's repertoire Monday afternoon at the Palace, New York, was ordered out after the matinee by Elmer Rogers, the house manager.

At night Miss Tanguay substituted a pop number, which was unsuited to her routine because she did not have any special song reserved.

The "cooch" was Miss Tanguay's third number and punctuated by numerous walk-outs.

POPULAR N. V. A.

Chicago, April 27.

All of the regular agents were called in on the floor of the Association-Orpheum Circuit, and given the works anent the N. V. A. Benefit, to which each agent is expected to contribute \$50.

In addition as a special Chicago promotion each agent will be "assessed" \$75 for a page ad in the N. V. A. program.

Copy for the latter is so scarce this season they are trying to "club" acts into taking space.

If an agent can't persuade his acts to take at least one page between them he will have to pay for it himself.

Hermine Shone Booking Acts in Film Houses

Chief Caupolican, a former Metropolitan opera singer and just completing an Orpheum tour, has signed for a picture house tour, opening July 11 at Loew's State, St. Louis, at \$760. Hermine Shone booked the chieftain.

Juliette opens May 10 for a Loew picture house tour, also booked by Miss Shone. Her salary is said to be \$1,750. This, too, marks her film theatre debut.

Miss Shone is the former vaudeville actress who has just turned agent, specializing in picture theatres and play brokerage.

KARYL NORMAN'S RETURN

Booked Back at Fox's, Phila.—Just Finished Two Weeks

The Creole Fashion Plate has been booked for a return to Fox's, Philadelphia, after playing two weeks, coming back again June 7.

Karyl Norman (Creole Fashion Plate) is in Baltimore this week; Strand, Steubenville, O., May 3, and the Grand, Pittsburgh (Harry Davis' house), May 10.

Jack Haley

Featured with
"Gay Paree"

Exclusive Management
Ed Davidow & Rufus LeMaire
1500 Broadway, New York

leo
FEIST
INC.

GIRL HELPLESS FROM INJURY; TURNED DOWN FOR AID BY N. V. A.

Evelyn Lasker Hurt on Stage of Crotona Theatre, "Not Member of 'Our' Organization" That "Is Doing Something for the Artist All of the Time"

That the N. V. A., with its surplus in millions, will not hop quickly to the aid of a vaudevillian severely hurt and forced to remain in bed through intense pain resulting from a ruptured ligament in the ankle, was vividly brought out in the case of Evelyn Lasker. No helping hand because Miss Lasker was not a member of the N. V. A. Miss Lasker, several months ago, signed an application for N. V. A. membership; it had been endorsed by a member, yet Miss Lasker at the time was not so blessed with the coin of the realm to establish her admission to the hallowed circle.

Miss Lasker is a young woman, putting forth her individual stage efforts to make a living and was devoting her spare time trying to improve her work. She is a charming girl and has a laugh that is infectious.

Then misfortune overtook her in one full scoop. In that dark hour she turned to the only channel she

(Continued on page 58)

KITTY SABIN DIVORCES FLUTTERING LOTHARIO

Started Same Thing — No Defense by Manufacturer This Time

Garnette Sabin, better known as Kitty Sabin in the show business, formerly manageress of Muriel Ostriche, and with wide film and stage star acquaintanceship, is divorcing Benjamin Sabin, treasurer of a mercantile manufacturing concern. Mrs. Sabin, whose daughter, Bobbie, is now 13, started on several occasions to divorce her husband, naming quite a few correspondents, including the sister of a prominent music publisher, and the daughter of a well-known character actress.

Mrs. Sabin at various times had Max D. Steuer, Carl Sherman, Jerome A. Jacobs and Joseph G. Barron as her lawyers, first dropping a separation proceeding and also a divorce suit.

Sabin did not contest the action when it came up for trial before Justice Ford, the decree to go by default.

It is understood the wife will have custody of Bobbie Sabin who played with the late Bobby Connolly, another versatile kid picture star. Mrs. Sabin's sister-in-law, Ruth Sabin, is still in pictures. The wife will also receive a financial settlement.

ORA CAREWE'S DIVORCE

Los Angeles, April 27. Ora Carewe, stage and screen actress, who had a stormy matrimonial career with John C. Howard, son of a Massachusetts millionaire, is a free woman. She was granted a divorce by Superior Court Judge Steffens, on grounds of cruelty.

The Carewes were married December 12, 1923, and separated June 1, 1924. Divorce proceedings were filed June 21 with the interlocutory decree granted April 1, 1925. The permanent order was entered this week.

Miss Carewe and Howard figured in police courts and the public prints here quite often during their turbulent matrimonial career.

HELEN WEHRLE SAILING

Helen Wehrle, acrobatic dancer, with George White's "Scandals" last year, is to fill 16 weeks' cafe engagements in Paris and London.

Miss Wehrle sails May 28, going first to Paris for eight weeks and then to London booked by A. J. Clarke.

MEN AND WOMEN ASK DIVORCE FOR 'REASONS'

Dick Stewart Names 2 Men—Motor Cop as "Chaser"

Chicago, April 27. Dick Stewart of Sweeney and Stewart wants a divorce. In his act Dick lies flat on the stage and talks about how soft the other acts on the bill have it. That's the way he has also figured it out about Anita Bevenuti Stewart. He decided she had it pretty soft as his wife. Nothing to do except chorus work.

Dick's suit is based on two incidents, one at the Burns Hotel, Detroit, and one at Murray's (apartments) on West 42nd street, New York. One William Devere and one Duncan Mansfield are mentioned in the bill filed here by Attorney Ben Ehrlich.

Lewis S. Chapman, who rides a bicycle in vaudeville, was outpaced by Mary Ditto. Judge Lewis is considering whether the husband should be awarded his exit papers.

Agnes Rasmussen, who used to be third from the end in a musical production, married Herbert E. Rasmussen, who said he was connected with the city government. He chased automobiles on a motorcycle; also other women, the wife claims in her bill. It is alleged the husband deserted his legal lawful wife and is living in an "open state of adultery with May Burkitt," the correspondent.

THE CLAIRE DIVORCE

Undefended by Husband—Intends Marrying May Alexander

Behind the divorce suit of Mrs. Claire Neal White against Teddy White is the death of an old romance when White, better known as Ted Claire, danced with his wife in vaudeville, and the birth of a new romance with May Alexander as the future Mrs. Claire.

The dallies mentioned Miss White's name, without investigating that Ted White was really Ted Claire. The latter did not contest his wife's divorce suit, although appearing through Kendler & Goldstein.

An outside arrangement for the contribution of \$25 weekly to Mrs. White (also a former professional) has been made by Claire. The court has formally reserved decision, which means a decree by default in an uncontested matrimonial action.

Mrs. John Agee Slapped Traveling Salesman

Ogden, Utah, April 27.

Mrs. John Agee, wife of the Pan-tages vaudeville performer whose prides are his trick equines and clever bovine, slapped A. W. McGee, traveling salesman in a local cafe. She is said to have cuffed him three times. She charged he directed complimentary remarks toward her.

They both told their stories to the police officers after the disturbance in the restaurant. They were told that the assistant city attorney was the party to see if they wished to continue the controversy.

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



GYPSY RHOUMAJE

After appearing in the PICCADILLY REVELS and KIT-CAT CLUB, London, for 12 weeks, has been engaged to feature at the Casino de Paris, Paris.

"Gypsy Rhoumaje is one of the most attractive dancers yet seen at the Piccadilly. And, besides being particularly 'easy to look at,' she is exceptionally clever at all kinds of dancing."

—THEATRE WORLD, London

JIM BARTON IS \$900 BEHIND ON ALIMONY

Wife Starts Contempt Proceedings — Earns \$1,750 Weekly, She Says

Jim Barton, the Ziegfeld comedian, must show cause this (Wednesday, April 28) morning in the New York Supreme Court why he should not be booked for the Ludlow street alimony club because of alleged contempt of court in failing to pay Mrs. Ottillia K. Barton \$900 in alimony arrears.

The wife sets forth Barton was ordered to pay at the rate of \$150 a week (her original temporary alimony before trial was \$200 weekly, but subsequently reduced). He has failed to account for six weeks. Payment was made to her home address in Baltimore, 602 East 33rd street.

Barton is alleged to earn \$1,750 a week under a Ziegfeld contract and to have sold the last piece of their property at Great Neck, L. I., which is cited in support of her complaint that the wife's interests are being dissipated.

Kendler & Goldstein have been retained as the wife's counsel, in place of George Z. Medalle. Nathan Vidaver is Barton's lawyer.

Davidson Gets "Works" In Chase Up Aisle

San Francisco, April 27. William Davidson, who plays "Mulligan" in Henry Duffy's Alcazar production of that piece, is nursing a badly sprained ankle as a result of the chase up and down the aisle of the theatre, business of the play just before the final curtain.

The chase is put on in the dark. While Davidson was running in pursuit an unknown patron stuck out a foot and Davidson went sprawling in the darkness.

FRITZI SCHEFF AT OPPOSITION

Washington, April 27. Fritzi Scheff, always a sure money getter at Keith's (straight vaudeville) here, is to play the Rialto, downtown picture house, next week (May 2).

"The Breaks"

Jack Rose, desperately ill and recently operated on, recipient of a benefit himself, had promised months ago to go on at a benefit this month for a downtown organization. The chairman of the committee, checking up, traced Rose to the hospital.

"You remember," he said, "you promised to play our benefit."

"But I'm very sick," said Rose. "It may be months, and it may be forever."

"Can you beat that?" exclaimed the caller. "That's the kind of breaks I get!"

K-A-BOOKED HOUSE NOT ALLOWED TO DONATE—BOX PASSED

Gave \$500 Last Season, But "Collection" Insisted Upon This Year—Reported Charge Made of \$100 Weekly to Use "Keith-Albee Vaudeville"

Wheeling, W. Va., April 27.

A story believed to have been suppressed for some unknown reason tells of the local Keith-Albee booked vaudeville theatre having been refused permission to donate \$500 during N. V. A. Week in order that no collections be taken in the house and its patrons be relieved of the ensuing annoyances.

With permission for the donations refused, the theatre had to take up the collections from the audience at each performance.

Last year the house stated it would donate the \$500 in lieu of the N. V. A. public beg and the amount was accepted. Why permission was declined this year is not disclosed.

This is the same theatre, according to report, which pays a booking fee to the K-A. agency in New York. Yet when it suggested that it might be advisable to advertise "Keith Vaudeville" in electric outside the house, it is said to have been informed that such privilege would cost the house \$100 weekly.

CHARLIE YATES MARRIES LEAVES BROTHER

New Mrs. Yates Former Secretary to Irving—Newlyweds in Chicago on Honeymoon

Charles Yates, younger brother and associate of Irving Yates, vaudeville agent, is out of his brother's office in New York. Matrimony is responsible and Irving's furious, from report. Charles and his bride are in Chicago dueting "Whatta We Care." It's spring and everything. But Irving has not forgiven.

Charles Yates' departure from his brother's agency had brought many inquiries as to the whereabouts of the popular young agent, but everybody was strictly Masonic about Charlie's secret marriage some four weeks prior to Regina Phillips, who was brother Irving's secretary until news of the wedding leaked out. The bride had maintained both secrecy and her position until somebody spilled the beans.

When the couple were confronted by the irate Irving they confessed. Irving had several subsequent conferences with Charlie, and it culminated a week ago when Charlie and his bride motored to Chicago, where they are spending their honeymoon.

The couple are each 20. Irving told some it was the youth of his brother that raised the main objection, but he refused to talk to reporters.

Charlie Yates is especially popular and an able agent. He had a number of acts on Irving's books which he had handled personally and which may bolt with Charlie to his new connection unless there is a reconciliation meanwhile.

Mrs. Crumit's \$150 Week

Bridgeport, Conn., April 27.

Frank Crumit, musical comedy star, was ordered to pay his former wife, Ethel Conrad Crumit, alimony of \$150 a week so long as she remains unmarried, according to a stipulation confirmed in superior court by Judge Baldwin.

The former Mrs. Crumit gave her address as Greenwich, Conn. She sued her husband for divorce on the ground of desertion. They were married March 18, 1915. Testifying at the divorce hearing Mrs. Crumit said her husband left her Jan. 8, 1922. Six months before, she said, he avoided her; remained away from their home until late at night; insisted that he should have a room for himself and "just ceased to love me."

Crumit did not contest the action.

2 LARRY HILLS WON AGAINST 4 TOUGHS

Professionals, Man and Wife, Insulted in West Side Restaurant

Four West Side boys met tartars in the Boston Restaurant, 59th street and 9th avenue when they insulted Mrs. Doris Hill and her husband, Larry, 72 West 38th street, both professionals. The Hills had been to Lakewood, N. J., doing "their stuff" at a private affair.

Larry wore his English bowler and tuxedo. They came from Jersey by bus. At 9th avenue they decided to enter the Boston for something to eat. One of the burly boys thought it would be a joke to hit Larry. Larry brushed one of them aside. Then the rest began to pummel Larry.

Larry, no child with his fists, was making great progress when they began to "work" on Doris, his wife. The latter must have been taught her stuff by Larry. She was more than holding her own. The boys then began to hurl the crockery. The Hills held their own in this phase of the battle also. The boys were glad to retreat.

The Hills went home, donned their street clothes and returned for more. They encountered two of the four who had assaulted them and called Patrolman Joe Brandreth of the West 47th street station. Arrested, they gave their names as Joseph Fineran, 20, 200 pounds, 755 10th avenue, and Frank Woods, 22, chauffeur, 135 West 66th street. They were charged with disorderly conduct. In court the Hills told Magistrate Brough that they had given the prisoners plenty. Fineran was fined \$10 and Woods received a suspended sentence.

Hill years ago played in "Hitchy Koo." He also played in the "Smiles of 1920." The Hills do a comedy skit and have played on most of the vaudeville circuits.

Gladys Cooper Damaged In Bathroom's Water Shed

A legal outcome of the collapse of a water container on Gladys Cooper, picture actress, in a bathroom of the Princetonian Club, 65 West 46th street, may arise from the retaining by her of Kendler & Goldstein to sue Augustus Van Horne Stuyvesant, owner of the premises, for \$1,000 damages. Miss Cooper, not to be confused with the English Gladys Cooper, is proceeding against the landlord, figuring him more responsible than the club owners.

The actress burst into the dailies two weeks ago when clad in a fur coat and little else, she taxied to the West 47th street police station to disclose her bruises to the desk lieutenant for future evidence. Her dress having been badly soaked by the collapse of the aqua pura container, she had discarded it.

Miss Cooper spoiled the routine of the police station for a time when she, in all seriousness, sought to direct ocular attention to her body bruises. The cops took a different slant on it, seeing her in her unmentionables, but finally concentrated on the bruised portions for reference.

IMPORTED DANCING ACTS

Among the imported acts reaching here recently are Galloway and Goldrun, Guy Sisters and Topolitski and Simenova, all dancing turns engaged for Shubert productions.

THEATRES IN CONSTRUCTION

Ambridge, Pa.—(alterations) \$65,000. Merchant street. Owners, Madler & Lewinter. Architect, Ward Williams, Pittsburgh. Policy not given.

Barrington, Ill.—\$35,000. Owner, Geo. Atkins. Architect, E. N. Braucher, Chicago. Pictures.

Brooklyn, N. Y.—(also dance hall; alterations and additions) \$65,000. 122 28th street. Owner, Brooklyn Music School Settlement, J. V. Nuday, director. Architects, Snee & Bryson. Policy not given.

Brooklyn, N. Y.—(also stores, offices) \$3,000,000. 8th and 9th streets, between 5th and 6th avenues. Owner, Marcus Loew, Inc. Architect, Thos. W. Lamb. Contemplated. Policy not given.

Chatham, N. Y.—(also stores, offices) \$75,000. Owner, Walter S. Crandall, 25 Broad street, New York City. Architect, L. L. Whetmore, Glens Falls, N. Y. Policy not given.

Indianapolis.—(also stores) \$150,000. 3432 N. Illinois street. Owners, Oscar Markum & Son. Architect, G. V. Bedell. Pictures.

Kenosha, Wis.—\$500,000. Owners, Dayton Bros., Kenosha. Architects, Armstrong & White, Chicago. Exact site and policy not given.

Kittanning, Pa.—(also lodge building) \$65,000. Market street. Owner, L. O. O. M., J. O. Reddinger, secretary. Architect, T. Scheeren, Ford City, Pa. Policy not given.

La Crosse, Wis.—(alterations) \$50,000. Rivoli theatre, 4th, between Main and State streets. Owner, La Crosse Theatre Co. Architects, C. W. & Geo. L. Rapp, Chicago. Pictures.

La Crosse, Wis.—(also stores, offices) \$300,000. S. 5th, between Main and Jay streets. Owner, Cooper Amusement Co., A. J. Cooper, president. Architects, O. J. & R. E. Sorenson. Policy not given.

Milwaukee.—(also stores) \$100,000. Muskego Avenue. Owner, Muskego Avenue Advancement Ass'n, Leslie F. Dietz, president. Architect not selected; policy not given.

New York City.—(also stores, offices) \$500,000. N. W. corner Broadway and Dyckman street. Owner, Broadway-Dyckman Corp., Harry Finkelstein, president, 277 Broadway. Architect, J. Orlando, 645 E. Tremont avenue. Policy not given.

New York City.—(also stores, offices, lofts; 15 stories) 254-56 W. 54th street and 225-35 W. 53d street. Owners, Robt. Podgurski & L. D. Berry, 51 E. 42d street. Architect, Eugene De Rosa, 110 W. 40th street. Value and policy not given. Contemplated.

Philadelphia.—(2,000 seats; also stores) \$250,000. N. E. corner 54th street and Columbus avenue. Owner, A. Leffkowitz, 1112 Franklin Trust building. Architect not given (private plans). Pictures.

Wesleyville, O.—(also store rooms) \$100,000. Owner, Columbia Amusement Co., C. A. Potter, president. Architect, Geo. Eichenlaub, Erie, Pa. Exact site and policy not given.

ILL AND INJURED

Herman Heller, managing director of Warner's, New York, is back on Broadway following a minor surgical operation.

Henry Allard of the old Allard Bros. vaudeville circuit has left Rochester, Minn., where he went for treatment, and is now recuperating from a serious illness.

Paul Gerard Smith is at Dr. J. W. Amey's sanitarium, 306 West 75th street, New York. He is recovering from a minor intestinal operation.

Pauline Jennings, Walker White-side Co., stricken with appendicitis en route Sioux Falls, S. D., to Mankato, Minn., was successfully operated upon in a hospital at the latter place.

James McClue, press agent, was successfully operated on for gallstones at the American Hospital, Chicago.

Seena Owen, film actress, recovering from exposure at Hollywood, Cal., home, following participation in some rain scenes at Metropolitan studios.

Ernest Lubitsch was ill several days with grip at his Holly, Cal., home. He's directing a Warner picture, "Revelation."

Joseph Smith, former theatrical agent, now a New York City alderman, is out after three weeks' illness with lumbago.

Newspaper Owner Weds

The colored section where the "Amsterdam News" circulates was surprised last week by the marriage of the newspaper's owner, Mrs. Edward A. Warren, and William H. Davis, colored realty operator of San Francisco.

Mrs. Warren was an actress at the time of her marriage to Ed. Warren. Upon his death the "Amsterdam News" which he controlled passed to her personal direction.

It is understood that Mr. Davis will remain in New York and give the "News" his personal attention.

From Cab to Hip

Lieut. Felix Ferdinand and his Havan orchestra, who closed last week at the Silver Slipper cabaret, New York, open May 10 at Keith's Hippodrome, New York. Ferdinand then goes to Pine Island, N. H., for his usual summer run.

TIMBERG'S REVUE

Herman Timberg is to do a new intimate revue of his own authorship and production this fall. Besides Herman and Sammy Timberg, Sonia Meroff, Sunny Germaine, Bill Pike's orchestra and Leo Chalzel will be in the cast.

NEWARK AND BAGGAGE

Newark, N. J., April 27. The vaudeville baggage transfer situation remains unchanged. Despite the edict to ship only by train, Loew's State managed to get its stuff in and out by auto, while one act at Proctor's came in that way.

DOC BREED QUITS BOOK TO BECOME AN AGENT

On K-A 5th Floor Staff for Years—Shifts of Booking Men

Charles (Doc) Breed, Keith-Albee pop priced house booker, will become an agent, associated with Harry Romm. Romm was formerly assistant to Arthur Klein. He was awarded a franchise when Klein left K-A recently to conduct an outside agency.

The houses booked by Breed will be added to the book of Jack Hodgdon. They include houses in Hazelton, Shamokin, Lancaster and Shenandoah, Pa.

Another booking shift follows the resignation of Joe Woods as a booker to become an agent. Woods' houses will go to Joe Sheehan, former assistant of Pat Woods, big time booker. Sheehan and Bob Mulligan will handle Joe Woods' book. Mulligan's advancement has been rapid. He has been with K-A. but six months.

Breed has been a fifth floor (pop priced) booker for several years working under C. Wesley Frazer and his successor, Mae Woods.

The awarding of a franchise to Romm, former independent, occasioned considerable speculation after Klein's defection. Several young associate bookers and agents tried unsuccessfully for years to secure franchises.

Houses Opening

The Lycoming Amusement Co. of Williamsport, Pa., has let the contract for the construction of a motion picture theatre in this city to Jacob Gehron Co., Inc., at a cost of \$200,000. The theatre will have a seating capacity of 1,300. William P. Wilson is the manager.

The Victor, Long Island City, added vaudeville last week, playing four acts Thursday and Saturdays, booked by George Dupree.

The Jack Linder Agency has added three new stands to its list of bookings. The American, Lodi, N. J., formerly booked by Linder and switching to A. & B. Dow, returned to Linder this week. It plays three acts on the last half. The Dumont, Dumont, N. J., formerly booked through Alf T. Wilton, is another acquisition playing three acts on the last half. The Grand, New York, switches from Fally Markus to Linder next week (May 3), playing a combination of three acts of English and three acts of Yiddish vaudeville.

Ground was broken this week for the Arcadia, 1,100-seater being erected at a reported cost of \$275,000 by David Weinstein on State street, Hartford, Conn. The house is expected to be ready by September. Pictures and vaudeville will be its policy with the latter booked independently.

The Linderman interests, controlling the 125th Street, New York, have taken over the new theatre almost complete at Avenue A and 14th street, New York, and will open the house the latter part of May.

Its policy will be picture and vaudeville, five acts with three changes weekly booked by A. & B. Dow.

The Gem, Willimantic, Conn., closed for several months, reopened this week with straight pictures.

Strand, Long Branch, N. J., has opened with vaude and pictures, playing five acts on a split week booked by Fally Markus.

The Palace, Norwich, Conn., reopened this week with pictures and vaude playing five acts on the last half booked through A. & B. Dow.

The Dows have added two other houses Thornton, Arctic, R. I., playing four acts with three changes weekly and the Park, Woonsocket, R. I., five acts on a similar schedule.

The U. S. Theatre, Hoboken, N. J., will play tabs as a summer policy. The first tab to play the house was the Marty Dupree show of 18 people. The John Robbins Agency booked the tab in last week. Regular policy is independent vaudeville and pictures split week.

JUDGMENTS

Lew Cantor; A. Kessler, et al.; \$1,277.95.
Ian Keith Ross; Blanche Yurka Ross; \$5,728.55.
Hotel America, Inc.; J. Ranese; \$1,003.35.
Village Grove Rest, Inc.; Met. Concessionaires, Inc.; \$333.20.
Chas. K. Gordon; F. S. Merlin; \$303.31.

Agentess' Tea

Naturally, only a female artists' representative, Betty Smith would hold a 4 o'clock tea sessions in her offices in the Longacre building, but the tea siesta is a regular procedure in the Smith business office. Miss Smith, formerly a professional swimmer, has been agenting and representing performers for over a year and a half.

As part of her ideal to foster good fellowship among her clients, the tea thing has come into vogue.

AKRON'S OPENING

Akron, O., April 27.

A new Keith-Albee Palace opened yesterday afternoon here with pop vaudeville, three shows daily, and the customary K-A's four price scales. The top is \$1.25, mezzanine (reserved). The other top is 75c.

"Three Faces East" (P. D. C.) is the opening picture attraction. Acts on the initial program are Ed Janis, Lang and Hale, Volga Singers, O'Donnell and Blair, Wells, Virginia and West, Three Aces.

Frank Hines is local manager. The Palace is opposed by the Felber & Shea theatre, established here, playing at a 50c. top, and which house has been playing the Keith-Albee vaudeville almost since its opening several years ago.

Independents Harassed by Fear of Losing Houses

Another shuffle in placements of independent bookings eventuating within a fortnight will considerably change the batting average of the big five in the independent vaudeville booking field since Variety's previous check-up on the independent situation a couple of months ago.

The expected changes have all bookers concerned on the qui vive. Office heads are making a personal canvass of their houses to abrogate the possible jumping elsewhere. Two bookers in particular have been spending most of their time lately on field tours.

An additional impetus for the protective angle also comes from the fact that the K-A family department has been sending bookers out frequently to line up some of the promising independent stands, some of which have already swung over. The most recent coups were the Palace, South Norwalk, Conn., and the Somerville, Somerville, Mass., to K-A from the A. & B. Dow office. Several others are due to change, but nothing certain.

Jim Corbett Accepts Pantages Circuit

James J. Corbett and Bobby Barry have been routed for a tour of the Pantages Circuit next season at \$1,600 weekly. The pair played several weeks last season for the Keith-Albee Circuit, after forming a partnership, but turned down the salary offered for a K-A route.

Walter Meyers arranged the Pantages booking. They will be headlined in the Pan houses.

Corbett and Barry turned down an offer from the Hippodrome, New York, to appear next week on the "athletic" bill, which is to be headed by Jack Delaney with Billy Halligan as master of ceremonies.

Jim McWilliams at \$1,000 Opening for Pantages

Jim McWilliams, after eight years of appearances for the Keith-Albee Circuit, opened at Pantages, Toronto, Saturday. McWilliams has six weeks for Pan to follow.

It is reported he is receiving \$1,000 weekly for the Pan engagement. He turned down a K-A route at his old salary, it is said.

3 Daily in Summer At Proctor's Newark

Newark, N. J., April 27. Proctor's Palace will adopt a three-a-day policy next week. The change is announced for summer but may remain permanently. It will play six acts and a feature picture.

Heretofore the house played a two-a-day scheduled with three shows Saturdays and Sundays.

BREAKS NECK ON STATE-LAKE STAGE

Blanket Tossing Fatal to Ralph MacKenzie—Finished Act—Died Next Day

Chicago, April 27.

Ralph MacKenzie, 48, died Saturday (April 24) at the Alexian Brothers' Hospital as a result of an injury sustained the previous night while doing his act at the State-Lake theatre.

In a college finale from "Hits and Bits" Mr. MacKenzie, who was playing a professor, was supposed to be seized by students and hanged in a blanket. On one throw MacKenzie missed the blanket, landing on his head. No immediate injury was apparent, MacKenzie finishing the act and making no complaint. Just before the next show he had a fainting spell and upon examination by a physician he was ordered rushed to a hospital, as his neck was broken.

Mr. MacKenzie was a Chicagoan, his address being 4031 N. Kildare avenue. He was an old time actor and stage manager and part owner of the act in which he was appearing. Burial took place here.

SHEA'S ST. VAUDE CLOSING THIS WEEK

Buffalo, April 27.

The closing notice for Shea's Court Street (straight vaudeville) (K-A) is up for at least four weeks prior to the closing date of previous seasons.

Business at the house has been bad all season with a sharp fall off since New Year's. The house has about 30 rows; average week night attendance has been around 10 rows with the matinees frequently not more than one-half that. Saturday nights have been scarcely over half capacity and Sundays were also short. Both of these nights were previously sell-outs.

Shuberts' Legal Maneuvers Blocked by Justice

Another instance of the Shuberts' legal tactics came up in the Supreme Court the past week with the denial of a preference in favor of the Shubert Theatrical Corp. in its suit against Frances White on a \$1,056 claim for money loaned.

As Leo J. Rosett of House, Grossman & Vorhaus set forth, the Shuberts waited for 14 months, since December, 1924, before putting it on the calendar for trial. When Miss White, now in London, was abroad they decided to seek a preference and possibly cause considerable financial loss to her through compulsion to return for the trial. Justice Proskauer didn't care for William Klein's tactical move on behalf of the Shuberts and denied their motion for a preference and an immediate trial.

The suit originally was for \$2,400 of which judgment for \$1,350 was awarded, with the court deciding that the remaining \$1,050 be tried in court. Miss White at one time was under contract to the Shuberts.

Another Cantor In

The advent of Cantor Josef Rosenblatt in vaudeville has started something in the way of other cantor bookings.

The newest "cantor" acquisition is Cantor Samuel Greenwald, of the Jacob W. Schiff Center (Manhattan) who appeared last week at the Prospect, New York.

Whether supplemental dates will be made in and around New York is considered up to the bookers.

Cantor Greenwald, who came to America three years ago, is a singer and composer and speaks excellent English as well as Yiddish. He's 33 years old and exceedingly popular in the uptown Jewish sections.

PHILLIPS MANAGING WILKENS

Chicago, April 27.

While en route to Hollywood to become a screen comic under the wing of Joseph M. Schenck, Charlie Wilkens stopped off two weeks in Chicago to play at Low West at Cooney Bros. Capitol theatre. He is current there now.

Nat Phillips will handle Wilkens in Hollywood. Wilkens is a brother-in-law of Noah Beery.

ORPHEUM CIRCUIT'S UNIT SHOW SCHEME FOR BIG HOUSES '26-'27

20 Units Now Contemplated—Reported Production Cost Around \$10,000 Each—Salary Overhead Considerable Sum—Jos. Santley Producing

It's understood the Orpheum Circuit has arranged for a series of unit bills to travel over the line of the Circuit's straight vaudeville houses next season, with the production for each unit to be done by Joseph Santley (Santley and Sawyer).

Through this report it is said that Mapley & Moore who were the Orpheum's unit producers last season have been supplanted.

Accounts of the proposed unit shows say that it will cost \$10,000 to equip each unit show, with a salary overhead running to a considerable amount for a vaudeville bill in the western territory, not less than \$7,000 weekly with \$7,500 claimed to be a better average.

Past experiences by the Orpheum it is said have proven that a bill costing around \$8,000 weekly has had trouble in breaking even in its total travel over the Orpheum time.

It is also reported that the Orpheum Circuit will proceed somewhat cautiously with the unit bills until assured of their success or failure. They may first be toured in the eastern section, before taking to the western time.

OVER 100 AGENTS PEDDLING ACTS INDEPENDENTLY

Too Many for Supply and Demand—Splitting Commissions Common

More than 100 agents are peddling acts for independent time according to a check-up this week. This list includes over 40 affiliated circuit bookers with representatives doing business with the independents.

A year ago there was but half this number making the independent bookers. Many performers going into the agency field since then is said to have brought the increased number.

With the "act peddlers" and about seven markets in which to dispose of their list in New York the "patronizing" element is being worked overtime by many of the agents since there is not business for all.

Some with stand-ins in certain agencies are said to be splitting commissions to hold their stand-in. Others are compelled to give their friend "a buy" when stuck for an act, the latter arrangement being to accommodate the friend at a lower figure than asked elsewhere.

NEW COLORED TAB

Another new colored tab, "Harlem Scandals," came to New York this week, opening at the Lafayette (Harlem).

Billy Cumby and Jimmie Marshall are starred.

Others include Cooper and Thomas, Jackie Young, Dorris Rheubottom, Eleanor Johnson, Andrew Fairchild, Bee Freeman, Bobbie Wilson.

ALL MILLS CO. NOT LEAVING

When the Florence Mills revue, now at the Alhambra, New York, goes to Paris (opening May 24 at the Ambassador) the entire personnel will not leave.

Those accompanying Miss Mills will include Johnny Nit, and Edith Wilson.

The last performance at the Alhambra will be given Saturday.

All Loew Houses Open

All of the Loew houses in the Metropolitan district will remain open all summer.

Loyalty Appreciated; Night Watchman "Cut"

Another instance of the straight vaudeville's appreciation of loyalty and service, and its method of "making money back stage," was illustrated last week when a night watchman of a Brooklyn house receiving \$25 weekly, for a seven-day week, was cut to \$18.

The employee affected had been so long in the circuit's employ he has practically forgotten there is any other employer to whom his services might be worth the amount he is getting. His employment includes tending to the furnace and porter work. His duties call for a 10-hour day, but the toller figures it a break since they permit him to have a cot in the cellar under the dressing rooms which saves him room rent.

Friends are looking for another berth for the poor fellow. Even then it's hard to tell if he'll quit. He likes to be around the performers and comes to work two hours earlier just to fraternize and renew old friendships.

Few of the performers who know him know of his financial condition but do know about "cuts," because this house is one of the many "cuts" on the circuit.

BERT LEVEY HITTING ASS'N HARD IN TEXAS

May Take Away Ass'n's Jump Breakers to Coast—Secures El Paso House

Los Angeles, April 27.

Bert Levey has been cutting into the ballwick of the Western Vaudeville Managers' Association (Chicago) through the southwest during the past month.

He is taking away a three-day stand in El Paso, Tex.

Levey has contracted with the Kent Theatrical enterprises operating the Palace there to put his road shows in the house from Thursday to Saturday beginning May 20, when the association bills will be dropped. In taking over El Paso the Levey southwestern route will be switched to open at El Paso instead of Albuquerque as at present.

Another wedge that Levey is working out that may take away more houses from the association, is going on with Ricard and Nace, who operate houses in Phoenix and Tucson, Ariz. The houses have been playing the association shows for six months. If Levey accomplishes this, the association will have unusually long jumps getting into Los Angeles from Texas, which have been broken by the Tucson and Phoenix dates.

Glen Burt Representing Bert Levey in Chicago

Los Angeles, April 27.

Glen Burt, former western Keith Circuit booker in Chicago, has been engaged by Bert Levey to operate his Chicago office, beginning May 1.

Burt is replacing Ben Bentley, who has had the office for six years. Bentley will go to St. Louis, where Levey will open an office shortly.

Levey will leave the coast for a tour of his offices in the east about



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ORPHEUM'S CUTS BY 1-7 IN 'CUT' TOWNS NOW

5-7 Salary Paid for Calgary and Vancouver—6-7 for Portland-Winnipeg

Someone has worked out a further "cut" in salary for artists going over the Orpheum Circuit next season, with the added "cut" also in present cut salary cities.

About the worst cut an act can see is that to be inaugurated for next season by the Orpheum at Calgary and Vancouver. Acts play Calgary for two days and Vancouver for three days, both "cut" towns, in the same week. Grading those cities as each of 7 days the Orpheum has concluded to pay acts 5/7 of a week's salary for the five day split engagement, that includes, besides the annoyances, transportation.

Winnipeg is to be rated as a seven-day town and paid for on a 6/7 basis though normally it is but a six-day stand; likewise with Portland, Ore., where the 6/7 pay again will prevail.

With the few full salary weeks at present on the Orpheum Circuit and its comparatively sparse straight vaudeville weeks of twice daily performances, there is agitation now to be seen among acts approached for the Orpheum Circuit for next season.

The latest cut salary move, described by some as "cute," is right on top of another report that the Orpheum will attempt to engage acts for next season on the western route at their eastern vaudeville salary. The latter has been shaded lower than the salary for the west in the past.

Ass'n Cutting Cost; Westerners Beating It

Los Angeles, April 27.

It is reported that the Western Vaudeville Managers' Association will cut its daily cost of road shows from \$210 to \$200. Theatres playing them, though independent circuits, through the southwest and along the Pacific coast, have been getting much better bills for from \$175 to \$200 a day. The result has been the association lost several of its one-day stands in southern California and Texas.

"PLAY ANYWHERE"

Another instance of the current "play anywhere" slogan is the booking of De Haven and Nive at the Hippodrome, New York, next week.

The act played the Strand, New York, a picture house, last week.

"Giving Up" for "Franchises" Is All Over in Vaudeville

Vaudeville through some booking offices has seen its final days of "giving up" for a "franchise" to receive bills.

In other days some booking offices attempted to and often did levy a tribute of 25 percent of a theatre for the "franchise" of its bookings in that particular town. As much as 50 percent of the profit is known to have been demanded.

With the advent of the picture field and the cabaret with the weakening influence of straight vaudeville, the "giving up" thing no longer is considered by a manager applying to the booking offices that have practised this scheme.

In days gone by some managers felt they had to have the service of the certain booking offices and felt compelled to give up more than a booking fee upon demand.

When picture houses came along and played vaudeville acts independently and booked from independent sources, besides the independent vaudeville houses, the "give up" managers held many regrets.

Lafayette, Buffalo, as Example

Possibly the greatest example of the independent theatres that has maintained itself against all odds, booking at will and openly, always procuring a bill and showing a profit to its stockholders, is the Lafayette of Buffalo. With the bookings of two of the strongest circuits in vaudeville, Keith-Albee and Loew's in Buffalo, the Lafayette has gone along for some years, booked all alone or itself without affiliations in circuit, individual theatres or in bookings, and is still doing business at the same stand in the same way.

The Lafayette, Buffalo, is a brick and mortar argument against any statement that a theatre can not be booked independently anywhere within the U. S. Besides which the Lafayette plays pictures, employing a combination policy and seemingly is able to provide its patrons with a satisfactory combination bill. A group of Buffalo citizens financed and built the Lafayette. As far as known they remain the original stockholders in the enterprise.

"Giving up" proved very profitable to a small coterie of people in vaudeville circles. One manager who "forgot" to "give up" as it is alleged he had agreed to do, was called upon 13 years after the alleged verbal agreement for a "statement." The manager who forgot is still laughing. But few "forgot"; they were tied up too tightly.

2-Act Refused No. 3 in N. Y. to Double in N. J.

Healy and Cross, after being switched to Keith's, Jersey City, at the last moment to oppose Van and Schenck's appearance in a picture house, refused to accept the No. 3 spot at the Palace, New York, which was necessary to enable them to double into the emergency booking.

The singers were first booked at the Palace but when the Keith bookers discovered at the last minute that Van and Schenck were playing an opposition house in Jersey City, they decided to make a switch.

The Van and Schenck appearance had been advertised extensively and was known for more than a week in advance but seemingly it was a secret as far as the K-A bookers were concerned until Sunday.

Gertrude Vanderbilt was substituted on the Palace bill in place of Healy and Cross.

Burlesque Acts Coming In with "Lemon Bit"

The annual migration of burlesque artists into vaudeville has begun. Among those scheduled to play vaudeville during the summer are Bozo Snyder, Harry Steppe, assisted by Owen Martin; Lola Pierce and a character man in "Forbidden Fruit," condensed version of the "Lemon bit"; Frank X. Silk, George Broadhurst in "The Pleasure Seekers," etc.

In addition, will be four other vaudeville acts based on the same standard piece of burlesque "lemon bit" business. Danny Davenport is producing one; Harry O'Neal two others and another is being used by an Orpheum road show.

Not long ago the Shuberts "discovered" that the Steppe version in burlesque was an infringement on the bit as done by Harry O'Neal and Jack Pearl on the Century Roof. One of the office scouts is said to have seen Steppe do the bit at Hurling and Seamon's. Not knowing it has been a standard bit in burlesque since the day of Sam T. Jack's, he informed the office it was an infringement.

Wilton's Added Bookings

Fred Mack of the Alf Wilton office, will book the new Capitol, Middletown, Conn., and the Orpheum, Yonkers, N. Y., when the latter ends its current straight picture policy to play five acts and pictures.

In addition Mack will book one or more acts into the Park Hill, Broadway, and other Chrysmus houses in Yonkers, all straight picture houses at present.

VAUDEVILLE AND FILM AGENTS MIX BUSINESS

Disclosure Almost at Hand in One Case—K-A Agents in Line for General Rumpus

Confusion within the camp of the Keith-Albee agents and their surreptitious "allies" in the picture house field is heading the agents for a general rumpus. One was almost disclosed last week when a K-A booker authorized a picture house agent to offer a feminine "name" who had six weeks quickly set at \$4,500, a fabulous salary, as compared to her vaudeville figure.

Meantime, the same "name" was being offered by the "sharpshooters" among the picture house agents.

On top of that the vaudeville representative for private reasons told the picture house ally to cease submitting the "name."

This also has developed a new wrinkle of acts finding out if there is a demand for their services, and at about what figure and then booking direct. This act in particular is a "tough giver-up" to agents, and it is suspected the "name" will eventually approach the exhibitors for direct bookings.

It parallels a famous picture house band, which always books direct. When an agent knows of an open week and approaches the act with a proffer for the week, salary and date, the band turns around and negotiates with the theatre direct, cutting out the agent.

MIXING IN STOCK

Lyric, Hackensack, N. J., is alternating between vaudeville and stock. Currently it has the Charles Champlin Stock playing eight performances and changing bills for each performance. The troupe is in for two weeks after which the vaudeville will be continued.

NADEL'S "DOUBLE DEES"

E. K. Nadel has announced a Dooley-Delf revue, to be named "Double Dee Dee," written by Paul Gerard Smith.

Dooleys are named as Johnny and Ray, with the Delfs, Harry and Juliet.

Preparing for Opposition

Keith's Prospect, Brooklyn, N. Y., is to undergo complete remodeling at considerable expense. An independent theatrical firm has purchased the Y. M. H. A. property and building nearby and will raise it for a new theatre, thus creating direct competition for the Keith house.

RIGHT OFF THE DESK

By NELLIE REVELL

There is an old saying that all the world loves a lover—but that, too, is just another of those beautiful fairy tales with which we beguile our lighter moments. Nobody loves a lover except the one who returns his love and the newspaper men who are on the lookout for a story.

But everybody loves a fighter. When the peace pact is signed, nobody remembers who signed it; it is the general who fought and won the battles who is loved and remembered. The Peace Ship, sailing to "get the boys out of the trenches by Christmas" was a beautiful undertaking; but the ship that is best remembered is the one that carried red-blooded fighting soldiers, who jumped into the trenches, relieved their worn comrades and carried on the fight to Victory.

It is the fighter who reaches the goal, not the man who lets some one else dominate him. Whether he fights mentally, physically or spiritually; whether he fights standing up or flat on his back; whether he fights with words or bombs, it is the fighter who is remembered and loved.

That permitting others to dominate us entirely wrecks havoc with the body as well as the mind is shown by the great number of former enlisted men of the A. E. F. still in reconstruction hospitals. Proportionately as well as numerically, the enlisted men outnumber tremendously the officers in the hospitals, because their wills have been subjected to a severer strain.

The enlisted personnel of the overseas army in addition to enduring all the hardships of the officers were subject to an iron discipline which, although for the good of the service, tended to crush their individualities. They were dominated so long by their superiors in rank that their wills became dormant and now they lack the spirit to fight their way back to health.

It is the firm conviction of the writer that if military discipline were relaxed in the army hospitals today and the patients were freed from the sense of being dominated, the majority could soon be discharged as cured.

The "Yes Man" is the jelly fish of the human race. Soft and spineless, he drifts on the waters of life and like his stinging, deep sea kin, he gives those who know him an unpleasant sensation. There is this difference, however. The human jelly fish stings himself more than he does others.

Servility is not service. The man who makes a habit of "yeassing" the other fellow in the mistaken idea that he is being polite is digging the grave of his own independence. No matter how humble your task may be, do it with your head up and your brain alive. Echoes never say nor think anything new; "yessers" are just echoes and echoes grow weaker and weaker until they finally fade out.

The men or women who have no opinions of their own, or having them, do not voice them are not as they imagine diplomats. They are merely playing the part of shadows to reality. And like all shadows, while they may occasionally be seen, they never make their presence felt in the game of life.

It may be the safe thing to agree with the boss, although you know he is wrong. It may be an evidence of kindness not to reprove your cook for repeatedly burning the soup. It may be . . . but it isn't.

Everytime you "yes" some one as the lesser of two evils, you lessen your power of resistance. And this to human character is the equivalent of weakening the acid in a battery or reducing too greatly the steam pressure in a boiler.

They are not much good in that condition!

In Paris there is a certain cafe where, if one waits long enough, they will meet every one they ever knew. New York has had the counterpart in a drug store. I put it in the past tense because the drug store, Harlowe & Luther's, or best known to the profession as James', is no more. It has gone to join the ever-increasing number of Broadway's vanished landmarks.

For 40 years it stood on the corner of Broadway and 46th street, always a drug store, never anything else. It served the past generation of actors, John Drew, Richard Mansfield, the late Henry Miller. Mr. Harlowe showed me his prescription books a few days before he closed and on them I found the names of almost every stage star of the past two generations. They bought their medicines and cosmetics there when in New York, they got them by mail from the same store when they were on the road. Mothers in the profession bought baby's food there for their children years ago and now the children, grown up, have been coming back for their own make-up. It was peculiarly the drug store of the profession.

And all New York's theatregoers knew its hospitality, too. There was where Mamie met Johnny just before the performance, where Pa met Ma on their way to the monthly theatre party, where Mrs. Jones met Mrs. Smith at matinee time. In fact if you were meeting anyone on Broadway it was just naturally settled that you meet them at Harlowe & Luther's. Everyone knew that a welcome was sure whether you were buying or "just waiting." There were never any injured looks from the proprietors or the clerks if you didn't spend money. It was the "corner drug store," half of whose charm was that you could always find "the gang" there.

Just what "the corner drug" store is to a small town Harlowe & Luther was to Times Square.

In these days when you can get everything from horse shoes to phonograph records in "drug stores," Harlowe & Luther's was a refreshing exception. It was still just a drug store, with the old fashioned soda fountain and the older-fashioned pharmacy counter. It wasn't a bootlegging establishment and it wasn't a drug taker's delight. It had to depend on legitimate profits for, as Mr. Harlowe told me, the store had never taken in a dishonest penny. And so, when the lease ran out this month and the rent was raised skyhigh, there wasn't anything to do but shut up shop.

It seems a peculiar turn of fate that Broadway's "corner drug store" should be "padlocked," not because it disobeyed the prohibition law but because it obeyed it.

As long as I can remember, sob sisters and press agents and colyumists have been painting New York as the wicked, cold, inhospitable, heartless, roaring city that rides roughshod over the poor individual who come here to gain fame and fortune. We hear interminable stories about the people in the same apartment buildings not knowing each other from Adam's off ox (though anyone who has ever heard the good-nights in a hallway at 2 a. m. after a party concludes that his neighbors know people in every other part of town). And about the men and women who grow so lonely that it is a treat to them to have a subway guard tell them to "step lively, there." And the continual comments about New York being "a fine place to visit but no place to live."

Yet I have not noticed any lessening of the influx of boys and girls from the farms and the smaller towns and cities. The railroads still run as many trains into New York as they do out of it. The demand for hall bedrooms where the masterpieces are to be written or the plans laid which will milk Wall Street dry is just as heavy. The boys and girls still want to come and they do come.

Which proves that the stories of Juggernaut New York are wrong. Or else you cannot frighten youth.

HELPLESS GIRL TURNED

(Continued from page 55)

had been led to believe would give quick assistance; the N. V. A.

She had been engaged to appear at the Crotona, a Fox theatre, in the Bronx, "Syncopation Week." It was on a Sunday night, two weeks ago; the stage was dark during one of the big ensemble scenes. Miss Lasker, in making an exit with others, was knocked down in the wings. There was apparent confusion among others to get off stage and Miss Lasker was injured.

Miss Lasker, by sheer nerve, despite the pain which became keener and the suffering almost unbearable, reached her room at 325 West 45th street. She was unable to leave her bed the next day. She knew she was up against a serious proposition; she thought of the N. V. A. She got the club on the 'phone and told of her injury, and the plight it had placed her in, she would be most grateful for any assistance the N. V. A. would offer. She mentioned her proposed application.

Then came quite a jolt to Miss Lasker and a shock that was different from that caused by the physical pain she was suffering. One Chesterfield told her there was nothing the N. V. A. could do for her as she was "not a member of our organization."

For the Artist

The story of the much mentioned "we are doing something for the artist all the time" association fitted in. As far as the N. V. A. was concerned, Miss Lasker could lie there in her lonely room, uncared for and in unmistakable pain, not a single, solitary red of the millions the artists have piled up through benefits, program ads and ticket sales would be spent in helping the girl get back on her feet.

For two weeks now Miss Lasker has been laid up. However, Miss Lasker is in anticipation of some financial boomerang as the Crotona theatre is covered with the compensation law insurance. The assistant manager, Mr. Heyman, dropped in at Miss Lasker's room last week to ascertain her condition and fix up papers that will permit the usual collection of insurance.

Her right ankle, badly swollen and which caused excruciating pain, is healing; the sprain is losing its torture; daily Dr. Weston calls to render surgical attention. Miss Lasker is young, she still retains that good-natured laugh and her ambition.

When a Variety reporter asked Miss Lasker regarding her condition she mentioned the N. V. A. connection without resentment.

Tip for the Master

It was recently reported and commented upon in Variety that the Catholic Actors' Guild had hastened to the aid of a professional not of the Catholic faith, through it being an emergency case requiring immediate assistance. The other Guilds, Episcopalian and Jewish, similarly act if an emergency occasion rises. They are maintained solely through dues, donations and subscriptions, as is the Actors' Fund, another theatrical charity that does not demand some one ill or injured be required to display a paid up card of membership. Nor has either of those charitable organizations been fortunate enough to have millions in surplus.

It should be brought to the attention of the master of the N. V. A. that there might be publicity in thus assisting a non-member, such as Miss Lasker, with the chance it would become more quickly known and talked about even if not printed than the rejection of the application made by Chester B. Nelson, 75 years old, a veteran vaudevillian and who held a paid up N. V. A. membership card, several of them, but still had to be taken care of by the Actors' Fund, as reported in Variety last week.

ENGAGEMENTS

Aileen Meehan, "Kitty's Kisses." Pearl Haight, "Rainbow Rose." Isabel Allen to succeed Beatrice Swanson in "Artists and Models." Luther and Betty Adler (son and daughter of the late Jacob P. Adler), "We Americans." James Spottawood, Allyn King and Spencer Charters, "Out of the Night." Maude Nolan replaced Helen Grayce in "Kongo." Genevieve Tobin, William Rieciadi, Nedda Harrigan, Robert Vaughn, Erskine Sanford, Hazel Lowry and Helen Sinnott, "East Side."

INSIDE STUFF

ON VAUDEVILLE

Following Variety's story of the Thomas Kane family and their destitute condition in Philadelphia, with aid refused them by N. V. A. representatives in Philly, the N. V. A. in New York stated to members it had no representative in Philadelphia, therefore there could be no basis for the story. However, a wire was sent to a Philadelphia vaudeville manager to investigate the Kane case for the N. V. A. and the manager wired the recognized representative of the N. V. A. over there; also one of the two N. V. A. representatives in that city who had turned down Kane's application for assistance, prior to Variety's story.

Since Variety printed the privations of the Kane family, considerable attention has been given them by Joe Laurie, Jr., who received some money from outsiders for their aid. Mr. Laurie is in Philly with his "Great Little Guy" show.

Variety received a letter from a performer stating he had given the \$1 mentioned in Variety to Kane. The performer may have given Kane \$1 but he is not the Philadelphia vaudeville manager Variety's story alluded to as having given Kane \$1 and threatened to have his children taken away from him if he bothered the N. V. A. representatives any more.

At the rehearsal (public) of the Annual Equity Show Sunday afternoon in the Metropolitan opera house, Victor Moore and Julius Tannen pulled the N. V. A. in as the butt of a pair of jokes. Tannen, with Hugh Cameron and Tom Lewis, was asked to show his paid up Equity card. Fishing in his pocket, he pulled out a card which read "Provident and Loan Society."

"Oh," said Tannen, "that's my N. V. A. card." Moore's turn came when he walked on as a hick actor and the orchestra leader asked him what he held in his hand.

"It's me music," was Moore's reply. "Does it look like a bunch of N. V. A. tickets?"

Eva Tanguay's billing as the headliner at Keith-Albee's Palace, New York, this week, "A new act with a new face" struck the Square's multitude as almost pathetic for straight vaudeville's excuse in returning the girl who but recently headlined at Loew's State, a block away from the Palace, at 50c top. It seemed a screaming confession of the big time's inability to regulate itself any longer.

That Miss Tanguay so looked upon it herself might be accepted from her wire to a picture agent to secure her other bookings following the Palace engagement.

The "new face" portion of the billing referred to Miss Tanguay's face lifting, something that was long since dwelt upon by nearly all of the magazines and Sunday supplements throughout the country.

An official in the Keith-Albee office has made inquiry about the protection sirens used over the doorways of jewelry shops, with the idea of installing the warning device outside K-A theatre lobbies. There are several guesses as to the purpose of the sirens. When the sirens are set off they make a terrific noise, attracting police and crowds. The latter factor might count. Some jewelry auction places are known to work that stunt every now and then.

Managers wishing to switch booking affiliations from one independent to another are practically swearing the new bookers to secrecy regarding the switch until the former booker has been properly notified.

The secrecy is said to be prompted by bad shows which generally follow when the notice goes in and more so when the loser learns just what competitor is gaining the houses.

One booker two weeks ago had a cream stand lined up but talked about it after having previously been instructed not to mention the change. His talk cost him the house and the booker that was to have lost it still handles its bookings.

With the picture house situation stabilizing itself, the uncertainty being only a natural result of growing pains, acts are adjusting themselves on the question of representatives. Realizing the boomerang danger of too many agents spilling the broth, that end is now being adjusted.

Heretofore, there were a number of agents "offering" certain acts for picture houses with the acts generally from vaudeville and newcomers to pictures, hence the uncertainty as to their representatives. Each agent would come with prospects of sizeable offers and routes and the act was willing to sit back and see what would result. Hence, the same names were submitted to managers by different agents with considerable confusion resulting.

John Ringling has been the foremost bidder and purchaser at the auction held recently of the art works, furniture and indoor effects of the Astor and Vanderbilt Fifth Avenue mansions, torn down before the march of apartment structures and the new fashions in smart residential districts. He is shipping his purchases to his home in Sarasota, Fla.

Irene Franklin sends word from the road where engagements include the big pictures house, that Raquel Meller has nothing on her. As she (Irene) has been changing make-up and hair dressing for each song these past 15 years.

"If I could only get some one to import me," she pipes.

Concurrent with the death of Harry Bulger, ill for some time, the National Vaudeville Artists made it known that it had taken care of the late comedian, placing him in the Long Island Institution. No (Continued on page 59)



Street car advertising for America's most versatile and best trained girls.

Such publicity must be deserved. "Variety, however, seldom has a complimentary word for the high standards of our organization. Strangel"

INSIDE STUFF ON VAUDEVILLE

(Continued from page 58)

mention was made by the N. V. A. publicity of the equal interest taken in Mr. Bulger during his decline by the Actors' Fund. The Actors' Fund shared all of the disbursements on behalf of the deceased.

Variety reported last week Frisco (Joe) had set his salary at \$1,000. The story should have read that Frisco refused \$1,000 from straight vaudeville, having placed his weekly salary at \$1,500 (single). He is at the Parody Club, New York, also considering a production proffer.

Lou Holtz, featured comedian with "Patey," in Los Angeles and reputed to have made \$75,000 through the "galloping dominoes" before leaving the east, has run up against a snag on the coast. Holtz has been fraternizing with the local crap shooters. He has become so intimate with them that they are said to have taken \$50,000 away from him in the past month. Holtz is no quitter and is going to keep after it. He still has an apartment house or two to fall back upon.

According to a story told of an aged and infirm vaudeville agent in New York, he applied for assistance from the head of the N. V. A., to be curty informed there is an association of agents to take care of an agent—that the N. V. A. could not help him. The applicant, however, was not a member of the big time agents' association, something the head of the N. V. A. well knew. In years past the presently infirm agent did not place acts to please the same head.

A "What Price Glory?" situation cropped up in vaudeville when a standard single with rating of a feature act passed up his spot at the Palace. A difference of \$25 kept out the act. The booker was stubborn and the actor decided he could be just as stubborn. He got a picture date at more salary than he had originally asked at the Palace. The actor justified his walk-out by claiming that some of the "comers" may still consider the Palace as "The Actors' Heaven" but that he personally was over the "glory" days and now strictly commercial.

Ed Lowry has signed for a tour of the Balaban & Katz houses, which he will double from the Moulin Rouge Cafe, Chicago. The B. & K. houses were booked through the "Association," Chicago. Lowry was forced out of vaudeville when the Keith circuit refused to raise his eastern salary to the Orpheum circuit's level. He will net in excess of \$1,000 weekly while doubling the picture houses and the cafe. The Moulin Rouge has booked Lowry for eight weeks.

Cantor Rosenblatt, new to the ways of straight vaudeville, says he knows nothing about and neither does he care for any "blacklist." The Cantor states that he was not threatened with "blacklist" by the Keith-Albee people when negotiating to play for the Eastman, Rochester, as reported by Variety: all that the K.-A. people told him was he should not appear at the Eastman as they wanted him to appear at the Keith house in Rochester, for which at the time he had not been booked.

The Cantor said he understood that if he appeared at the Eastman he might not receive further engagement in Keith-Albee houses, beyond those contracts for a few weeks he then held.

Cantor Rosenblatt says as he is new to vaudeville he has yet to thoroughly understand it but up to date his attitude is that he will play where his engagements call him, wherever that may be.

At a dinner given by the vaudeville agents the other night to one of their members a "mike," unattached, was placed upon the table. It had been agreed that the joke should be later explained, but so many present wanted to talk those in on the gag thought it better to let it stand. The next day one of the speakers who thought he had talked over the radio told the boys his wife had congratulated him upon arriving home. About 12 of the 45 men present spoke into the phoney "mike."

Disappointments mean nothing on last halves in houses where managers have sufficient versatility to "double in brass." The foregoing was demonstrated when Harry Clark, blackface monologist, missed the opening show at the City, Irvington, N. J. Bob Sterling, house manager, bridged the gap by smearing on the cork. Sterling, who had been a former performer, but who had not done an act for years, made the grade at the matinee with Clark grabbing the assignment at the night show.

Sterling appeared under Clark's billing. The latter is still worried as to whether he was boosted or libelled by the substitute.

Addison Fowler and Florenz Tamara have been signed with Famous Players-Lasky to "double" in all dance scenes and also instruct stars in certain steps where close-ups are necessary and a "doubling" substitute is impossible. Fowler and Tamara did bits in a number of Barbara La Marr productions, "Dancer of Paris," etc. Their permanency in New York with the forthcoming "Scandals" facilitated the arrangement.

INCORPORATIONS

NEW YORK

Eden Cinema Houses, Manhattan, pictures; 1,880 shares preferred, \$50 each, 2,280 common, \$25 each, \$40 common no par. Directors, Victor E. Del Fiori, G. Ganci, O. N. Simone, Attorney, Solomon Goodman, 1560 Broadway.

Dunton Amusement Corp., Brooklyn; capital, \$50,000. Directors, Isaac Katz, David Rosenzweig, Max Shapiro. Attorneys, Levy, Gutman and Goldberg, 277 Broadway.

Lares Film Corp., Manhattan, pictures; 100 shares common, no par. Directors, Gertrude Israel, Cornelius B. Chapman. Attorney, Samuel Gottlieb, 291 Broadway.

Affa Film Sales Co., Manhattan, pictures; 100 shares common, no par. Directors, David L. Lang, Elsie Bregstein. Attorney, Edmund Souhaml, 1540 Broadway.

Unimont Theatre Corp., Manhattan; capital, \$10,000. Directors, Irene Miller, R. D. Kaplan, Laura Davidow. Attorneys, Kaplan, Kosman and Strousand, 1540 Broadway.

O. and G. Theatre Corp., Manhattan; capital, \$5,000; same as Unimont Theatre Corp.

Burke Enterprises, Bronx, pictures; capital, \$30,000. Directors, S. W. Solifrey, Mitchell Fruitstone. Attorney, Milton Hart, 287 Broadway.

Gates-Browne Corp., Manhattan, pictures; 500 shares preferred, \$100 each, 200 shares common no par. Directors, H. L. Gates, F. G. Porter, Park Benjamin. Attorney, William A. Uman, 25 West 43rd street.

Irwin Classics, Manhattan, pictures; 200 shares common, no par. Directors, I. R. Franklin, Ida Dori,

Anne McLaughlin. Attorneys, Finkelshtein and Weiling, 36 West 44th street.

Wallace and Martins, Manhattan, theatrical, pictures; 500 shares common, no par. Directors, Ramsay Wallace, Frank Martins. Attorney, Samuel R. Golding, 342 Madison avenue.

Red Star Pictures Corp., Manhattan, pictures; 200 shares common, no par. Directors, Sara Goldman, Julia Cohn, Cornelia Loewenthal. Attorneys Boudin and Wittenberg, 70 West 40th street.

Glynne Theatres, Patchogue; 6,000 shares common, no par. Directors, I. E. Dee, F. J. Fitzpatrick. Attorney, Millard Fillmore Tompkins.

Sig Sautelle's Circus, Fort Edward; capital, \$10,000. Directors, Sig Sautelle, F. R. Stowell, Frank Brayman. Attorney, F. H. Cronkhite, Hudson Falls.

Craio Holding Corp., Manhattan, hotel, amusement resort; 300 shares Class A preferred, \$100 each, 300 shares Class B preferred and 100 common, both no par. Directors, Isidor Friedman, Mark Alter, Lulu Fertig. Attorney George L. Cohen, 285 Madison avenue.

Buffalo Community Theatre, Buffalo; 3,250 shares preferred and 3,250 common, both no par. Directors, Henry S. Wasson, Tonawanda. James D. Hatch and F. J. Brinkworth, Buffalo. Attorney John E. Barry, Buffalo.

Southeastern Amusements Corp., Manhattan, pictures; 1,000 shares common, no par. Directors, Elizabeth M. Barnes, Frances Hoffman, Adolph Schimel, Attorney S. F. Hartman, 120 Broadway.

Southwestern New York Theatre Corp., Jamestown, 1,500 shares com-

mon, no par. Directors, N. D. Dipson, J. R. O. Osborne and E. B. Westcott, all of Batavia. Attorney, E. A. Washburn, Batavia.

Eugene Roder Productions, Manhattan, pictures; capital, \$10,000. Directors, Eugene Roder, Albert Leiko, Jacob Schulman. Attorney, H. S. Hartstein, 41 Park Row.

Edward L. Klein Corp., Manhattan, pictures; 100 shares common, no par. Directors, Etta L. Klein, Charles B. Mintz, H. K. Moss. Attorney Beverly H. Becker, 25 West 43rd street.

Juliet Barrett Rubles, Manhattan, pictures; 200 shares preferred stock, \$100 each, 1,000 common, no par. Directors, F. S. Cassidy, James A. Curran, Benjamin S. Hall. No attorney stated.

Natural Color Films, Manhattan, pictures; capital, \$10,000. Directors, Samuel Sepiowin, Samuel Borten. Attorney, Samuel B. Lillienstern, 280 Broadway.

NEW ACTS

Macomber and Fayles (formerly with Edythe Baker Co.).

Jimmie Russell and Peggy Burke have taken over Harry Langdon's former act, "John's New Car."

George Shelton and Al. Tyler, from burlesque, 2-act.

Purcella Brothers have dissolved. One of the brothers is teaming up with Al Gordi.

Ruthledge and Lockwood, 2-act.

"Crusoe's Isle," five people revue. Harry (Fid) Gordon with Grayce Taylor, 2-act.

Justice Grey and Co., dance revue.

Cal Dean and Co., skit.

Eddie Hunter and Co., sketch.

Thelma White in new act by Paul Gerard Smith.

Bettina Barret and Co., new turn, assisted by two men and a woman.

Adair Twins and Tower Twins, boys and two.

Ronald Falles and Dick Macomber, two-act.

Charley Fosythe and Johnny McNally, two-act.

McCarthy and Stenard, 2-act.

Dave Chasen in a comedy turn from last season's "Vanities," supported by John Harper and cast of seven. Produced by Tom Rooney.

Johnny Dooley in a revival of his old "Tip Top Review."

TIMES SQ. STORY

(Continued from page 1)

before the arrival of Dr. Jacobs of Reception Hospital.

The deceased and her sister, Hazel, shared the apartment. They came from Utica, N. Y. Their family is said to be in excellent circumstances. The sisters recently completed acting in a serial and were engaged to take part in another picture.

Hazel has played the mother to "Pat," as she called her sister. When the sisters left Utica their parents instructed "Pat" to obey Hazel. She did for a while, Hazel told the police, but then began to attend "parties."

"Pat" would arrive home early in the morning and Hazel would score her for being out late. She reminded Patricia what their parents told them. Patricia promised to change her habits, Hazel told detectives James Leech and Thomas Hannigan.

Got Home at 5

The morning of the tragedy, Patricia arrived home shortly before five. Hazel was asleep. When "Pat" came into the apartment Hazel began to chide her. Patricia began to cry and went to the living room of their three-room apartment.

Presently Hazel heard her sister say, "Well I won't trouble you any more." Then she heard Patricia scream and collapse. Hazel jumped out of bed and found her sister lying apparently unconscious on the floor. Nearby was the empty vial of haze polish.

Hazel screamed for aid. Tenants came running into the apartment. An emetic was prepared by Patrolman Fowler while waiting for the ambulance surgeon, but Patricia was beyond human aid. Her body fell almost across a small table on which rested a sketch that she had drawn from a photo of her sister. The remains were sent home for interment.

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VARIETY
don't advertise

BLOOMINGDALE BACKING

(Continued from page 1)

have followed differences with his millionaire "angel" and the culmination of considerable strife since the Bloomingdale money came into the show. Gordon left last week for Texas where he will operate a summer stock. Before departing he was served with summons and complaint in the action of Justine Johnstone, who is suing the producer for breach of contract for having replaced her in the show some weeks ago with Denise Moore, "protégé" of Bloomingdale and former understudy of the star.

An inside on the manipulation of the show has it that the piece was originally financed by Arthur Krakauer of the piano manufacturing family and that Krakauer's money passed away in the out-of-town preliminary performances and the first two weeks here when the show did not get the expected play, Krakauer refused to dig deeper financially and passed out of the picture with Bloomingdale reported being brought in with the stipulation that Miss Moore would be given the lead with the show.

This was arranged through handling Miss Johnstone her notice and Miss Moore has been playing the role since. Although hinted that the show would close this week it is reported that Bloomingdale has dumped in sufficient finances to keep it running several weeks longer.

Justine Johnstone, dismissed from the lead of "Hush Money" to permit entry of her understudy, Denise Moore, to assume the role, withdrew her damage suit against Bloomingdale and Gardon last week. Miss Johnstone's attorneys, O'Brien, Malevinsky & Driscoll, explained their withdrawal by stating that Kenneth Thomson, to have been a principal witness for Miss Johnstone, is in California.

It was further stated that Miss Johnstone was more concerned in vindication than a monetary verdict.

"VARIETY" AS CRITIC

(Continued from page 1)

year's tournament and will offer "El Cristo" by Margaret Larkin.

Walter Hartwig has the tourney in charge this year as before.

A feature of the tournament this year will be the designation by the little theatre groups of "Variety" as the official paper. Variety will cover the tournament each night from Monday through Friday as heretofore and its reviews will be accepted as the final source of trade information from a professional viewpoint. Variety's similar treatment in the past three years prompted this official designation, it having been found that other papers treated the criticisms of the little theatre entrants in a wishy-washy "soft soaping" fashion and without frank professional criticism as did Variety.

The little theatres from the histrionic viewpoint will accept Variety's reviews of their efforts as final as regards the professional slant, in preference to the usual judges who will otherwise rule on the prize awards.

Two English groups, coming from across the Atlantic, will be represented this year. In addition to the Gloucester Vale Players, the Huddersfield Theatricals, of Huddersfield, England, in F. Sladen-Smith's "St. Simon Stylites" will be presented. The Shreveport Little Theatre of Shreveport, La., will be another new entrant.

Variety will cover the playlets nightly, and if possible by the same reviewer, with the reviewer to also express his own opinion of the winners, irrespective of the judges.

NEW STOCK SCHEMES

(Continued from page 1)

the added salaries of the star leads especially engaged.

George Wright has evolved the stock rotating wheel. Mr. Wright has theatres in Grand Rapids, Saginaw and Louisville. He expects to add more at once through the working assistance of A. L. Erlanger. Wright is reported to have submitted his plan to the Erlanger of-

fice with the chief of that circuit giving quick approval to it.

Economy Recommendation

Coming up to expectations, Wright will increase his circuits, as the skeleton of the plan seems to have met with its best response theatrically from the possibilities of economy in royalty, long engagements, etc.

Arthur Klein and D. T. Nederlander, the latter of the Shubert-Detroit, Detroit, and the former the theatrical agent, have outlined their plan of buying road shows for their new stock season to open at the Nederlander house May 31 or thereabouts.

Taking the road company of "What Price Glory" under the management of E. McHugh, the stock impresarios have bought it for three weeks, guaranteeing McHugh \$3,500 weekly and will play the piece at the Shubert-Detroit with Louis Wolheim added as the starred player in the "Glory" role he created.

For stock the Shubert-Detroit will operate at an admission of \$2 top. "Glory" recently played Detroit as a regular road attraction, remaining there for three weeks to a total gross of \$60,000.

Following "Glory," the Klein-Nederlander combination has arranged to similarly install "White Cargo," with a series of like plays from Broadway to follow.

HUMAN SPEECHES

(Continued from page 43)

would raise the general tone of theatre operation everywhere, for the competitors of Publick would have to follow in the footsteps of that organization.

Messrs. Zukor and Kent made speeches along the lines of suggesting a further working out of the spirit of co-operation between all branches of the industry. Mr. Zukor especially stressed that no one was trying to force anyone out of the business, but that everyone in the business should get together in this sort of round table discussion when there are differences so that those in the industry would be able to conserve it and all get their fair share of the just rewards, "that was all that his organization was looking for, a fair share of what was due it."

Walker on O'Reilly

Following the impromptu speeches from the floor Mayor Walker was called upon to make the presentation of a chest of silver to Charles O'Reilly. In his talk he referred to O'Reilly as one of his dearest personal friends and the one man who although aiding tremendously in the two arduous campaigns last summer and fall, had not been to City Hall as yet asking the Mayor to do a favor one way or another.

Mr. O'Reilly in his speech of acceptance paid graceful tribute to the Mayor, the two judges, the Hon. Peter Scamuck and Bernard Vause, who graced the dais, for the assistance that they had been in various arbitration meetings, and to the organization which he heads, stating that it was responsible for the general arbitration boards now operating between distributors and exhibitors for the settling of differences, and for the uniform contract which is now in existence.

The officers installed in addition to Mr. O'Reilly, who has been re-elected as president, were first vice-president, Hol Raiver; second vice-president, Joseph Jame; treasurer, Samuel Schwartz; Sergeant-at-Arms, Al. Friedlander, and secretary, James Matthews. The new Finance Committee comprises E. R. Behrend, Max Barr and Bernard Grob. The Board of Directors are Lee A. Ochs, chairman; David Kaiserstein, Hy Gainsboro, John Manheimer, Rudolph Sanders, William Landau, Louis Blumenthal, Benjamin Knobel, Leon Rosenblatt and Hyman Rachmil.

The committee arranging the banquet and the entertainment which followed had William Brandt as chairman, and comprised Bernard Grob, John Manheimer, Harry Suchman, Marty Schwartz and Lee A. Ochs.

Nils T. Granlund acted as announcer for the entertainment. He presented the acts and the entire cast and chorus of Earl Carroll's "Vanities" which appeared on the ballroom floor. The mingling of the lightly bedecked chorus girls with the guests gave the early morning hours very much the appearance of a masquerade.

MUTUAL WHEEL EXPANDING IF COLUMBIA CHANGES POLICY

Better Shows, Terms and Admissions if Mutual Becomes Only Straight Burlesque Circuit—Waiting for Columbia's Official Confirmation

The Columbia Amusement Company's decision to drop the "burlesque" title from its billing next season and operate with a combination policy similar to that of the Stair & Havlin Circuit of past decades has set the Mutual Circuit, which will have the burlesque field to itself next season, working out a campaign to raise the standard of shows and also the compensation arrangements for the producers.

Nothing officially will be decided until Columbia's new policy is officially announced after its expected adoption at the annual meeting of the Columbia Circuit next month.

Although Mutual executives prefer a watchful waiting to a talking campaign at this time, it has leaked out that if the Columbia Circuit switches to the combination policy next season, Mutual will reorganize for better grade shows with better than existing arrangements for producers, and possibly a tilt in scale for theatres of the circuit.

\$200 Weekly Profit

Currently the Mutual shows operate on a guarantee basis with the producer's show guaranteed before it comes in. It is usually unable to better that money which after deduction of expenses gives the producer \$200 weekly on his investment. Scenic equipment and costumes can remain unchanged for two seasons with a new production imperative on the third. With the Mutual's present season of 35 weeks with a few of the better shows stringing out a longer season through repeat dates, the two seasons bring a gross income of \$14,000.

Many of the wheel shows operated by standard burlesque comics or soubrettes provide a better arrangement for the performers since they can add an additional \$150 for their services with the show.

Since the change was reported Mutual heads have been holding marathon conferences with nothing official following these confabs.

Bernstein with Mutual

Rube Bernstein, former Columbia Burlesque producer, will go over to the Mutual Circuit next season. Bernstein operated the "Bathing Beauties" on the Columbia. His connection with the Mutual Circuit will be as head of the Mutual Booking Exchange and as a supervisor of attractions. He may also operate one or more Mutual shows next season.

No Jury Trial

For Chelsea People

A motion for a trial by jury was denied by Judge Max S. Levine in General Sessions in the case of Sigmond Solomon, manager, a dozen principals and 35 chorus girls, accused of giving an indecent performance entitled "Wild Women" at the Chelsea theatre, formerly Miners, at 8th avenue and 28th street, on March 11 last. As a result of this decision the defendants will be tried by the three justices in the Court of Special Sessions on May 3.

All the defendants are out under \$500 bail each.

Rube Benson Wants Co.

"Rube" Benson, former agent with "Wine, Women and Song," has been transferred from Saranac Lake, N. Y., to the Lenox Hospital, New York. His condition is reported slightly improved. The shift was made when Benson claimed Saranac was too far from his friends and that he wanted to be where he could be visited.

Columbia Holds Albany

Columbia shows will continue to play the Capitol, Albany, the last half of the week. The Columbia signed with the Shuberts for the Capitol for the next two years. Shows play Schenectady the first half.

MARGE IN ST. PAUL

Disappearing Burlesque Soubret Writes to Friends

Marge Pinetti, disappearing burlesque soubret, has been located in St. Paul. She is appearing with the Fox and Krause burlesque stock.

Miss Pinetti's most recent disappearance was three weeks ago when she "jumped" Minsky's stock at the Apollo, New York. Despite the disappearance being a repeat her friends were fearsome that the actress had met with foul play. The Missing Persons Bureau of the Police Department was notified but called off this week when Marge wrote a friend she is in St. Paul.

Previous to the Apollo episode Miss Pinetti headed "Stolen Sweets," a Mutual show where she did another disappearing act and left her troupe on the lot.

Columbia Circuit Drops Montreal and Kansas City

The Gayety, Montreal, and Gayety, Kansas City, will be dropped from the Columbia Burlesque route next season.

The Gayety, Montreal, after a trial of burlesque stock returned to the circuit last season but failed to show a profit for the shows due to the jump.

Cooper Show Grabs

Phila. Centennial Date

Jimmie Cooper's Show will be the attraction at the Casino, Philadelphia (Columbia Burlesque) during the opening weeks of the Sesqui-Centennial Celebration.

The Cooper show will be a new production. Next season Cooper will return to the regular Columbia Burlesque houses at the head of the same show.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

May 3
Bringing Up Father—Casino, Brooklyn.
Fashion Parade—Empire, Brooklyn.
Flappers of 1925—Gayety, Buffalo.
Lucky Sambo—Palace, Baltimore.
Models and Thrills—Gayety, Boston.
Powder Puff Frolic—Miner's, Newark.
Rarin' to Go—Columbia, New York.
Seven-Eleven—Casino, Boston.

MUTUAL CIRCUIT

Band Box Revue—Empress, Cincinnati.
Cunningham, E., and Girls—Academy, Pittsburgh.
French Models—Broadway, Indianapolis.
Happy Hours—Olympic, New York.
Hey Ho—State, Springfield.
Hollywood Scandals—Lyric, Newark.
Kuddling Kites—Mutual, Washington.
Moonlight Maids—Howard, Boston.
Moulin Rouge Girls—3, Allentown; 4, Columbia; 5, Williamsport; 6, Sunbury; 7-8, Reading, Pa.
Smiles and Kisses—L. O. Speed Girls—Cadillac, Detroit.
Speedy Stoppers—Star, Brooklyn.
Step Along—Playhouse, Passaic.
Stolen Sweets—Garrick, St. Louis.
Tempters—Trocadero, Philadelphia.
Whirl of Girls—Gayety, Brooklyn.
Whiz Bang Revue—Garden, Buffalo.

Musical Stock in Dubuque Film House

Dubuque, Ia., April 27.
"The Rainbow Girls" opened an indefinite stock engagement at the Princess Sunday. The Princess, formerly exclusive movie house is going in for part time vaudeville and musical comedy.

CONVENTIONS

(Continued from page 43)

cussed the new product which has been announced, and secretary-treasurer Samuel Spring talked on the working arrangement of the Sales Cabinet of the organization. Ned E. Depinet, southern sales manager, and Ned Marin, western sales manager, discussed in detail the sales plan for the coming year.

District managers present are W. E. Calloway of New Orleans, L. O. Lukan of San Francisco and W. A. Bach of Toronto. In all there are about 220 representatives of the sales division; 58 from the eastern district, 85 from the southern and 81 from the western.

In their sales announcement First National states that it is going to issue 52 Banner Productions (one weekly) and seven specials during the year. The seven specials are Milton Sills in "Men of Steel"; "The Greater Glory" (renamed from the "Viennese Medley") with Conway Tearle, Anna Q. Nilsson and May Allison; "September Love," adapted from "The House of Coombe"; "Sinners in Paradise," a June Mathis production; "The Patent Leather Kid" and two Robert Kane productions to be listed as specials.

Included in the 52 regular banner releases are four westerns starring Ken Maynard which are to be entitled "Senor Dare-Devil," "Gun Gospel," "The Unknown Cavalier" and "The Flame of the Border." In the regular list Coleen Moore is announced for "Twinkle Toes," "Naughty but Nice" and a series; Constance Talmadge for "Silky Anne" and a series; Richard Barthelmess in "The Amateur Gentleman" and "Four Feathers"; Milton Sills in "Men of the Night"; a new Norma Talmadge production; Corinne Griffith in "Ashes"; Johnnie Hines in "Kid Gloves" and a series; Harry Langdon in "The Yes Man" and a series; Leon Errol in "Lunatic at Large" and a series; "The Crystal Cup" with Dorothy Mackall; "The Sheik of Florida" with Ben Lyon; "Subway Sadie" with Dorothy Mackall and Jack Mulhall; "The Duke of the Ladies" starring Conway Tearle; "Bed and Board" with Doris Kenyon; "Lady Be Good"; "The Charleston Kid"; "The Daring Venus"; "The Shock Absorber"; "Don Juan's Three Nights" with Lewis Stone, Shirley Mason, Malcolm MacGregor and Myrtle Steadman; "Forever After" with Mary Astor and Lloyd Hughes; "Hell's Kitchen"; "French Dressing"; "Out of the Ruins"; "Riders of the Wind"; "The Masked Woman"; "Peacocks of Paris"; "Purple and Fine Linen"; "The Hat of Destiny"; "My Wife's Friend"; "Hounds of Spring"; "Here Y'are Brother"; "The Blonde Saint" and "Prisoners." In addition there are four additional titles announced as a group. They are "Midnight Lovers," "The Desperate Woman," "Jail-Birds Inc.," and "Mike Donovan of Ireland."

The annual meeting of First National franchise holders last week in Atlantic City found Robert Leib re-elected president; Richard Rowland, first vice-president; Jacob Fabian, second vice-president; John Kunsky, third vice-president; Samuel Spring, secretary and treasurer. The executive committee will comprise Richard Rowland, A. H. Blank, A. M. Fabian, George Trendle, Harry Crandall and E. V. Richards. Sam Katz was dropped from the executive committee although Barney Balaban was elected a director. Sol Lesser and Von Herberg were dropped from the directorate because of having disposed their interest in theatre chains affiliated with First National. Harry Schwalbe was also dropped from the board.

The big bust in First National that was expected to come at the A. C. meeting failed to materialize. To the four vacancies on the board Jacob Fabian, Harry M. Crandall, John J. McGuirk and Barney Balaban were elected.

Paths

The Pathe sales convention in New York was held at the Roosevelt Hotel at which the details of the new sales plan perfected by general sales manager Harry Scott was approved. The sessions ran from Monday to Friday. Mack Sennett, Hal Roach of the comedy producing field who released the last Pathe were present at the sessions. Oscar Price of Associated Exhibitors whose product receives physical distribution through Pathe Exchanges also addressed the convention.

Warner Bros.

Warner Bros. concluded their series of three sales meetings in Los Angeles on Monday of this week. There were about 20 district managers and salesmen from the Western territory present in addition to the executives from the New York home office. The first of these meetings was held in New York for the eastern and southern territories; the second in Chicago for the mid-west field force and at this meeting announcement of the 26 productions which the organization is to release during 1926-27 was made. Dolores Costello will be starred in at least three productions during the year; Monte Blue in a couple, while screen revivals of "The Heart of Maryland" and "The College Widow" are also listed. The Warner executives return to New York from the West Coast the latter part of this week.

Fox

Out on the Coast the Fox Film Corp. closed a convention the early part of last week with the majority of the sales executives of the organization returning to New York late last week. At this convention the Fox program for 1926-27 was also announced. It will comprise 49 dramatic feature productions, 52 two reels comedies, 26 one reel varieties and 104 issue of the Fox News.

The Famous Players-Lasky meetings the country over were an innovation in the way of high-powered salesmanship conceived in the mind of S. R. Kent as part of the intensive drive on the part of the F. P. organization to get 70 per cent. of the sales quota for the 1926-27 output signed up and in the pocket. Seemingly the meetings at which more than 2,000 exhibitors were entertained by the Paramount folk who sent out a group of flying squadrons composed of home office executives to augment the field staffs of district and exchange managers in the various territories. The idea was to make the exhibitors sell themselves instead of having the salesmen pound them to death with sales talk and for this purpose a number of the 15-reel trailers showing shots of the product that was to be included in the program were sent out. Seemingly the plan had the desired effect.

MOTOR BUSES

(Continued from page 1)

of railroads preference for the motor coach is indicated by the successful operation of bus lines between New York and Boston, an 11-hour journey.

Official guides show that service between some of the nearer points and the metropolis runs as high as 24 trips daily with coaches leaving every 45 minutes.

Transfers Avoided

Many points in the metropolitan section of New Jersey are listed, coaches affording direct transit, eliminating the necessity of changing from trolley or train to ferries and again to subway or trolley on the New York side. The popularity of the motor bus from those and other points is also explained by the fact the trips terminate within the shopping or amusement district.

Not a few coach lines supply night service on schedules as late as 2.15 a. m. The late trips from New York are designed as service to theatregoers, with some time permitted to after-theatre affairs. Sunday night service to points as far away as Bridgeport, Conn., may be had up to midnight, designed to accommodate week-end passengers.

Park at Terminals

New York hotels and department stores welcome the motor coach lines, such spots being terminal points and parking space is provided.

One guide is published by Samuel Freedman with a direct contact with theatres. Through him theatre parties may be arranged, also special coach trips to Broadway for 10 or more persons. The Freedman guide announces that where motor coach parties to theatres are arranged the fare will be refunded by the theatre, "in some cases."

DANNY MURPHY RETURNS

Danny Murphy, former burlesque comedian who retired some months ago and went to Saranac Lake in quest of health, is back in New York considerably improved.

He will rest over the summer and will return to burlesque next season.

FILM REVIEWS

(Continued from page 49)

Norris on Nancy Cornell, musical star, cause the supposed mystery. Vera is Nancy's understudy and looks like her (this being not peculiar for both roles are played by the same lady).

Two unprogrammed characters, as goofy detectives, several times accuse the wrong parties and show perfectly how not to be a sleuth. Theirs is the comedy end, little that it is. Edith Roberts, in the dual role, looked sweet enough in one, and hot-tempered enough to look wicked in the other. She is a capable actress. Baby faced Robert Agnew showed nothing out of his usual run in the young Harry role. He is always an outstanding juvenile. Distinguished looking Phillips Smalley fitted well as Willoughby Thomson as did Bertram Grassby as the villain.

But the mystery has not yet been explained. It is just that young Canby met Nancy in a taxi and for the most part of the film tried to find out if she was really the one he had met. That's the mystery. With the picture unlikely for any kind of adults and misunderstandable for children, how it can make itself enjoyable and profitable over the outlying circuits is a bigger mystery.

The Tragedy of the H. M. S. Hampshire

London, April 15.

Edited by United Films in an effort to help force the Admiralty into making a true and not an "official" statement concerning the death of Lord Kitchener, this picture is not so much entertainment as propaganda. It has, however, been snatched up for immediate presentation in the West End as a general program feature.

Ten years ago the "Hampshire" was wrecked off the Orkney and Shetland coast and Lord Kitchener of Khartoum and 600 officers and men lost their lives. Ever since then wild stories have been circulated by word of mouth and in print, but the Admiralty has declared that it has told the public all it knows and all there is to be told.

Some time ago a picture was made, shown to the trade, and promptly suppressed. Apart from being a very poor feature, it was an insult to the dead soldier and the staff who died with him. Recently the story has been raked up as a selling adjunct to a Sunday paper which at one time had a big public but which has now become little better than an advertising medium for a big vaudeville firm. In conjunction with the so-called "disclosures," a picture, "The Tragedy of H. M. S. Hampshire" has been made. It has a certain interest, but is nothing more or less than a series of scenic shots, linked together by sub-titles telling what is known of the catastrophe, and it brings it no nearer the truth.

It is a pity such a subject should be made the basis of a very cheap showman's "catch-penny."

The Trade Show at the London Opera House had the distinction of being under police protection, every ticket-holder being closely scrutinized. As well as the police, St. John's ambulance men were greatly in evidence, but the services of neither was required. The greater part of the feature consists of "shots" of the coast and sea-ports connected with Scapa Flow, coupled with portraits of men and women who gave shelter to the few survivors, the survivors themselves, letters and other matters bearing on the investigation undertaken by a journalist. The picture lasts about 30 minutes.

Gore.

KING AT LONG BEACH

Los Angeles, April 27.

Will King, who concluded his engagement of ten weeks at the Broadway Palace with his musical comedy company last Saturday, re-opens at the Capitol, Long Beach, on May 1. King is going in there for a minimum engagement of 10 weeks on a percentage basis. He is taking a company of 30 people and will make changes in the principals whom he used in the former Orpheum here.

Milton Arthur, who managed the house, has been replaced by William Quinn.

If you don't advertise in

VARIETY

don't advertise

THE DRESSY SIDE

By SALLIE

At the Palace

Helen Ware dressed in a green sports dress with small roll turban of tan and brown pumps with tan hose is expressing William Morris's idea of "Politics Controlling the Law" at the Palace this week. The little Miss Ware does well as a woman lawyer in this sketch.

Harriet Towne supplies good looking clothes and better dancing. In her Charleston dance she is in a knee-length black tulle with apron effect front done in brilliants. The apron finishes in a round collar at neck back and two strings of the brilliants are used to fasten at the waist. A small rosette of tulle with a medallion of rhinestones is perched on the right side of her hair. Miss Towne's king blue, one-piece, slashed at bottom, showing a flounce of cream lace, with tight sleeves to elbow flounced in lace could be improved by better taste in feet dressing.

Just before intermission is the delightful Dave Apollon act put on artistically. Mr. Apollon's silver cloth Pierrot costume with heavy ruche at neck is worth the eye feast it gives and the piano drape, a Spanish shawl of white heavily embroidered in red roses, is a beauty. The Misses Fitzgerald and Lane in their Russian outfits of blue, very much decorated in flower designs, the other red, same style, both worn with kerchiefs, danced prettily. The perfectly formed young woman who introduces the Egyptian dance and wears a girdle of only white brilliants and a tiny bodice of same is exceptional as a class dancer. She received tremendous applause. The Apollon Manila Orchestra dressed in purple evening clothes with white revers and purple ties gave the act plenty of snap.

For refreshing songs, Ethel Davis can put them over as well as the next. Her pink velvet creation is the smartest on the current bill, made very modish with silver lace finishing the bottom above which one sees crystal embroidery, elbow sleeves with frill of lace. The back of this gown is straight and her feet are dressed in silver pumps with nude hose. Coming next the big noise, Eva Tanguay, who seems to be very short of breath, but is cute dolled up in her baby clothes of much white feathers and a coy hat. Her audience of today and yesteryear are quite different and her popularity appears on the wane.

Ruth Draper's Final Sunday

Ruth Draper gave the last of her special Sunday evenings at the Sam H. Harris. Her character work always draws a fashionable audience and the stage is hers for the night. She is also a personality with much magnetism.

Miss Draper is rather an unusual type, tall and dark. She looked very well in a soft blue made simply, sleeveless, round neck, good looking pumps and the customary nude evening hose.

"Mlle. Modiste" in Film

Musical shows put into photography sometimes miss. "Mlle. Modiste" at the Strand is well acted and directed and the popular Victor Herbert music lends a lot.

Corinne Griffith gives a convincing performance and looks her best in a smart full taffeta skirt with long light basque, long sleeves, high neck and a tricorn hat faced in velvet. In her hat shop she is sweet in a simple frock, short and the setting carries out the operetta's idea. Many hats are seen and a few frocks.

"Mlle. Modiste" with an extra punch and a dash of ginger would promise a longer life.

'Rainbow Rose' Chorines Not Up to Perez' Work

Every shade of hair adorns the chorines in "Rainbow Rose" at the Forrest theatre. Blond, titian, auburn, brunet—anything.

The dances were staged by Ray Perez. The work given the chorus far surpasses their ability. A few of the girls are exceptional dancers. Others might be called good without having acrobatic stunts to perform.

The opening is a short song and dance with the girls in smart sport attire. Some blue, some white, some yellow and others orchid. Most of the numbers are divided with half of the choristers starting the number and the rest finishing. "Stepping Baby" follows and eight girls assisted by the chorus boys do a Charleston full of vivacity. The rest do some good high kicks to complete the number.

"First, Last and Only" is led by Shirley Sherman. Eight girls wear green dresses for a soft shoe routine done well. The others finish with a singing chorus in pleasant voice. Everyone keeps moving in the finale of the first act but that's about all.

Second act opens with some of the girls in adorable pink dresses trimmed with lace. Others are in pink but their gowns are unlovely. "Something Tells Me I'm in Love," has a more or less kicking routine, done well by a few. Others fail miserably especially in an endurance back-kick exit. "When the Hurdy Gurdy Plays" has one of those (come on in) entrances and the choristers just dress the stage for the second finale while Miss Sherman sings the reprise.

Everyone is on stage at the opening of act three in a picturesque garden scene. After some brief conversation they stroll off. "Rainbow" is the only number in the third act in which the choristers participate. They wear white gowns with rainbow coloring. There is a pretty girl with a delightful personality who exhibits some beautiful kicks with ease and grace.

A sinking finale concludes the show. The looks of the chorines

Mixed Color Choristers In Burlesque Show

The "White and Black Revue," Columbia Burlesque, is like most of the mixed shows with the white people doing the first act and the colored the second.

The chorus open with a song and go into some dialog that ends abruptly. "My Little Exercise" follows with the chorines struggling to sing while going through a series of calisthenics. A fair (Tiller) routine is done for an encore. White rompers with red trimming are worn.

"That's the Kind of a Girl You Are" is a concise but peppy routine done in cute orchid ruffled costumes. The girls skip rope for an encore. Gold costumes with high hats are the costumes worn for the next number. Frog costumes are effective in a scene to bring on Will Ferry, contortionist. The finale is exceptionally peppy with the colored orchestra (show) playing on stage. The 10 girls have very little to do.

The choristers open the second and prove to be the personification of pep. A country scene has them in gingham and sunbonnets. "Go Get 'Em" is led by Baby Mack. No routine. It looks as though someone said "Go to it" and they certainly do their stuff. "My Sugar" is led by one of the chorines who sports a boyish bob in good fashion. She has little trouble kicking far above her head. A cake walk exit is well done. "I Love My Baby" is done by four girls with male partners. "Charleston Back to Charleston" is a Charleston and how! They wear red costumes. The finale is full of life and every-one dances madly until the curtain falls.

run on a 50-50 basis. A diet could be well entertained by a few.

The girls are Peggy Penn, Beaumont O'Quinn, Evelyn Kindler, Shirley Gustin, Jean Unger, Jean Alden, Irene Shay, Katherine Roberts, Lois Annette, Isabelle Brown, Myrtle LeRoy, Woody Lee Wilson, Gertrude Kayser, Bernice Varden, Mary Norris, Guerida Crawford.

LADIES OF THE ENSEMBLE

By ROSE ADAIRE

Betty White has returned from Palm Beach and started rehearsing.

Thelma Holliday is back in New York.

Anita Banton is getting along splendidly and hopes to be back to work soon.

Dorothy Brown is having a birthday party. Her girl friends in "The Girl Friend" will be guests.

May Clark has moved back to the hotel. Poor May is accustomed to service and she couldn't stand an apartment.

Blanche O'Brien is back in New York after closing in Chicago with "My Girl."

Ginger Meehan has been voted the prettiest girl in the chorus of "Captain Jinks."

Justine Welch, daughter of Ben Welch, is vacationing in Atlantic City. She will rejoin "Cocoanuts" when returning to New York.

Mae Clark and Dorothy Sheppherd are sporting the cutest new suits. They will soon close at the Anatole Club.

Looks like Ruby Stevens is set for the new Belasco show. Going in for strong drama, as it were.

Diana Hunt said she had all her hats cleaned for Easter, after taking vocal lessons. Diana's teacher mentioned she has an operatic voice. Tried out in the dressing room at the Liberty, the girls voted it up-ropair.

Mildred Kelly, in "Cocoanuts," has been picking up weight. These seem like idle days.

The girls in "Vanities" are contemplating a collection for the culture of Eileen Adair's voice. She insists on singing.

Marion Dowling's dramatic ability is sprouting out since she has been doing several sketches in "Vanities."

An event that has occurred only once in her life. Polly Luce got up at 7 a. m. to see her sister off for Europe. Polly will never get over it.

Eleanor La Prolle, from San Antonio, has joined "Nanette."

Bobbie Braslau is a member of the Hen Club. Swimming Wednesday and riding Friday, schedule for this week. Nothing routine yet for next week.

Eileen Carmody is back in New York, but no one seems to be able to get in touch with her. Come out of seclusion, Eileen, spring is here.

Renee Lowrie ("Vanities"), is taking vocal lessons. (Renee, the Metropolitan is on 40th street).

Marion Dale has returned from an enforced vacation, due to a nervous attack. She has decided to spell her name M-a-r-y-o-n.

Jean Murray and Irene French ("Vanities") do modeling in their spare time.

Peggy Shannon has acquired a new profession. It's housekeeping. Peggy has a new husband and a new apartment. Her picture will soon adorn the cover of a popular magazine. Peggy has been posing when not housekeeping or appearing in "Vanities."

Anita Gordon thinks "Vive la France" means good-bye. So now that's the pass word in the dressing room at the Liberty.

Paulette Winston, the only American girl in London with "Lady Be Good," has been doing lots of writing to her girl friends. Paulette likes London.

Winnie Beck says she has told so many fortunes of late she has the feeling she should don Gypsy attire and charge. It's an awful mental strain but there may be money in that business.

Thrilled. That's nothing compared to what Ann (Sparky) Wood was when she took an (a) flat at her singing lesson the other day.

AMONG THE WOMEN

BY THE SKIRT

The Best Dressed Woman of the Week
GERTRUDE VANDERBILT
Palace

Alice Lloyd Returns

Alice Lloyd has returned to New York after six months and pounds lighter. Looking all the better for it. At the Riverside last week her repertoire was the same as when at the Palace earlier in the season but the long road tour has seasoned her numbers into real hits.

While in Chicago Miss Lloyd had a wardrobe designed by Mlle. Hazel Lenore. One dress is particularly beautiful. On a white background is a grape vine design of every color of grape imaginable. Made on straight lines it was caught at one side with a diamond buckle.

A peculiar incident occurred at the Riverside Monday night. Miss Lloyd received two baskets of flowers but only one went over the foot-lights. Asking the doorman back stage the reason he said two were too many to go over.

So now doormen are running the stages.

Slightly Looking Circus

Surest sign of youth is the ability to sit through an entire circus without being bored. The circus at the Garden this year is made up of material to please any and all. The parade at the beginning is quite the thrillingest thing seen in this town in many a day. India couldn't have staged a better looking pageant.

May Wirth was lovely in her abbreviated costume of blue silk studded with brilliants. A cloak consisted of silver petals. Lillian Letzel was in white over which she wore a cloak of silver spangles. The Wirth family in the ring (without May) were nicely dressed. Ma Wirth was in pink chiffon made with a long waist and double flounce. The girls were in green and mauve.

The Silbon Sisters were indeed gorgeously colored butterflies in their aerial act. Bertha Beeson on the wire was in a maribean and diamond trimmed frock and a stunning brilliant headress. Jenny Rooney was nice in a purple costume, made for her thrilling trapeze act. The short skirt carried several rows of maribean across the back. Mme. Alf Loyal had blue georgette with a brilliant trimming. Mme. Bradna in her all white act showed to better advantage in the ring than in even some of the vaudeville houses. Mlle. Emily was in white while Miss Winifred chose pink. The Ediths were in white fringe short costumes. Mlle. Jenne was in pink with diamonds.

Mme. Pallenberg was most picturesquely dressed as a sort of Russian maid in the full skirts and high boots. Mlle. Orva and Miss Bona were appropriately dressed for their high air stunts. Ramona Ortiz was in a darkish dress of a brocade. Vera Bruce, Mlle. Ruby, Mlle. Silboni and Marion Bordner looked like sprites in their light colored costumes as they wizzed around high up in the air.

The Nelson Family had the women folk in pink two flounce dresses. In the Chas. Siegrist troupe the girl was in yellow spangles and a red rose. The Clarkonian Troupe chose the never failing combination black and white.

FOR WOMEN ONLY

By DOROTHY PADDACK

Three Types

The three women in the vaudeville sketch, "Hello, Mamma," represent three types. They are Sadie Duff, Madelon La Verre and Bernice Gay. The hard-boiled, loud-mouthed "Mrs. Crosby" is the act's official fault-finder. The blonde daughter is just one of those romantic girls for whom the moon-spoon-crown songs were written. Lucille, the home-wrecker, is obvious but not very convincing.

Titles in "Love Toy"

"The Love Toy" gets its name from the vindictive remarks made about a young American, who feels sorry for Zita, the ambitious Queen of Belgravia, and whose yes-ing is misinterpreted by the Queen's enemies. The Queen is adequately performed by Ethel Gray Terry. The mantle of another little royal personage falls to the shoulders of Helene Costello as Patricia, Princess of Luzania. Maude George is lady-in-waiting to the Princess. Jane Winton is the American girl who jilted the American man.

A great and earnest effort has been made to convert this picture into comedy. Here are some of the captions which are or are not funny: "Albert has put a price on your head; half off for cash." "The standing army that would stand for anything but a second lieutenant." "It takes an optimist to marry a blond."

Woman Spy in Love

Jetta Goudal, as a woman spy in "Three Faces East," conveys the idea of secretiveness by half-closed eyes, a tightly drawn mouth, taut hands, and a blank expression. Until the last, the spectators are kept in doubt as to whether she is loyal to Germany as Fraulein Marx or to England as Frances Hawtree. These secret espionage stories are usually interesting if handled at all well.

Miss Goudal is thoroughly entrenched in her tedious and difficult role. When she answers: "Vorwartz und zur" to the challenge of the German spy, the audience says: "She's a Hun." But when, at the finish, she shoots the great Boelke, although she has fallen in love with him, the public says: "She is British." A woman keen enough to be awarded a medal by the Kaiser for her alleged services to Germany would never be-

Chorus Girls Always Enjoy Charleston Dancing

Not much dancing for the chorines in "Models and Thrills," Columbia burlesque show. The girls are in short country cousin costumes for the opening. What they sing about no one knows, but there must be an opening.

"Louisville," led by Rae LeAnse, means nothing as far as the choristers are concerned. They dance very little in pink ruffled gowns. Two girls step out for a specialty. One does a buck dance; the other rolls over and back kicks. "Chicken a la King" is done with only four girls. They dance well and look cute in chicken costumes. "Cecilia" is brief. Girls are in rhinestone studded costumes of various colors.

"Oh, Boy, What a Girl" has a happy routine, with the girls in black and white costumes. "Waiting for the Moon to Rise" leads into the finale of the first act. Four girls are in white bathing suits displaying their forms on pedestals. The others enter with a semi-hoop skirt of white over bathing suits. A black lace ruffle is the only trimming. The girls dress stage for the finale of act one.

"Chinese Fantasy" opens the second act. The chorines sit around in cute Chinese costumes during a song by Harry Van. A stout girl in the chorus is out in "one" for a ballad sung in good voice. "I Wonder Where My Baby Is Tonight" is a Charleston, done with lots of pep. The choristers of most shows, regardless of how lackadaisical they might be, seem to pep up and enjoy a Charleston.

Four do specialties, with the first three good. After a bit of coaxing, prop stuff, our little fat friend steps out and shows that obesity is no hindrance. She does good buck, Charleston and some splendid cartwheels.

"Winnipeg Winks" has the girls in every kind of tough regalia. They do a little Bowery dancing and without doubt look as awful as possible.

The entire company is on for a singing finale.

come the Hebechen of Germany's greatest spy. However, the situation is good drama.

Elythe Chapman as Lady Bennett is also in the cast.

Ethel Maye and Flora Watson are

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

According to Ray Long, magazine editor, who returned from a European trip last week, Otto Kahn, Winchell Smith and Michael Arlen have formed a "literary corporation" to handle the writings of Arlen.

Long said that Arlen will cease writing for the stage, despite his recent success there, and devote his time to novels exclusively. His newest book is "To All Young Men in Love."

Ethel Leginska, the disappearing pianiste, announces her retirement from the concert field. The pianiste says she will retire to her home in Waiden, Mass., and there devote her time to orchestral conducting and composing.

Helen Lee Worthing, formerly of the Ziegfeld "Follies" and now appearing in pictures, filed suit for \$100,000 against the Scherk Importing Co., perfumers, of 66 West 45th street. Miss Worthing charges the company with having used her picture in its advertisements. Her name was not used with the picture. She asks \$50,000 as personal damages, \$25,000 exemplary damages and \$25,000 for whatever profits were made through use of the photo. A copy of the complaint was sent to all New York newspapers.

Maurice and Eleanora Ambrose, his new dancing partner, were married in Paris.

Ethel Conrad Crumit was awarded a divorce and \$150 weekly alimony from Frank Crumit in Bridgeport. Her charge of desertion was not contested. The Crumits married in 1915 and have lived apart since 1922.

The engagement of Evelyn Laye and Sonnie Hale, both prominent on the London stage, was announced.

Three American opera singers appeared in leading roles in one night's performance in Atlanta. This is thought to be the first instance of its kind in the history of Metropolitan grand opera.

Louise Hite sang Musetta in "La Boheme"; Mary Lewis played Nedda in "Pagliacci" and Lawrence Tibbett Tonto in "Pagliacci." Beniamino Gigli took 15 curtain calls after singing Rudolfo in "La Boheme." The audience is said to have been the largest ever attending opera in Atlanta.

London censors have banned "Little Jessie James," the American musical success. They object to the bed scene, important to the play.

Brooklyn will have two new theatres. The Emblem Holding Co. will erect a 2,000-seat house at Sutter and Ralph avenues and E. 28th street. The other will be built at Fort Hamilton Parkway and 67th street.

Irene French, chorus girl, was selected by judges Clare Briggs, Norman Rockwell and Nell Brinkley to be "Miss Broadway." She had eight competitors. The title allows Miss French to "represent" Broadway at all functions of the Broadway Association.

Several new directors were elected at the annual meeting of the New York Symphony Society held last week at the home of Walter Dunsen.

Mrs. Thomas Coward, Mrs. Arnold Whitridge, Mrs. J. F. Dulles, Mrs. William Carrington, Mrs. Francis L. Hine, Mrs. Robert Law, Jr., Mrs. William Bolkan, Mrs. Alfred Eno, Mrs. Frederick Hill, Mrs. Rembrandt Peale, Jr., Mrs. Blaine Trade, Frederick Potts Moore, Fulman Dick and James Anthony Finn are the new directors.

President Harry Harkness Fletcher, Vice-Presidents Paul D. Cravath and Harry Seligman, Treasurer Edwin T. Rice and Secretaries Richard Welton and Mrs. Pleasant Pennington were re-elected.

Mrs. Amy Hall is suing Thurston Hall for separation. She seeks \$150 weekly alimony and \$3,500 counsel fees. The Halls were married in Denver July 29, 1914. In 1921, Mrs. Hall says, her husband deserted her. Hall has failed to contribute toward her support for the last three years, she charges, stating that he earns \$20,000 a year. Harry H. Oshrin is attorney for Mrs. Hall.

Marguerite Nannara's divorce from Guy Bolton in Paris last summer and her subsequent marriage to Mindret Lord, 26-year-old scenario writer, were not revealed until last week-end. Following the announcement Marguerite and her young

husband posed together on a couch for the benefit of tabloid photographers. The resulting pictures were front-paged.

Ruth Gilmore, daughter of Frank Gilmore, of Actors' Equity, and Max Solino, nephew of the Italian Minister of War, will marry in Florence (Italy) June 17.

Fire destroyed the Grand, St. Catharines, Ontario. Loss is estimated at \$135,000. The James Hastings stock company, playing the theatre, lost costumes, scenery and properties valued at \$10,000.

The state of Rhode Island has passed a bill legalizing Sunday motion pictures and theatrical entertainment in Providence, Central Falls, Cranston, Newport and Woonsocket. Pawtucket is specifically omitted in the measure.

Richard Herndon's production of Fred and Fanny Hatton's "East Side" is in rehearsal. "Out of the Night," mystery comedy by Harold Hutchinson and Margery Williams, has been placed in rehearsal by Joseph B. Brown, Inc. A. L. Erlanger will produce Martin Flavin's "Service for Two." "We Americans," by Max Siegel and Milton Herbert Gropper, will be produced by Sam H. Harris.

The will of the late Henry Miller leaves \$3,000 annuity to Mrs. Miller and divides the residue among his son, Gilbert Miller; his daughter, Mrs. Agnes McCoy, and their four children. Henry Miller, Jr., who is serving a six months' jail sentence in California for violation of narcotic laws, is cut off entirely. Mrs. Miller will receive the \$3,000 yearly from the profits of the Henry Miller theatre. Three-quarters of annual profits over and above the \$3,000 will go to Gilbert Miller and the other quarter to Mrs. McCoy. Gilbert Miller explained that his father built the Henry Miller theatre on leased ground and turned it over to a corporation under an agreement by which he received one-half of the profits over and above the lease.

Miss Alice Durrane, daughter of Balconee Dufrene, once prominent French actress and favorite pupil of Mlle. Bernhardt, has deserted the Paris bar, where she had become a promising woman attorney, for a stage career.

In her first performance at the Odeon theatre last week, Mlle. Dufrene was highly praised.

For his "Craig's Wife," George Kelly was voted the Theatre Club's annual gold medal in recognition of the club's selection of the "best play of the year." At the meeting held at the Astor, Channing Pollock's "The Enemy" was chosen for second place, with "The Great Gatsby" and "Great God Brown" trailing for third.

According to reports, Commissioner of Police McLaughlin intends to talk with Mayor Walker on the subject of a definite closing, or "curfew" hour, for New York's night clubs.

Al Lewis, formerly of Lewis & Gordon and now producing independently, since his partner joined the Orpheum Circuit interests, announces five new plays for production next season. They are "SOS," by Rudolph Lothar; "Storm Center," by Jesse Ernest and Max Simon; "Loose Ends," by Dion Tithenridge; "The Spider," by Fulton Oursler and Lowell Brentano, and "The International Revue," which will be staged by George Jessel and is to feature Helen Trix and Bert Coot.

David Rosen, operator of a freak show at Coney Island, was paroled by Magistrate Hirschfeld when arraigned on a charge of employing minors preferred by Lester Rockover of the Children's Society.

Mary and Margie Gibb, 13, "Siamese Twins," were on exhibition in Rosen's show. John Gibb, father of the twins, said he sanctioned the girls' appearance and was present at the performances.

CHICAGO

Probably the most strenuous plugging ever accorded a motion picture is the advance blab-blah now occupying the major portion of the latest papers for the Cosmopolitan production, "Beverly of Graustark." In one issue of the "Herald and Examiner" five columns were devoted to the picture, four filled with almost complete reprints of the lavish praise poured out by New York critics.

Wolcott Blair was served with a summons last week in the \$100,000

damage suit brought against him by Geraldine Markham, chorus girl, for injuries received in an automobile accident. The summons was served in his home at 720 Ruah street.

Harry C. Mole, Jr., son of the owner of the Morrison hotel, last week married Martha Greif, 15, who as Martha Martelle was an entertainer at a loop cafe. Announcement of the engagement was made early in March, following the annulment of Mole's first marriage to Irene Johnson.

Speaking before more than 700 women who attended the Famous Women's luncheon last week, Mrs. Fannie Bloomfield-Zeisler, pianist, attributed a sister musician's failure to jealousy of male orchestras. "Every time Ethel Leginska is scheduled for a performance the members of the orchestra—all men—sneer at her and constantly walk out," she said. "Her failure in the musical world is directly attributed to sex jealousy, as are countless other women failures."

A criminal bill of information against the Washington Grill, loop cafe, charging violation of the dry laws, was filed in the Federal court last week.

During their run here the Sells Floto Circus elephants scored a nice amount of publicity by doing odd jobs about the town, such as carrying girders for the Oriental theatre, moving a tree in Lincoln park, and carrying signs around advertising an evening paper's serial story.

Sunday movies were defeated 2,427 to 1,929 at the Urbana city election last week. This was probably the heaviest vote ever polled in Urbana, college town.

Ogden T. McClurg, millionaire book publisher and explorer, died of brain hemorrhage in the West Suburban hospital April 20. Mr. McClurg was found unconscious by the side of a road near Elmhurst. Physicians said he never regained consciousness. His wife and several close friends were present when death came. Mr. McClurg returned only recently from an exploration centering in the unknown reaches of the Yucatan river.

Funeral services for Alice Williams, 79, said to have been the oldest music teacher in Illinois, were held last week in the Congregational church at Batavia, Ill.

LOS ANGELES

William Reiter, motion picture director, brought suit against Mrs. Gladys Reiter in Superior Court for divorce, charging cruelty.

Ernest Vajda, playwright, lost five silk handkerchiefs, which he valued at \$10 apiece when prowlers entered his home. Nothing else was taken.

Burglars walked out of the front door of the home of Jack Conway, motion picture director, with a wardrobe trunk valued at \$190.

Ian McTavish, a Warner Brothers studio executive, knocked down a bandit who took \$10 from the purse of Mrs. McTavish and ordered the pair, who were seated in their machine in front of the nearly completed El Capitan, in Hollywood, to drive him away. The bandit escaped.

Leopoldo Berstein, Mexican actor, was welcomed by several hundred members of the local Mexican colony when he arrived here from Mexico City to open an engagement with his company at the Princess, Spanish-language house.

Irene Rich denied that she was engaged to David Blakenhorn, realty operator of Los Angeles and Pasadena. She declared that Blakenhorn, whose divorce from his wife will not be final until September 4, was not free to marry.

Mrs. Hiram Matthews obtained a divorce from her husband, film heavy, when she testified to his cruelty.

Fred Solomon, dance hall owner, was denied motion for a new trial in the breach of promise suit brought by Glens Syfert. Solomon will appeal from the jury verdict of \$40,000 to Miss Syfert, a former employee, who says she became engaged to Solomon in 1916 with the marriage postponed several times. She asked for \$75,000.

Albert A. Mors, husband of Teresa Mors, for whose murder Kid McCoy is serving a manslaughter sentence, returned here with his bride, formerly Marjorie Jane Kahn. At the same time Kid McCoy has appealed his case before the Superior Court.

Sylvia Breamer, picture actress, has been sued for divorce by Dr. Harry W. Martin, local physician, who charges cruelty.

Cullen Landis was allowed another week to pay up the remainder of the back alimony he owes his wife, Mrs. Mignon LeBrun Landis. He gave her \$400 of the \$1,000 he

was on the cuff for, telling Judge Walter S. Gates he used the rest to pay down on a car.

The second trial of the "Desire Under the Elms" cast, who were forced to appear again after the first jury disagreed on whether or not they had presented an immoral play at the Orange Grove, is set for May 26. The first trial cost the city \$5,000.

Paul J. Mahoney, bulldozer of the grandstand at the Pasadena Tournament of Roses parade, which collapsed New Year's Day, killing 10 people and injuring many more, was found guilty of manslaughter by a jury here. Over 100 witnesses were heard. The jury was deadlocked on whether to find Charles B. Bucknall, Pasadena building inspector, guilty or not. Sentence will be given later by Judge Charles Burdell.

Word was received here that Harry Katz, 22-year-old actor of Los Angeles, was arrested in San Francisco as he alighted from the steamer Admiral Fisk. Katz was charged with forging the name of his wealthy Los Angeles uncle, H. Katz, to checks cashed here. He will be returned to this city.

David "Red" Kirby, screen heavy, and his divorced wife appeared in Judge Parker Wood's court to answer a suit for \$105 brought for merchandise purchased while they were married. The Kirbys stated that they had paid for the goods, but could not produce receipts. Mrs. Kirby was ordered to pay, as the clothes were for her.

Nels A. Nelson, electrical foreman at the Metropolitan Studio, was killed following an accident while dusting a transformer. His foot became tangled with a high-voltage cable which sent 4,400 volts through his body. Although physicians gave him up as dead, the fire crew of a Hollywood station revived him with a pulmotor. However, he lost his fight for life some hours later when he succumbed at Angelus Hospital.

Mrs. Martha Long, 28, dancer, is in the Receiving Hospital in a critical condition following an attempt to take her life by swallowing poison, according to police.

Mrs. Kathryn Wright Howell, known professionally as Kathryn Wright, eccentric dancer, received a divorce from Garret R. Howell on cruelty charges. She also testified on behalf of Mrs. Mary A. Clark, her mother, in a suit for divorce against Archie B. Clark on non-support charges at the same time.

Back Ball, cameraman, took poison after a quarrel with his bride of two weeks, according to the police of Hollywood, who rushed him to a hospital. It is said he may recover.

When is a bullet-proof vest not? Ask John Edwards, local inventor, whose last demonstration cost him \$150. Edwards had to keep a party in his side of a double bungalow lively, so he held up his brain child, a chilled steel vest, and started to empty a gun at the chest protector. The galvanic gray-catcher stopped five of the bullets, but allowed the sixth to pass on through. Not only did the lead pellet punctuate the vest, but it continued right through the wall of the duplex and entered the domicile of William Anderson, shattering a valuable vase belonging to the latter. Municipal Judge W. S. Baird assessed Edwards \$150 for damages to the vase. Edwards is thinking of working on a bullet-proof vase.

Mrs. Carolyn D. Chester was granted a divorce from C. L. Chester, motion picture producer, who left Los Angeles in 1922. Mrs. Chester said her husband left her stranded in Honolulu and that she was forced to pawn her jewels to get back.

Chester made a property settlement with his wife under which he agreed to pay her \$7,000, according to her attorneys.

Frank Dazey, playwright, left here to complete arrangements for the presentation of his latest play, "Big Boy," which he wrote with Jim Tully. Paul Robeson, colored actor, will play the title role.

Fred H. Solomon, local dance hall owner, was given judgment in a suit filed against him by Sam P. Avery, who sought \$11,150 damages because Solomon caused his arrest on reckless driving charges.

Dick Wick Hall, author of the "Salome Sun" stories in the Saturday Evening Post, was reported near death at the Angeles Hospital here, suffering from acute glomerular nephritis.

Arthur Franklin Fuller, paralyzed musician, who has been working as a concert pianist, composer and writer of poems and essays, as well as a vendor of pamphlets on the streets of Los Angeles, was awarded a divorce from Violet Fuller on cruelty grounds.

DORCHESTER AS HUGE ATHLETIC PLANT

Boston, April 27.
Dorchester, suburb, is to be developed into the largest athletic plant in the world at a cost of \$10,000,000 according to the announcement of a real estate firm here. Work will start immediately.

Plans call for a football stadium seating 60,000, a baseball park of the same capacity and an indoor pavilion for all indoor games and conventions which will take care of 30,000.

Both outdoor structures, under these specifications, will be bigger than Soldier's Field, the Harvard stadium, while the pavilion will exceed New York's new Madison Square Garden in mass accommodation according to these figures.

N. Y. MAY GO IN BASKETBALL LEAGUE

It is set that the National Basketball League is to invade New York next fall. Tim Mara has secured the franchise for the New York Club.

A present outlook is that Brooklyn may be forced out of the League in favor of Philadelphia and that the lineup will also find Pittsburgh included as one of the stands next season.

At present it appears that the cities will be New York, Chicago, Detroit, Fort Wayne, Washington, Cleveland Philadelphia and Pittsburgh.

The schedule will call for 77 games to be played on the season, followed by a World's Series between the teams heading the league at the completion of the first half of the season and that heading when the season closes. In the event that the same team leads at both periods the world's series will have to be called off.

The world's series match won by Cleveland last year in three straight games is said to have pooled \$11,000. That leads those backing the sport to believe that it has great box office potentialities.

Joe Carr of Columbus, president of the National Football League, is likewise president of the Basketball League.

Actors' Fund Sweepstakes

Chicago, April 27.
The Washington Park race track, the new course to be opened early this summer at Homewood, nearby, has arranged to give an Actors' Fund sweepstakes, the receipts of the day going to the charity.

Tom Bourke, general manager, is a former theatrical writer.

Inter. Hockey League

Toronto, April 27.
E. J. Livingstone, Toronto promoter, states that an international professional hockey league will operate in opposition to the National Hockey League next winter.

Livingstone says they will have teams in Jersey City, Cleveland, Detroit, Toronto and two in Chicago, with perhaps further teams.

The Jersey City team will play in the new Journal Square Garden. Meanwhile the N. H. L. has granted a franchise to a second New York team.

RODEO DATES

Cedar Rapids, Ia., April 27.
Dates for the second annual Cedar Rapids rodeo, staged under the Cedar Rapids Amusement Company auspices, have been changed from July 12-16 to Aug. 3-7 that the Iowa organization may be routed after the Cheyenne Frontier Days celebration and obtain the best of its talent on the jump to the Chicago rodeo, Aug. 14-21.

R. I.'S 12-ROUND BOUTS

Providence, April 27.
The Rhode Island House of Representatives has passed, in concurrence, a bill legalizing boxing in the state and creating a commission of three members to supervise and regulate the sport.

The members of the commission will serve without compensation. They will have the authority to inspect the contracts made for bouts and to see the managers and the boxers abide by them. Bouts will be limited to 12 rounds.

COURT'S ACTION "NON-PLUSSED" MRS. BRESSLER

**Chester A. Marshall Discharged on Assault Charge
—Much Inside Stuff**

For two hours in West Side court Magistrate Thomas F. McAndrews listened to testimony about "motorboat larks," auto rides and bookmakers, when Chester A. Marshall, 45, turkman, stopping at the Pennsylvania Hotel, was arraigned on the charge of felonious assault. Marshall was arrested on the complaint of Mrs. Roxie Lee Bressler, 40, divorcee, of 425 Riverside drive. Marshall was discharged.

Mrs. Bressler, the former wife of a well known horseman, told how she fought Marshall in her boudoir to prevent him from shooting her on the night of March 23, last. She and her brother, Frederick McElroy, wrested the gun from Marshall.

A police sergeant of West 100th street station was notified and went to the apartment. He arrested Mrs. Bressler on the charge of violating the Sullivan law. She was discharged in West Side court the following day by Magistrate Macrery.

She denied ownership of the gun and said she assumed charge of the weapon the night of the alleged attempted slaying to spare the good name of her "young and innocent brother."

Drove With Stranger

During the course of Mrs. Bressler's cross-examination by the defendant's attorney, Mark Reardon, Jr., Mrs. Bressler stated that she was 40. She testified she had some words with the defendant about a motorboat "lark" with another man. She said Marshall scored her for this.

She also testified of an auto ride she had with a young man that drove a stunning roadster on the drive. "I was on my way to 72nd street, and this young man invited me for a ride. I didn't ask him his name nor did he ask mine," she said.

Mrs. Bressler stated that she had made bets with others besides Marshall. She stated that she loaned Marshall money. Reardon displayed many checks cashed by Marshall. Mrs. Bressler stated that she gave Marshall the cash for the checks introduced.

Marshall's Story

Marshall's story almost consumed the entire two hours. He testified he met Mrs. Bressler about four years ago. He said he knew her husband. She was taken ill with appendicitis, he said, and he made good the hospital bills. He bought her autos and diamonds.

Marshall said Mrs. Bressler had accompanied him to the various race tracks where he was a "commission man." He defrayed the expenses. His intentions were serious, he said, until he learned, he averred, she had been out with another man. Her brother, Fred McElroy, he said, was employed at \$60 a week by him.

Mrs. Bressler stated that her brother was lucky if he got his pay. Mrs. Bressler stated she never had a gun. She said her former husband always had two in their home. She was asked if it wasn't a fact that she kissed the defendant the night of the alleged assault. She retorted, "Thank God, no."

Mrs. Bressler was attired in black and made a stunning appearance. Marshall is tall and built in proportion. During the examination, Mrs. Bressler never looked at her former "sweetie." She appeared non-plussed when Magistrate McAndrews discharged Marshall.

During the course of the examination Mrs. Bressler testified that Marshall had welched on a bet to "Kolle" Madden. This Marshall stoutly denied. Mrs. Bressler declared that she intended to present the facts to the grand jury.

Times Sq. Landmarks Are About to Pass

A couple of Times Square landmarks are passing or are about to pass. The Liggett-Riker & Hegerman drug store on the corner of Broadway and 46th street is no more, with the nearest Times square Liggett store on 49th and Broadway.

The Harlowe & Luther drug store across the street on Times Square and 46th is giving up the ghost, with I. Miller & Son adjoining it to take up the Broadway frontage for their shoe store. The H. & L. lease expired and they elected to go out of business rather than pay an increase. The corner will not be razed.

Lichtenstein's female apparel shop between the Embassy and the Palace theatres is also leaving its stand through an expired lease, with the B. & G. Sandwich Shops, Inc. taking over the premises for 10 years at a gratifying \$23,000, \$25,000, and \$27,000 annual rental. It is figured that this sandwich bar and coffee shop will clean up on Main street and affect some of the side street and Broadway restaurants.

The Liggett drug syndicate has also given up its stores at 6th avenue and 42nd street and 7th avenue and 35th street. Previously they forsook their Times building stand, then resuming but concentrating on the sandwich service and soda fountain end of the business. Various reasons for the decline of the Liggett vogue are advanced by the Times square-ites, the most plausible being that the prescription service was not what it should be; that the department store feature of the store with its various "sales" was too much of a gag, etc.

The Liggett stores were probably the inspiration of the wheeze that you can get almost anything in their drug stores but drugs.

Hertz' "Fast One" \$3,000 Daily More in Chi

Chicago, April 27.

John Hertz, self-made millionaire and owner of the Yellow Cab, Chicago Motor Coach Company and large chunks of Balaban and Katz and other big stocks, put over a fast one in this burg when, almost wholly due to his efforts, the town installed automatic stop-light signals.

As a result of the stop-light system the meters of Mr. Hertz' fleet of 2,000 yellow cabs are said to be showing about \$3,000 a day better than they did before the system went into effect. Independent cab companies have profited correspondingly, but none of the independent companies has anywhere near the number of cabs the Yellow owns.

It is understood Mr. Hertz put up \$50,000 originally to install an experimental light system on Michigan boulevard, with Mr. Hertz selling the city the idea on the basis of the success of the experiment.

Bender's N. G. Check Got Him Three Months

Charles Bender, real estate dealer of 156 West 42nd street, was sentenced to three months in the Workhouse by the Justices of Special Sessions. Bender was convicted of petit larceny in having given Mrs. Fred Knoz of 129 East 85th street a worthless check for \$15 in exchange for cash.

Mrs. Knoz said Bender had visited her apartment March 29 and asked her for a temporary loan of the money stating that he would give her a check in return. He failed to pay back the cash and the bank returned the check.

Congress of Critics

Edward E. Pidgeon, dramatic critic, New York Journal of Commerce, departed for Paris Saturday, his first mission being to attend the International Conference of Dramatic Critics.

Mr. Pidgeon, a native of New York, is one of the founders of the Theatre Guild, and is a member of the New York dramatic writers' club.

USELESS POLICE RAIDS; 102 MEN DISMISSED

Three alleged gambling raids conducted simultaneously early Sunday morning by detectives of Inspector Michael Lyons in charge of the Times Square district and detectives from headquarters resulted in 102 prisoners being arrested. All but one were charged with disorderly conduct, and all were freed in West Side Court by Magistrate Brough.

The raids occurred after midnight. The first was on the third floor of a loft building at 141 West 54th street. Seventy men were seized. Some gambling paraphernalia were seized, the cops said.

Thence the raiders went to 113 West 48th street. On the third floor of a loft 21 men were taken. Next the raiders went to an apartment house at 249 West 80th street. On the fourth floor Detectives Kiley and Murray arrested 11 men, who, it was believed by the cops, to have been playing "craps." A pair of dice were seized.

In the 48th street raid Detective Jake Saylor and Unverzagt arrested Joe Mulholland of 2965 Broadway. They charged him with keeping and maintaining a place for gambling. "Slips" were seized by the sleuths. The court dismissed Mulholland.

4 Entertainers Hurt as Taxi Hits Pedestrian

A taxicab bearing four entertainers who had just left a broadcasting station after doing their "stuff," struck a pedestrian at Amsterdam avenue and 107th street. The machine was proceeding north.

The entertainers were all cut by the broken glass in the cab. The pedestrian, John McGarrle, 45, 64 West 116th street, was felled by the car and received a fracture of the skull and internal injuries. The entertainers gave their names as Doris Melvin, 25, 1785 Amsterdam avenue, lacerations and contusions; Elizabeth Ryan, 23, 1785 Amsterdam avenue, lacerations and contusions; George Cornell, 26, 333 East 10th street, Brooklyn, lacerations; Robert Cassidy, 26, 729 Frelinghuysen avenue, Newark, N. J.

All were hurried to St. Luke's Hospital and attended by Dr. Jovory. All but McGarrle went home after they were treated. The chauffeur, Phil Tompkins, 21, 115 Hopkins avenue, Brooklyn, was arrested on the charge of felonious assault and held in \$1,000 bail for further examination in West Side court.

Tompkins told the police that the accident was unavoidable. He declared that McGarrle stepped into the path of the car. He denied that he was speeding. When striking McGarrle, the car was brought to such an abrupt halt that the windows were shattered throwing the fragments on the entertainers.

GIRL DIDN'T APPEAR

Charged with annoying Catherine McAuliffe, 9707 99th avenue, Woodhaven, L. I., Arthur Leone, 27, carpenter, 49 Grove street, Manhattan, was arrested in the Rialto theatre during a matinee. He was discharged by Magistrate McAndrews in West Side Court when Miss McAuliffe failed to appear.

Leone denied the charge. According to the story Miss McAuliffe, stenographer, told to Patrolman William Fowler of the West 47th street station, the carpenter, who sat alongside of her in the auditorium, continually "brushed" her side.

When she shouted at him he left his seat to leave. She went after him and had him arrested as he reached the lobby.

J. J. Scenery-Worried

While a blaze destroyed the organ in the old colored St. Mark's Methodist Church on 53rd street near 8th avenue, J. J. Schubert remained opposite on the south side of the street with his secret service scout, Ben Mallon, and wondered whether any of his scenery in the place had been destroyed. When he learned that the fire was confined to the organ he left.

The fire started from an unknown origin. The building has been taken over by the Schuberts, it is said. They have been using it as a rehearsal hall.

The building is said to be 60 years old. Recently the church was taken over by the Schuberts.

Cop for Pictures?

Times Square's night patrol in the early 50's has a cop who should rate as the pride of the beat. He is John Maher (there are two John Mahers on the beat; this one is the tall chap) whose ready smile and pleasing personality for every night club habitue is a by-word.

Maher's personality, if personalities mean anything, recommends him as a corking picture house type, and any number of newspapermen have commented on it.

ED. WILLIAMS WON'T 'SWITCH' FOR SOME TIME

An indeterminate sentence to the penitentiary was imposed by the Justices of Special Sessions on Edward Williams, 24, who claimed to be an actor, living at the Mills Hotel. Williams pleaded guilty to petit larceny in having worked the "switch game" on Benjamin Smith, tailor, of 348 West 27th street, March 10 last at 36th street and 7th avenue.

Smith charged that Williams offered him an unset diamond for \$40, volunteering to have it appraised in a nearby pawnshop. The two visited the pawnbroker and the latter estimated the stone was worth about \$170. On the street Smith accepted the "bargain" and handed over \$40 to the actor.

Instead of receiving the true stone the tailor got a "phony" worth 25 cents. Several days later he located Williams and caused his arrest.

Williams will have to spend from six months to three years in the penitentiary.

FOR WOMEN ONLY

(Continued from page 61)

sporting the best looking spring coats.

Lila Lee Restricted

"The New Klondike" film has a decidedly anti-Florida air about it. Taken from Ring Lardner's story, Lila Lee as the wealthy object of the New York pitcher's affections seems restricted. Hallie Manning as her comedy maid does well enough.

Brenda Lane, cast as a "bird dog," is more than convincing.

"Brooding Eyes" With Actors

"Brooding Eyes" is a good picture. It had to be. In the cast were five actors, working artistically and unselfishly together. No one in the cast is cursed with beauty. In fact, the three women in the cast are short on "appeal." They perform their roles and call it a day. Ruth Clifford, Alma Bennett and Dot Farley have the roles. Miss Clifford is attractive, tender and sympathetic. To Dot Farley and Alma Bennett fall two vulgar roles, which they handle satisfactorily. The audience got Dot Farley's number when, as Mme. Maria De Costa, she flipped her frumpy little hat and said: "I c'n swear t' anything now, ain't I a loidy?"

The caption writer of "Brooding Eyes" has also a flare for description, for he says: "London, stabbed through the heart by the Thames, wet with joy, sad with tears." This is the London where a pair of "brooding eyes" intercepts the plans of a gang of crooks. And, with Barrymore controlling those eyes,

'ROUND THE SQUARE

New Breakfast Get Together

With Roth's restaurant on Broadway and 51st street now the early a. m. rendezvous of the night club performers and hangers-on, paralleling the situation at Lindy's before that all-night place declared a l. a. m. curfew, an official stick-up by a police squad is not an irregular occurrence.

Instead of Reuben's, Roth's, because of its accessibility, is becoming a breakfast get-together. The cops have visited the place and frisked the customers for arms, similar to a recent tour of the night clubs in search of criminally known.

Taxi Drivers Must Resemble Picture

A new New York City rule went into effect this week with taxi drivers. Each driver licensed must now have his photo taken. It is hung upon a card inside the cab with a request that the passenger be certain the driver on the seat is the same as the face on the card. When the driver changes cars he must take his mugging card along.

ROULETTE ROOM POLICE-RAIDED

Women Players at 7th Ave. and 54th St.

When detectives from Chief Inspector Lahey's staff raided an apartment at 7th avenue and 54th street they found, besides a number of fashionably gowned women, one of the biggest and best roulette outfits that has been confiscated in years. As a result of the raid Jack Barry, 53, and Thomas Hendricks, 43, retired farmers, were arrested on charges of keeping and maintaining a gambling house.

Inspector Lahey received a tip a few days ago a number of women were going to this apartment, expensively furnished, and losing considerable sums of money playing the roulette wheel. Satisfying themselves that gambling was going on the detectives went up through the service entrance to the 6th floor and knocked on the door.

They were readily admitted when posing as laundrymen. When the women players, grouped about the table discovered the visitors were policemen they became almost hysterical and tried to dart from the place. They were prevented from doing so and remained until the detectives obtained the names and addresses.

On the roulette table the police confiscated \$425 placed as a bet when the detectives entered and the players in the excitement forgot to pick it up. Barry and Hendricks, appeared to be in charge. The detectives arrested them. Later when arraigned before Magistrate McAndrews in West Side Court both pleaded not guilty and asked for an adjournment. They were held in bail of \$500 each.

The detectives said that this is the first time in a long while a roulette outfit has been seized. The confiscated one is of the finest that has ever come into the possession of the police.

The names of the women players were not divulged. The detectives said that the place was patronized almost exclusively by women.

GYPPED ON PERFUME

Jerry Newton Sold Three Bottles for \$15

Jerry Newton, 25, salesman, Hotel Hermitage, was held in \$500 bail for further examination when arraigned before Magistrate McAndrews in West Side Court on a charge of petty larceny.

Newton is accused of having sold to Marie Olsen, owner of a beauty shop at 600 6th avenue, 3 bottles of perfume represented as Coty's and for which he received \$15. After the perfume had been purchased it was found to be an inferior quality of cologne and not Coty's.

Newton said not guilty and asked for an adjournment.

'Prof.' Wells' 'Voodooism' Good for Six Months

The East Indian finery of "Professor" Eustis Wells, very dark, and of majestic appearance, failed to make an impression on the Justices of Special Session when the "professor" appeared for sentence following his conviction of swindling hundreds of colored men and women through the practice of "voodooism."

Eustis was sentenced to the penitentiary for not less than six months or more than three years.

If you don't advertise in

VARIETY

don't advertise

DEMILLE'S

CECIL B. DEMILLE

PRODUCT

The Volga Boatman

By LENORE J. COFFEE · Adapted from Konrad
with William Boyd · Elinor Fair · Victor Varconi · Julia

"It's perfect
DeMille and perfect
box office"
— Morning Telegraph

"Has all the wallops
necessary to put it
over with a bang"
Variety

"DeMille has
done himself proud"

— N. Y. Daily News

"A great picture - an
absolutely tremendous
attraction"
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NOW PLAYING "THE
VOLGA BOATMAN"

The Volga Boatman
DeMille's Greatest

The
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GREATEST !

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*The season's sensation
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"The Volga Boatman is box office"
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over a million"*
— N. Y. Sun

*"Beautifully directed, well acted,
lavishly set and melodramatic
melodrama"*
— N. Y. American



PRODUCERS DISTRIBUTING CORPORATION

PRESENTATIONS—BILLS

THIS WEEK (April 26)

NEXT WEEK (May 3)

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

LONDON

(All This Week, April 28)

Finestre Park Empire
 The Jazz Master
 Emylin Thomas Bd
 G S Melvin
 J W Rickaby
 Nixon Grey
 M (Kiddy) Kenn'dy
 Harry Tate

New Cross Empire
 Maudie Scott Co in
 "Tricks"

Stratford Empire
 George Bass Co. in
 "Hullo, George!"

Victoria Palace
 Squire Celeste 3
 Hilda Glyder
 Will Hay
 Dorothy Varick
 Dick Henderson
 Victoria Girls
 The Westwoods
 Daily Marr 3
 Bull & Hurland

Cardiff Empire
 Band Box Rev

Swansea Empire
 Notions Revue

Newport Empire
 Jans Roundup, with
 H & B Lester

Nottingham Empire
 "Chimes," with Jos
 Alexandre and
 Kitty Emson

Newcastle Empire
 Miller & Phloria
 Jack Hyllton Bd
 Tex McLeod
 Chatterin & D'Koon
 Four Juliens

Scala
 Watall-Orlew
 Dauntson Shaw
 Elroy
 Elitoff Tr
 Geschwister Bitter
 Willy Will
 Capt Winston Co
 Lord Ain
 Ryan

Wintergarten
 Andy & Irving
 Bobby Rene & P
 Rolf Hansen
 Claire Feldern
 Torino

Charly Rissels
 Renee Godfrey
 Codonas
 Griffith Bros
 (One to fill)

BERLIN
 Hermanns Rubio
 Ritter & Knapp
 Lacy & Aennil
 Dunham
 Lee Loma
 Lola Menzell
 Lilliputian Rev
 Jenny Gold
 Agard's Tr

GERMANY

Wattall-Orlew
 Dauntson Shaw
 Elroy
 Elitoff Tr
 Geschwister Bitter
 Willy Will
 Capt Winston Co
 Lord Ain
 Ryan

Wintergarten
 Andy & Irving
 Bobby Rene & P
 Rolf Hansen
 Claire Feldern
 Torino

Capitol (Pc) (26)
 Cella Turilli
 Doris Niles
 Gladys & Robyn
 Albertina Vitak
 "Beverly Graustick"

Coliseum (K)
 2d half (29-2)
 M Livingston Co
 Great Nicoll
 Griffen 2
 (Three to fill)

Delaney St. (L)
 1st half (3-5)
 The Rackos
 Harry Bolden
 Hance & Bowley
 McGrath & Deeds
 Primrose Seaman Co
 (One to fill)

THE NEWTON TWIN
 Maud
 Mabelle
 Address Care VARIETY, NEW YORK

Peggy Brooks
 Carlo & Inez
 Fred LaTelle Co
 (One to fill)

2d half (6-9)
 Dawn June Co
 Mardo & Wynn
 Kaufman & Lillian
 Frank Sheppard
 Ten Eyck Co

Boulevard (L)
 1st half (3-5)
 Ford & Edwards
 Chas Morati Co
 Win Ebs
 Let's Dance

2d half (6-9)
 Fenner & Charland
 McRue & Mott
 Elsie White
 Sabbat & T Co
 (One to fill)

Broadway (K) (26)
 Yorke & King
 Smith & Strong
 4 Aces & Queen
 1 & 7 Mayne
 M Montgomery
 Rome & Gant
 Modenas Rev

Haynes & Beck
 Edith Clasper Co
 (Three to fill)

Franklin (K)
 2d half (29-2)
 Senator Murphy
 Coccia & Verdi
 (Others to fill)

Greeley Sq. (L)
 1st half (3-5)
 P & E Rosa
 Thornton & Squires
 B & L Gilette
 (Three to fill)

2d half (6-9)
 Boyd & Wallin
 Cooper & Redello
 Mutual Man Co
 O'Neill & Plunkett
 Jewell Manikins
 (One to fill)

Hamilton (K)
 2d half (29-2)
 Frozini
 Lewis & Ames
 (Others to fill)

Hippodrome (K)
 (26)
 Howard's Ponies
 Stan Kavanaugh
 Mme Fokine Ballet

Hull Palace
 "Big Ben," with
 Gus McNaughton
 & Veronica Brady

Sheffield Empire
 "By Request," with
 Gracie Fields

Bradford Alhambra
 Harry Lauder
 Edna Maude
 Harry Moore
 Lillian Burgess
 Eddie Gray

Edinburgh Empire
 "The Punch & Judy
 Show"

PETERSEN and CHARLOTT

FORMERLY STAR SKATERS

New Madison Sq. Garden

Now Presenting Their

Sensational Ball Room Dancing

DOUBLING THIS WEEK

BRANFORD THEATRE, NEWARK

and PARODY CLUB, NEW YORK

DIRECTION

ALF T. WILTON

1560 Broadway, New York

Morris & Baldwin
 Dare & Wahl
 Anna Case
 Albertina Rasch Co
 Davies 3
 (3)

Glenn & Jenkins
 Diero
 Gertrude Erdle
 Corbett & Barry
 Burns & Moran
 Jack Dolancy
 Bobby McLean
 (Three to fill)

Jefferson (K)
 2d half (29-2)
 Kellers & Lynch
 Frank & Silk
 Little Jim
 Bevan & Flint
 (Two to fill)

Lincoln Sq. (L)
 1st half (3-5)
 1 Summer Day
 Angel & Fuller
 Jack Wilson Co
 (Two to fill)

2d half (6-9)
 Random 3
 Matthews & Ayres
 Stanley Shaw
 Margo Beth Co
 (One to fill)

National (L)
 1st half (3-5)
 Cooper & Rodello
 Bill Davis
 Gordon & Ricca
 McKee & Mott
 Holland & Barry Co

2d half (6-9)
 Ford & Price
 Thornton & Clifton
 McGrath & Deeds
 Primrose Seaman Co
 (One to fill)

58th St. (K)
 2d half (29-2)
 Purdy & Payne
 Frank Hunter Co
 Mitchell & Darling
 Texas Chicks
 Malvina
 (One to fill)

5th Ave (K)
 2d half (29-2)
 McLehlan & Sarah
 Peter Higgins Co
 Seymour & Jeanie
 (Others to fill)

Fordham (K)
 2d half (29-2)
 Buckley, Cox & S

Orpheum (L)
 1st half (3-5)
 Connelly 3
 8 Orpheus
 Foubert & Chas Co
 Thornton & Clifton
 Harmonia

2d half (6-9)
 Gahnes Bros

Mike Klemova
 Rita Oliva
 George Lyons
 Kitty McLaughlin
 Healy & Clifford
 "Mile Modists"

Victoria (L)
 1st half (3-5)
 Lohas & Sterling
 Jack Conway Co
 Matthews & Ayres
 Sylvester Farn
 (One to fill)

2d half (6-9)
 24 Arleys
 Gordon & Ricca
 Calvin & O'Connor
 Harmonia
 (One to fill)

Warner's (Pc) (26)
 Elfred Wynne
 "Other Women's
 Husbands"

CONY ISLAND
 Tillyou (K)
 2d half (29-2)
 Martin Ford
 Zemater & Dora
 Arlene & Seals
 Tom Smith
 M C Conard
 (One to fill)

FAB ROCKAWAY
 Columbia (K)
 2d half (29-2)
 Morris & Shaw

Chicago (Fe) (25)
 A Chinese Plate
 "Irene"

Diversity (O)
 2d half (29-2)
 Frank Sinclair
 V & B Stanton
 C Hayden & Masc's
 Jimmy Lyons
 (One to fill)

Harding (Fe) (26)
 Delano Dell
 Dexter Sis
 Roy Dietrich
 Art Kahn Orch
 "Sea Beast"

McVick's (Fe) (25)
 Milton Watson
 Arthur Kluth
 Johnny Special
 Anderson Bros
 "Lucky Lady"

Altoona, Pa.
 Mialier (K)
 2d half (29-2)

Albany, N. Y.
 Proctor's (K)
 2d half (29-2)
 Jenks & Ann
 3 Ausslains
 Paula
 Herb Henderson R
 Hartley & P'erson

Allenstown, Pa.
 Colonial (K)
 2d half (29-2)

Rath Bros
 Louise Wright
 McLughlin & Evans
 (Two to fill)

ASHEVILLE, N. C.
 Plaza (K)
 2d half (29-2)

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 Plaza (K)
 2d half (29-2)

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 2d half (29-2)

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 2d half (29-2)

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 Plaza (K)
 2d half (29-2)

ASHEVILLE, N. C.
 Plaza (K)
 2d half (29-2)

Joe Marks Co
 Syddell & Spotty
 Jack Norworth
 Heavily Bros
 Chevalier Bros
 Diabi Sis
 Krugel & Rubles
 Roys & Mays
 Etal Look Hoy Co
 (3)

Caupollins
 Jimmy Saxe
 Naughton & Gold
 Larry Stutenburgh
 Jahn & Baldwin Sis
 Castleton & Mack
 Hamtree Harrington
 Hayes March & H
 The Eforde

Rivoli (Pc) (26)
 Karyl Norman
 Clark & Simonds
 "Dancer of Paris"

BEAVER FLS, PA.
 Regent (K)
 2d half (29-2)
 Novelette Rev
 (Others to fill)

B'GHAMTON, N. Y.
 Binghamton (K)
 2d half (29-2)
 Hewitt & Hall
 Gully
 Oakes De Lour Rev
 Kakin & Galletti
 Ervill & Dell

BIRMINGHAM, ALA.
 Bijou (L) (3)
 Claude DeCar Co
 Sammy Duncan
 Cook & Shaw Sis
 Pisano & Landauer
 Mabel Walzer Co

Lyric (K) (3)
 Walsh & Mealy
 Krafts & La Mont
 Homer Lind
 W E Ritchie Co
 (One to fill)

BLOOMINGT'N, ILL.
 Harris Grd (KW)
 2d half (6-3)
 Transfield Sis
 Anna Gold
 Monte & Lyons
 (One to fill)

B'GHAM, WASH.
 Patentes
 (Everett split)
 1st half (3-5)
 Murand & Leo
 Tock & Toy
 Jane Courthouse
 Al Bernwick
 Mahon & Cholet
 Cyclone Rev

BLUEFIELD, W.VA.
 Colonial (K)
 2d half (29-2)

Ideals
 4 Gregg Sis
 Jimmie & Mack
 Stan Gallini Co
 Permane & Shetley

BOSTON, MASS.
 Boston (K) (26)
 Van Lane & V
 Mason & Gwynne
 Forster & Bonnie
 (One to fill)

Gordon's Olympia
 (K) (26)
 (Scollay Sq.)
 The Road
 Eddie White
 V & C Avery
 Levan & Doris
 Jules Black Co
 Burt & Rosedale
 Alex Wood Rev

Gordon's Olympia
 (K) (26)
 (Washington St.)
 Avon
 Cottle & Bolden
 Miles & Mansel
 Bonner & Baird
 Cauld Ritchie Co

Howard (K) (26)
 Markell & Gav
 Bordner & Boyer
 Royal Gascoynes

Keith's (26)
 Keno & Green
 Coogan & Casey
 Willie Solar
 Botancourt & Girle
 Tananaki 3

Merchandise
 Charlie Greenwood
 Geo D'Armond Co
 Alma Nelson Co
 O'Neill Bros
 (3)

Chas Chase
 Danny Dugan
 Nazimova
 Eva Clark
 Millard & Marila
 (Three to fill)

Metropolitan (Pe)
 (26)
 Al Mitchell Bd
 "Social Celebrity"

State (Pc) (26)
 Spitalny Bd
 "Stella Dallas"

New Boston (K)
 C & E Crest
 Ross Wyse Co
 Irene Ricardo
 American Ballet
 Demott & Gracia

Orpheum (L) (3)
 Reck & Rector
 Farrell & Chadwick
 Clark & Crosby
 Leonard & West
 Bert Wilson Co
 Spanish Follies

BRADFORD, PA.
 Bradford (K)
 2d half (29-2)
 Sheldon & Dalley
 Fashion Hints
 Channing
 McVoy & Walton
 (One to fill)

BRIDGEPORT, CT.
 -Palace (K)
 2d half (29-2)
 Charlotte Worth

Marlyand (K) (26)
 Bozzard & White

Eddie Allen
 "Count Luxemburg"

Garden (Pc) (26)
 Spirit of Vaudeville
 "Smiley's Sis"
 Hickey & Hart
 Clarion Trumpeters
 Myers & Hanford
 "Fighting B'karoo"

Hippodrome (K)
 (26)
 Old Homestead
 Goede & Leighton
 H & E Gorman
 Frank Rockless Co
 Griffin 2

Terminal (Pc)
 2d half (29-2)
 Hamilton & Olsen B
 Nan Blackstone
 Wilson & Ardell
 7 Abbott (K) (25)

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 2d half (29-2)
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Terminal (Pc)
 2d half (29-2)
 Hamilton & Olsen B
 Nan Blackstone
 Wilson & Ardell
 7 Abbott (K) (25)

Terminal (P

HARRIS, N. J.
Gardner's Dogs
Rach Girls
(Two to fill)
2d half (2-3)
Morton Young
Deaton & Mack
(Others to fill)

DENVER, COLO.
Orpheum (26)
Olga Myra
Meyer & Bedford
Beverly Kaye Co
Jean Joyson
La Fleur & Portia
Nervo & Knox

DES MOINES, IA.
Capitol (Pe) (25)
Wainright Sis
Orpheum
2d half (2-3)
Chapman's D'ke Or
Ada Brown Co

ACTS HAVING OPEN TIME IN THIS VICINITY CAN FILL IN
Frankford, Phila. and Bridgeton, N. J.
Grand, Baltimore, Md., and Arcade, Salisbury, Md. (Split week)

WIRE
FRANK WOLF, Jr.
Colonial Trust Bldg., Philadelphia, Pa.
Phone: Spruce, 1095-1246

Murray & Lovers
(Two to fill)

DETROIT, MICH.
G'D Rivera (KW)
(2)
All Girl Rev
Juliette Dika
Sermine Farrar Co
Morton & Glass
Earl's Hollanders
La Salle Gardens
(KW)
1st half (2-3)
Chrislie & Daley
Blaney & Wood
Hugh Herbert Co
Edna & Beasley
Sika & Satina
2d half (2-3)
Noel Lester Co
Clinton & Capallino
Edna Torrence Co
Jack Laverne
(One to fill)
Miles (P) (3)
Melnette 2
Russey & Case
Joe Freed
Howard & Rose
Hills' Circus
Regent (P) (3)
Paul Bros
Wheeler & Francis
Warren & Corbett
Exposition 4
Glensdorff Sis
State (P) (25)
Brook Sis
Marie White
Temple (K)
Frankie Heath Co
Ernest R Ball
Parisian Art
Dixie Hamilton
3 Nites
Glenn & Jenkins
Joe Browning
W & J Mandel
(3)
Adela Verne
Johnny Hyman
Robert Arnold
Allen & Canfield
Pessier & Klais
The Brant
Clifford & Gray
(One to fill)

DRECHTER, MASS.
Codman Sq. (K)
2d half (2-3)
J C Mack 3
Tong Wong Co
Gene & Myrtle
Alexander & B
(One to fill)

DULUTH, MINN.
Garlick (Pe) (25)
Sisic & Blake

EASTON, PA.
State (K)
2d half (2-3)
Ben Light Co
Schneck & Son
Murray & Charlie
Wallace & May

Hugh Herbert Co
(One to fill)

FAIRMONT, W.VA.
Fairmont (K)
2d half (2-3)
Nolan Leary Co
Tracy & Hay
Powers 3
Oliver & Olson
Just Walte 4

FL RIVER, MASS.
Empire (K)
2d half (2-3)
Arthur Whitelaw
Cruising
C R 4
Anderson & Graves
Whitford & Ireland

FITCHBURG, MASS.
Lyrie (K)
2d half (2-3)
Carroll & Remont

Helen Lewis Co
Mary & Nancy
Art Lloyd
(One to fill)

HOBOKEN, N. J.
Loew's
1st half (2-3)
Nora Jane & Karl
Lester & Earl
Yates & Carson
(Two to fill)

2d half (2-3)
Kerns & Wallen
Rae Arden Co
Jack Reddy
Lewis Beatty & L
(One to fill)

HOLYOKE, MASS.
Victory (K)
2d half (2-3)
Out of Knickers
Marion Scott Co
Harry Watkins
Colvin & Wood
Pekki & Martini

HORNELL, N. Y.
Shattuck O. H. (K)
2d half (2-3)
Bennett & Myers
Ritz Serenaders
Boll & Eys
Combs & Nevins
(One to fill)

HOUSTON, TEX.
Majestic (It) (3)
Bagger & Sheldon
Lerner Girls
Al's Here
Sumers & Hunt
Goldie & Beattie R

H'NTON, W.VA.
Orpheum (K)
2d half (2-3)
Gaffney & Walton
Caranas Barker Co
Gintaro
Larry Relly
Lyrie & Virginia

INDIANAPOLIS
Circle (Pe) (25)
Francis Renault
Keith's (26)
Margt Young Co
Karavoff Co
Gaston Palmer
L & H Ziegler
Burns & Allen
Roy Cummings Co
Edgar Bergen Co
Lyrie (P) (3)
Cassons & Marie
Torrence Sis
Oxford 4
Montrose & Everett
The Lampe

FT. WAYNE, IND.
Palace (KW)
1st half (2-3)
4 Ortons
4 Dianas
Hickv Bros
(One to fill)
2d half (2-3)
Stuart & Lash
Ruth Royce
(One to fill)

FT. WORTH, TEX.
Majestic (It) (3)
El Cieve
Stone & Iselen
Authors & Comps
York & Lord
Lorraine & Minto
Pantages (3)
Ribo & Lactoyne
Fahlan
Clark & Villani
Nerida
(One to fill)

GL'NS FLS, N. Y.
Bialto (K)
2d half (2-3)
Dick Ryan
3 Rocketts
Dancing Franks
East & Dumke
(One to fill)

G'D R'FIDS, MICH.
Romona Park (K)
2d half (2-3)
Col Jack George
Hori Co
Frances & Frank
Mr & Mrs J Barry
Hilton & Chesleigh
Snow Colmb's & M
(One to fill)

GREENFID, MASS.
Victoria (K)
2d half (2-3)
Demarest & Doll
Frank Hughes Co
Bendover
Clifton & Kramer
Elkins Fay & B
(One to fill)

GREENSBURG, PA.
Strand (K)
2d half (2-3)
Hart & Helene
Earl & Rial Rev
Josephine Amors
Kauffman & K'fman
Chas Boyden

HAMILTON, CAN.
Pantages (3)
The Perrys
Jim Reynolds

L'AMINTE, MASS.
Music Hall (K)
2d half (2-3)
Murray & Irwin
Frost & Morrison
Cuby & Smith
(Two to fill)

LIMA, O.
Faurot O. H. (KW)
1st half (2-3)
2 Rozellias
Carmen & Rose
Bert Swor
The Parkers
2d half (2-3)
Lester Bell & G
Telephone Tangle
(Two to fill)

LITTLE ROCK, ARK.
Majestic (K)
1st half (2-3)
Willhat 3
Kham
Clayton & Lennie
Fenton & Florida
Harry Kahne
2d half (2-3)
The Rials
Williams & Young
The Wisnuckers
John & Lafell
John Barry Co

LOCKPORT, N. Y.
Palace (K)
2d half (2-3)
Wigginville
Delmar Rev
Whitely & Wheeler
Kenny & Hollis
Brent Hayes

LONDON, CAN.
Loew's
1st half (2-3)
Stern Trio
Wood & White
Johnny's Rev
Norton & Wilson
Loretta Grey Co
(One to fill)

L'G BEACH, CAL.
Hoyt (P) (3)
Elroy Sis
Sang Chung
Dance Carnival
Pleurette Joffrie
Sid Lewis
Talbert's Rev

L'G BRANCH, N.J.
Broadway (K)
2d half (2-3)
Gallatin & Sis
Howard Nichols
Dale & Fuller
(Two to fill)

L. ANGELES, CAL.
Boulevard (Pe)
Pickfords
Cliff Nazarro Co
Saxton & Farrell
Howard & Lind
Allyn Tyrell Co

JACK JORDAN
Artists' Representative
Still Doing Business at the Same Address
Strand Th. Bldg., N. Y. Luck, 3700-3761

Palace (KW)
1st half (2-3)
Wilson Aubrey 3
Mae & Lyons
Sailor Boy
Stuart & Lash
Brown Cy vs B'way
2d half (2-3)
Margt Morrill Co
Hollingsworth & C
Tommy Kelly Rev
Lydia Barry
6 Harmanlacs

J'KS'VILLE, FLA.
Palace (K)
2d half (2-3)
Dalton & Craig
Flo Gast Co
Michon Bros
O'Rourke & Kelly
Rudell & Dunnigan
1st half (2-3)
(Savannah split)
Masked Athlete
Suburban & Castle
Leo Hecrs
Pantheon Singers
(One to fill)

JAMESTOWN, N.Y.
Opera House (K)
2d half (2-3)
Jones Morgan & R
D'Orsay Sidman Co
Kanzawa 3
Kennedy & Martin
Jack Danger

JERRY CITY, N.J.
State (K)
2d half (2-3)
Mary Haynes Co
La Rie & Hysan & M
(Three to fill)

JOHNSTOWN, PA.
Majestic (K)
2d half (2-3)
Melody Rev
Louise & Adament Co
Hend & Sylvia
Swartz & Clifford
Joe Daniels

KANSAS CITY, MO.
Orpheum (26)
Eric Hagelacher
Anna Fitzler
W & A Arns
Lydia Harris
Rilly House Co
Shone & Squires

Pantages (3)
Barabina & Joss
2d half (2-3)
Guy Voyer Co
Chas Althoff
Aggie's Horses

LANCASTER, PA.
Colonial (K)
2d half (2-3)
Archer & Belford
Les Gellins
Roy Robbins
Freeman & Lynn
Garner Girls

LAWRENCE, MASS.
Empire (K)
2d half (2-3)
Freeman & Lynn
Les Gellins
Archer & Belford
(Two to fill)

HAZELTON, PA.
Fooly's (K)
2d half (2-3)
Hunter & Bailey

Stanley & Wilson
Donals Sis
Coughlin & Holmes
Welford & Newton

MONTREAL, CAN.
Imperial (K) (26)
Ruth Budd
Brown & Whitaker
Frank Richardson
Harris & Claire Co
Burns & West
Arthur Huston

Loew's (3)
Portia Sis
Calm & Gale
Ketch & Wilma
Ellis Kennedy Co
Blasco & Haugh
Walter Fehi Co

M'NSTOWN, N. J.
Lyons Park (K)
2d half (2-3)
Baird & Mack
Bowers Walters & C

BILLY GLASON
Keith-Albee Circuit

Romaine & Castle
MALDEN, MASS.
Mystic (K)
2d half (2-3)
N & O Varga
Hofman & Hughes
Dancing Demons
Al St John
(One to fill)

M'KEESPORT, PA.
Hippodrome (K)
2d half (2-3)
Deere Girls
Eddie Powell Rev
Wilbur & Lyke
T & D Ward
Healy Reynolds & S

MEADVILLE, PA.
Park (K)
2d half (2-3)
Gladys Darling Co
(Others to fill)

MEMPHIS, TENN.
Pantages (3)
Lambert
Bernardi
L & M Wilson
Westworth's Radio
(One to fill)
State (L) (3)
Pickfords
Cliff Nazarro Co
Saxton & Farrell
Howard & Lind
Allyn Tyrell Co

MIAMI, FLA.
Fairfax (K) (3-4)
(Same bill plays
W Pal Beach 5-6,
Daytona 7-3)

Pauline Saxon
Texas Comedy 4
Billy Baker
(Two to fill)

MILWAUKEE, WIS.
Alhambra (Pe) (26)
William Andelin
"Sea Beast"

Miller (L) (3)
McDonald 3
Zelda Santley
Rich & Cherie
Robert O'Sell Co
Frank D'Amore Co
Gualano & M'grite

Palace (O) (26)
Hughie Clark Co
Frank Dobson
Haynes L'h'm'n & K
Frank Shields
Ruth Royce

Strand (Pe) (26)
Marjah
"Unquarred Hour"

Wisconsin (Pe) (26)
Coon-Sanders Orch
"Dancer of Paris"

MINNEAPOLIS
Orpheum (26)
Ethel Barrymore
Amateur in London
Alexander & Pogy
Aerial Smiths
Carr & Lynn
Kee Taki & Y

CALM and GALE
TOURING LOEW CIRCUIT
Direction CHAS. YATES

Pantages (3)
Czech & Aussie
Melva Sis
Just Type Co
Ben Smith
Mazetta Lewis Co

MOBILE, ALA.
Lyrie (K)
2d half (2-3)
Honey Sis & Fine
La Font & Partner
Mel Klee
Hernst & Clark
(New Orleans split)
1st half (2-3)
Bob Fisher
Jarnet of France
Farnel & Florence
Goff & Bobby
(One to fill)

MOONSHAW, CAN.
Pantages
(Regina split)
1st half (2-3)
F. S. Soley Co
O'Donnell & McK
Russian Singers
Sidney Stine Co
Nellie Jay Orch

MONTGOMERY, ALA.
Keith's
2d half (2-3)
H. H. Hays

NEW CASTLE, PA.
Palace (K)
2d half (2-3)
4 of 1's
(Others to fill)

N. LONDON, CT.
Capitol (K)
2d half (2-3)
Ruth Shields
7 Mignona
The Retlaw
Rucker & Perrin
(One to fill)

N. ORLEANS, LA.
Crescent (L) (3)
Royal Sidneys
Boland & Hopkins
Flake & Lloyd
Ala & Pullman
Roscoe Ala Bd

Keith's
(Mobile split)
1st half (2-3)
Meehan & Shannon
La France & G
Bohemian Nights
Cromwell & Knox
(One to fill)

Orpheum (It) (3)
Winston Holland
Henry & Moore
Lulu McConnell
Margaret Padula
Klein Bros
Arnaut Bros

Palace (K)
2d half (2-3)
Harry Holman Co
Wise Cracker
Whit 3
Mack & Rosalter
3 Senators

NEWPORT, R. I.
Colonial (K)
2d half (2-3)
Harvard W & B
Sea Nymphs Revue
Sampson & Lenord
(Two to fill)

NIAG. FLS, N. Y.
Bellevue (K)
2d half (2-3)
Dunn & Lamar
Walters
Thoms & F Sis
Jacket Childs
(One to fill)

Pantages (3)
Dupres & Merrill
Bert Chwick
Merceda
Kirby & Duval
Francis Hancy Rev
NORFOLK, VA.
Colonial (K)
Once Upon a Time

MACY and SCOTT
THE RADIO ACES
Always Working

Joe De Leir Co
Thos P Jackson Co
Sun Fong Linn Co
Shields & Delaney
Stella Mayhew
(Richmond split)
1st half (2-3)
Gus Edwards Co
Allen Stanley
(Three to fill)

NORRISTOWN, PA.
Garlick (K)
2d half (2-3)
Southland Ent's
Ward & Mowatt
Gerard & Griffin
(Two to fill)

N. ADAMS, MASS.
Empire (K)
2d half (2-3)
Frank Rice Co
Amaranth Sis Co
Sherwin Kelly
Guth Carmen & G
Roberts & Clark

N'HT'FTN, MASS.
Calvin (K)
2d half (2-3)
Kent & Allen
Holland & D Co
Tanner & Palmer
Jean Graham
(One to fill)

NORWICH, CT.
Broadway (K)
2d half (2-3)
Rena Arnold Co
Snow W & Dwarfs
P & L Ritz
Ernie & Ernie
(One to fill)

OAKLAND, CAL.
Orpheum (26)
3 Jordons
Barrens & Piff
H & G Ellsworth
Alexander & Santo
Clark & McCullough

OGDEN, UTAH
Pantages (3)
Leont Diction
Smith & Sawyer
(Three to fill)

OKLAHOMA CITY
Orpheum (It)
1st half (2-3)
Callion Emory
Brewer & Wels
Gretta Ardith
Frank Jones
Burt Chapman
2d half (2-3)
Hanson & H Sis
Barbara Sis
Huston Sis
Cole & Savdr
Nite in B Ayers

OMAHA, NEB.
Pantages
1st half (2-3)
The Danes & B
Dennis Sis
Center & Rose
Machin & House
E. A. Arnold
2d half (2-3)
Redford & W. Sis
C. & M. Dunbar
(One to fill)

N. BEDF'D, MASS.
Olympic (K)
2d half (2-3)
Betty Washington
Novelly Perotins
Helen Higgins Co
Thos J. Ryan Co
(One to fill)

N. BRITAIN, CT.
Capitol (K)
2d half (2-3)
Fisherty & Storing
Joe Darcy
Torrell & Kemp
Gondwin 4
(One to fill)

N. B'NSWK, N. J.
Rivoli (K)
2d half (2-3)
Ruth Rogers
Tojeth & Bennett
Sheldon & Tyler
Chuck Conners

NEWBURG, N. Y.
Proctor's (K)
2d half (2-3)
Wives vs Straps
O'Brien 6
Redford & W. Sis
C. & M. Dunbar
(One to fill)

Grand (Pe) (26)
Rose & Taylor Orch
"Her 2nd Chance"

Harris (K) (26)
Vera Post
Ellis De Salti Co
O'Saka Bouze
Emery Girls
Kandy Krooks
Sheridan Sq. (K)
2d half (2-3)
Musical Hunters
A & F Stehman

P'LSIDE PK, N. J.
Loew's (3)
DeVries 3
The Arleys
3 Londons

PASADENA, CAL.
Pantages (3)
Claudia Alba
Boys & Leonard
Romeo & Dots
Lumber & Turner
6 Belfords

PASSAIC, N. J.
Montauk (K)
2d half (2-3)
Bert Errol
Candy Box Rev
Sebbin & Grovlin
Miller & Pears
Carroll & Gorinan

PATERSON, N. J.
Regent (K)
2d half (2-3)
W & E Howard
Jack Merlin Co
Frances Arms
(Two to fill)

PHILADEL. PA.
Allegany (K)
2d half (2-3)
Harry Downing
Dancing Debs
Kismet Sis Co
Jimmy Luns
Gormley & Cafferty

Broadway (K)
2d half (2-3)
Walter Fishler Co
Geo Brown Co
Harris & Bryan
Harry Morris
(One to fill)

Cross Keys (K)
2d half (2-3)
Roy Rogers Co
Al White Jr Rev
Mary Zoeller Co
Runaway 4
Jerome & Ryan

PORTLAND, ME.
Keith's (26)
Eva Clarke
Winchester & Rosa
Golden Violin
Jody Jordan
Achilles & Newman
666 Symamore
(3)
Arthur DeVuy
Earl McArthur
Lyle & Emerson
(Three to fill)

PORTLAND, ORE.
Pantages (3)
Harry Lamour
Merritt & Coughlin
Knorr Brothers Co
Noodles Pagan Co
Shannon's Bd

PORTSMOUTH, O.
Leroy (K)
2d half (2-3)
Arthur & Darling
Donovan & Lee
Variety 4
Iris Greene
(One to fill)

POTTSVILLE, PA.
Pottsville (K)
2d half (2-3)
3 Dignitans
Joe Mandel
Southland
Morley & Anger
(One to fill)

P'GH'RIE, N. Y.
Hard Avon (K)
2d half (2-3)
Mardo & Wynn
Dolson
L. Fantasy
Wm Cameron Co
(One to fill)

REIDING, PA.
Rajah (K)
2d half (2-3)
Leach LaQuinn 3
Hogers & Donnelly
Nell O'Brien Co
(Two to fill)

RED BANK, N. J.
Palace (K)
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Oxford (K)
2d half (2-3)
Toga
McGormack & W
Hurr & Elaine
Cook Sis
(One to fill)

PLATTSBURG, N. Y.
Strand (K)
2d half (2-3)
Gibbons & Price
Mack & Lee
Lloyd & Russell

ST. LOUIS, MO.
G. Central (Pe) (25)
Ruth Etting
Harry Harris

Orpheum (26)
Courtney & R'dolph
Van De Velde
Theo Roberts Co
Sully & Thomas
Bud Snyder Co
Ann Codes
Martinet & Crow
S. Louis (O) (26)
T & B Healy
McDonald & Sabin
Comedy Carnival
Herbert & Neely
Ed Elliott Band
The Hassans

ST. LOUIS, MO.
G. Central (Pe) (24)
Gene Rodemich 24
Ruth Etting
Harry Harris
"Heaven's Sake"

Missouri (K) (26)
Garden Festival
"Blind Goddess"

State (Pe) (24)
Olga Petrova
"Beverly"

ST. PAUL
Orpheum
2d half (2-3)
McGormack & W
Perry & Wagner
4 Phillips
O'Connell
Variety Tied Bits

ST. PETERS, FLA.
La Plaza (K)
2d half (2-3)
Pauline Saxon Co
Art Impressions
Texas 4
D'Armond & H'ing
Billy Baker Co

SALCM, MASS.
Federal (K)
2d half (2-3)
McLae & Clegg
Sandy McDonald
Twists & Twirls
Ashley & Sharpe
(One to fill)

HARRY CARDIFF and WALES

S. L. CITY, UTAH
Pantages (3)
Ann Schuler
McDonald & Oakes
Prof Aleko
Dancing Pirates
Ann Chondler
Irishkwa Japs

R. ANTONIO, TEX.
Majestic (It) (3)
The Gaudiniths
Freda & Palace
Morris Lavers
Gauttley & Lange
The Mexacos

RICHMOND, IND.
Murray (KW)
2d half (2-3)
Kafka Stanley & M
Jane Dillon
Saville & Phillips
Mach & Earl
Johnson & Johnson

RICHMOND, VA.
Lyrie (K)
2d half (2-3)
Harry Carroll Rev
"Devil's Circus"

Davis (K) (26)
Herb Clifton
Furnest & Partner
The Brant
Pechon & Grayway
Ray Ferguson Co
Wideman & Boone
Rocks & Toss
2d half (2-3)
Nelson's Birds
Richard Reame
R. S. & M
L. S. & M
L. S. & M
L. S. & M

ROANOKE, VA.
Roanoke (K)
2d half (2-3)
Alberta Lee Co
Mayme Grues Co
Shirley Sis
M. S. & M
Jack Norton Co
(One to fill)

(Continued on page 84)

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Strand (K)
2d half (2-3)
Richard Keane
Harry Catalano Co
Brown & Demont
Lyons & Wakenfeld
(One to fill)

ELIZABETH, N. J.
Mits (K)
2d half (2-3)
Billy Kelly Co
Saranoff Rev
B & B Donna
Collins & Puterson
& Vagrants

ELMIRA, N. Y.
Majestic (K)
2d half (2-3)
Perrone & Oliver
Footsteps
Reville & Doreen
Demarest & Collie
Tom Lane

ERIE, PA.
Colonial (K)
2d half (2-3)
Vale & Gray
Hand Box Rev
Century Opera

Countess Sonia
Brincoe & Delorto
Laven & Cross

HARRISBURG, PA.
State (K)
2d half (2-3)
Ibach Ed
Shelton & Bentley
Mullen & Francis
(Two to fill)

HARTFORD, CT.
Capitol (K)
2d half (2-3)
Arcadians
Toy Town Rev
Claymo
Hedmond & Wells
Stroud 2

HAVERILL, MASS.
Colonial (K)
2d half (2-3)
Jack Ryan Co
William Sisto
Marion Dancers
F & A Smith
Joy Bros & Gloom

HAZELTON, PA.
Fooly's (K)
2d half (2-3)
Hunter & Bailey

10 BERLIN THEATRES CHANGING HANDS; 3 MANAGERS MERGING

Next Season Foretells Radical Improvements on Managerial End—Co-operative Combination by Max Reinhardt, Victor Barnowsky and Dr. Robert

Berlin, April 10.

Next season will see many radical changes in managerial circles. Ten theatres are changing hands. Also three of the most important managers, who control together seven theatres, are combining their subscription books, while two managers who came last year from other cities are giving up their Berlin holdings and retiring again to the sticks. On the whole the outlook is considerably more promising than it was at the beginning of the present season. The watchword is to be economy and efficient business administration; the admission prices are to be reduced but the productions, if possible, improved.

The most important managerial change is that Arthur Hellmer is giving up his three Berlin theatres and returning to manage his Neues theatre in Frankfurt. Hellmer has only been one season in Berlin but has had exceptionally bad luck, losing a considerable bit of money during that period. The largest theatre which he controlled was the Lessing and this will be taken over next season by Saltenburg. The intimate Kleines theatre on Unter den Linden will go to Rudolph Nelson who will stage small cast revues there. The Trianon, a moderate sized but barn-like structure built under the train tracks, will probably go to Heppner, who will give Grand Guignol programs there.

Direktor Richter is retiring from the Theatre des Westens. He has been producing operettas there this season but none with any real measure of success. He will return to Hamburg. The Theatre des Westens will be taken over by Eric Charell and he will produce revues of the same American type which brought him such success at the Grosse Schauspielhaus during the last two seasons.

The enormous Grosse Schauspielhaus, as announced in Variety exclusively some months ago, will harbor the Berlin Radio Broadcasting Company.

Here a real innovation will be tried; with a probable weekly change classical operas, operettas, and plays will be given by a stock company of radio favorites. The show will be broadcast Monday night and it is hoped that by this publicity a full house at popular prices will be guaranteed for the rest of the week.

Hans Felix had a fairly successful season of repertory at the Zentral Theatre but the owners are evidently not entirely satisfied and are turning it into a picture house. Felix has therefore rented the Apollo theatre, formerly controlled by James Klein and at the present moment making an unsuccessful attempt as a first-run picture house.

James Klein whose sensational bankruptcy process has been filling the papers seems now to be definitely out of Berlin theatre life. The Komische Opera in which he formerly presented revues goes out of his hands on June 1 and will be turned into a sumptuous picture palace. As the situation is good, the venture should be successful and Klein will have little chance of getting the house back. Klein's plans are unknown.

Martin Zickel controlled three popular priced farce and operetta theatres in the north of Berlin: the Thalia, Residenz and Kommandanten. It seems more than likely that

he will lose two of these. Oscar Sabo, the comedian, will probably take over the Kommandanten and a cabaret company, the Stettin Singers, will get the Residenz. Zickel has lost no money on the year but has done little better than break even.

Saltenburg has had a very good season and will add one house to his holdings next fall. The Kurfürstendamm and Kuenstler will continue under his banner and at the Lessing, new for him, he will run a combined play and operetta policy.

The Municipal Opera has been quite successful from an artistic viewpoint but its musical director, Bruno Walter, is not wholly satisfied with their own large theatre. He desires a smaller house in which to give the more intimate type of opera. For this purpose the newly opened UFA film theatre, the Gloria Palast, is under consideration. Although the UFA evidently has a bad egg on its hands here, they are not willing to rent it at anything like a reasonable sum. For a house seating only 1,000 their demand of \$500 a night is quite out of the question for Germany. If cut in half, it will probably be accepted.

As already reported the Theatre am Nollendorplatz will breathe its last as a legitimate house on July 1 and will be added to the UFA chain of Berlin theatres. This is the sixth theatre which has gone over to film within the season.

One of the most significant developments is the formation of an Interessen-Gemeinschaft (co-operative combination) between three of the leading Berlin managers: Reinhardt, Barnowsky and Robert. These three control six important theatres and are seeking to add another to their list. The combination will not affect the various members artistically but is purely of a business nature. The chief object is given as: Lowering of the admission prices and raising of artists' standards. The short time engagements and the star system will be done away with, all actors receiving contracts for ten months.

Subscriptions for all these theatres will be offered in a bunch and at very reasonable prices. It is hoped thereby to develop a standing public with an interest for the better things of the theatre. This move is doubtless inspired by the success achieved by the Volksbühne with its popular priced subscriptions. Literary and artistic experiments will therefore be often made at the Kammerspiele and Tribüne, the intimate houses controlled by the group.

The organization of the project will be centralized. At the head will be a committee consisting of Max Reinhardt, Victor Barnowsky, Dr. Eugen Robert and Dr. Klein. The administrative director will be Max Reinhardt's brother, Edmund.

OXFORD SOLD

London, April 13.

The Oxford theatre has been purchased by A. E. Abrahams for £130,000. Lyons & Co., caterers, denied some days ago they were negotiating for the property. This was technically true, because Abrahams was negotiating, in his own name, on their behalf.

Lyons will not take possession for some time—perhaps a year or more. Meantime the theatre is being sublet to a popular-priced repertory company. Interest on £130,000 at 6 per cent is £7,800, or £150 a week. If they sublet at £300 it would pay 100 per cent on the investment, and inasmuch as Charles Cochran often sublet the house at £800 per week, it looks like a good investment for the caterers.

Poor "Variety!"

Will Rogers was one of the speakers at the annual dinner of the American Newspaper Publishers' Assn. at the Waldorf last Thursday night.

Rogers commented on the pleasure in finding himself with men representing the press of the world, as there were guests from China, Japan, Australia, England and Europe, but added:

"Who's here representing 'Variety'?"
There was no answer.

ENGLISH A. A. ALL THROUGH

Dropped from Thousands to Hundreds in Members

London, April 17.

The Actors' Association is at last dead, after lingering on as long as it could pay salaries. A good deal of blame is being written in the lay press about the lack of support on the part of the members of the profession. The simple truth is that the acute Communism of Alfred Lugg, its secretary, and of some of its staff killed it.

When Edward Valentine conceived and gave his life for what is known as the "Valentine Standard Contract," he thought he was doing the best thing he could for the humble player. As a matter of fact, he was doing the worst. The "£3 minimum" drove many of the old touring managers off the road and threw their players on the street, and the A. A. did nothing for them. It could fight only against the weak, terrorize with the help of trade unions, the members of which had no conception of the issue. It would threaten West End managers—Basil Dean when he engaged yellow men for a show at His Majesty's, C. B. Cochran when he staged "Cyrano de Bergerac."

The threats sounded good in the newspapers, but by the following night another story was generally published, to the effect that after investigation the well-paid officials of the A. A. agreed that the managerial attitude was right.

Little by little the organization became discredited and the membership dropped from thousands to a few hundred.

The founding of the Stage Guild tolled the death knell not only to the A. A. but to Communism as far as the stage is concerned, and the end is inglorious.

Another theatrical affair which is near the end is the Actors' Club, housed in the old Vaudeville building. At any rate a meeting is being called to discuss the winding up of its affairs.

Nothing socialistic about this establishment—rather autocratic. It knew no licensed hours except that after the legal hour of closing no member could get a drink. Before the legal hour, however, the time was a matter for the secretary, whose word was law. Men who objected to this authority terminated their membership. The passing of the only club for the ordinary actor or actress will, occasion little regret except to a few toadies and officials.

SAILINGS

April 21 (New York to London) David Lewis, S. S. Silver (both of the Nat. Lewis establishment) (Berengaria).

April 24 (New York to Paris) Edward E. Pidgeon (La France).

April 28 (New York to Paris) Lou Reals and sister, Yvette (Republic).

April 30 (New York to London) Joseph Meyer (Leviathan).

May 5 (New York to London), Rich Hayes (Berengaria).

April 30 (New York to London), T. D. Kemp, Jr., Jack Smith, Mr. and Mrs. Marcus Loew (Aquitania).

April 30 (New York to London), Mr. and Mrs. S. Jay Kaufman (Leviathan).

May 1 (New York to London) Lee and Milton Shubert, William Klein (Leviathan).

April 28 (New York to London), Kate and Wiley (Republic).

April 24 (New York to London), Mr. and Mrs. Tom Lomas, Mr. and Mrs. Jack Notman, Wee Johnnie Burnes (Lomas Co.) (Majestic).

May 15 (New York to Hamburg), Little Lord Roberts (Volendam).

May 1 (London to New York), Mary Read (Berengaria).

WHAT LONDON LOOKS LIKE

By HANNEN SWAFFER

Bands Across the Sea

London, April 16.

British beef and British beer is taking away Paul Whiteman's slimness of form. And he has not met the Prince of Wales yet. Otherwise, the only news about him is that, although it was as smooth as glass all the way over, Paul did not leave his berth once, except to conduct the band at the concert; and that was the roughest night of the trip. I used the words, "Bands across the sea," in proposing the toast of his health at the inaugural lunch. Herman Finch was on Paul's left; I supported the other half of him.

The Musicians' Union official who prevented his appearing at the Tivoli, on the ground that 32 British musicians were being displaced, wrote to the papers saying that there was no feeling against Whiteman himself, that he was held in the deepest respect, and would have put the matter right, they knew, if the authorities had not done so.

Lionel Powell, the highbrow impresario, who managed Whiteman's first English tour, was afraid no one was going to Albert Hall for his big concert. Much to his surprise, the vast building was crammed to the doors, and thousands were turned away. Indeed, William Morris, Jr., could not get a ticket; he had to copy the methods by which small boys used to sneak into the circus.

The Astaires Make A Show

The other big American sensation of the week has been, of course, the Astaires' dancing in "Lady, Be Good." Everybody was present in the Empire, on the first night, except the Prince of Wales. Wild rumors were afloat that he was hiding in a box somewhere; but the truth is—as the Official Court Circular said—that he was dining with Father and Mother at Buckingham Palace, most respectfully. The next day he went to Biarritz.

George Gershwin sat in the stalls, and applauded his own music, while his old friends, who were unknown artists when he played a music publisher's piano for \$15 a week, danced away, saving a show which, otherwise, was bunkum.

America now has the four biggest musical successes in London—"No, No, Nanette," "Mercenary Mary," "Rose Marie" and "Lady, Be Good."

Half way through the second act, when the Astaires were not on the stage, the gallery got derisive; but the Astaires came on again, and danced the house back into a hilarious eulogy.

The New Cowboy Comes

William Kent, the Montana cowboy, who was once a clown in a rodeo, was a success in London, this in spite of the fact that he could not be heard much at the back of the theatre.

I did not see H. Gordon Selfridge; but, otherwise, the English aristocracy was well represented. Which reminds me that outside "The Cat's Cradle," the other night, when the first-night audience was streaming from the building, I saw two young men walk up and ask Selfridge for his autograph. He complied with the same indifference that he would have shown in signing a cheque for half a million dollars.

Brains Without Incest

Noel Coward will have to stop all this nonsense about how, if "Desire Under the Elms" had passed our censor, it would have saved the British drama. He talks rather like that—when reporters are around.

An unknown Dublin schoolmaster, called T. C. Murray, came to London the other day on a two-day holiday, during which he drew no salary from the Irish Free State, and showed us that he could write, in his spare time, in "Autumn Fire," an Irish play dealing with the subject which O'Neill treated in "Desire Under the Elms" without one word of offence or suggestion. No, not one of the players would have been arrested, even in Los Angeles.

The Modest Irish Genius

When I met him, after the first act, I did not think much of his play; nor, apparently, did he, in his modesty. He looked so ordinary, home-townish, in a seedy dress suit, the ordinary sort of man you see talking at your Rotary Club. But the last act, in which an old Irish farmer learns that his young wife is in love with his own son, handled a tragedy, Greek in its nakedness, with a discretion wonderful to see.

America likes Irish players. In Wilfrid Shine and Una O'Connor who play the leading parts, are an actor and actress of genius whom you should cable for.

The curtain fell to prolonged applause. The modest schoolmaster made a modest little speech. Next morning, he went out to buy all the papers, to find himself hailed as a writer of genius. Then, not having much money left, he went home—to teach his boys A B C again.

Out-of-Date Dreyfus

You remember all about that Dreyfus case, and the row there was. Well, Henri Bernstein, 20 years ago or so, wrote a play called "Israel," to get some of his own back. In Paris, when they acted it, the Catholics and the Jews fought on the streets, and blood was shed.

Remembering all this, the Jewish Drama League produced "Israel" for one night last Sunday. They asked Sybil Thorndike, George Bealby, Ben Webster, and other Christians, to play the leading parts, and sat by, to be thrilled. But really, you have no idea how out-of-date it is.

Constance Collier, who played the part in America, years ago, would have liked the part, instead of Miss Thorndike. But it was all so mechanical, so old-fashioned, and, really, quite surprising to a Christian like myself, who lives in a country where there are no barriers of race, religion or class.

They applauded George Bealby as the Jew, and Sybil Thorndike as the Catholic woman who was once his mistress; but they were applauding the frenzy of the acting, as audiences always do. Nothing succeeds like excess.

When she threw plates about in "The Likes of 'Er," Hermione Raddeley became famous in a night.

A Communist

Rutland Boughton, who has just joined the Communists, is one of the greatest of English composers. He lives at Glastonbury, famous for its Abbey and the beginnings of Christianity in England, where, in a school-room local amateurs perform his operas. It was the patronage of Sir Barry Jackson, who has £250,000 a year, that gave his opera "The Immortal Hour" its great chance. Communists and millionaires can be friends—in England.

In London, at first, "The Immortal Hour" had to fight indifference. In New York, Mr. Boughton writes me, it had to fight graft before the Opera Players of New York produced it, actually postponing their beginning in order to stage it first.

I cabled Otto Kahn to ask him to help "The Immortal Hour" in New

(Continued on page 70)

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SHANGHAI REJECTED BY ENGLISH CENSOR—ERROR FOUND TOO LATE

Americans Forgot to Rewrite Leading Male Role—Script Passed Upon Before Rectification Could Be Made—May Pass to Next Censor

London, April 27. Through an odd circumstance discovered too late by the Americans, the Lord Chamberlain, England's play censor, rejected "The Shanghai Gesture" for production over here. The action was based upon the ground that the leading male character in the "Shanghai" play is an Englishman (Sir Guy Charteris) and as such would prove distasteful to this country.

From accounts the A. H. Woods office in New York, producer of the play over there, sent the script to this side for submission, without thought given to the English characterizations in the play until after the manuscript had been received over here.

Someone in the Woods office finally suspected there might be consequences. When the Woods office called its London representative directing that the script be withheld from the Chamberlain until a revised manuscript with the English characters converted into Americans be forwarded, the answer was returned that their cable arrived too late—the Chamberlain had placed his rejection upon the record.

Which all means that "The Shanghai Gesture" will remain unseen and unheard in Great Britain until perhaps when a new Lord Chamberlain takes office, he will be unaware of the previous episode upon a renewed application with the revised script entered before him. By that time, however, the Woods office may be in the picture business.

7 FLOPS, BUT COLLINS ONLY OWES \$7,500

London, April 27. Bankruptcy papers are being served on Greville Collins, who has had seven successive failures, including "No Man's Land," "Tar-alah," "Sun-Up," "House of Glass," "The Snowman," and "Ashes." He is the husband of Betty Ross Clarke, American actress.

"Fata Morgana" was one of Collins' winners, the producer making \$75,000 out of the show. His liabilities probably do not exceed \$7,500.

\$3,500 Nightly—in London

London, April 27. Including a \$5 top and despite a liberal allotment of press tickets, "Lady Be Good" did \$4,785 on its opening performance at the Empire. The show has settled down to between \$3,000 and \$3,500 nightly.

2 Comedies—Light

London, April 27. Two mildly amusing comedies opened last night (Monday) neither of which impresses as long run material.

"The Unseemly Adventure" came into the Garrick while the "Rescue Party" entranced at the Comedy.

PRODUCER SUING AUTHOR

Paris, April 27. Dupont and Baudry are suing Henri Bernstein and Louis Verneuil for 300,000 frs. The plaintiffs were authorized by Felix Gandera to produce their comedy, "Nicole et sa vertu," turned down by the Comedie Francaise, and they arranged with Verneuil to produce it at the Gyn-nase, sublet by Bernstein. During rehearsals the latter put obstacles in the way so that the play had to be withdrawn, and the controversy is to be fought out in the local courts.

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"FOLDING BED" RUINED "JAMES" FOR LONDON

Lord Chamberlain Will Not License American Musical—Authors on Ground

London, April 27. The ever present Lord Chamberlain, London's censor, has turned his thumbs down on "Little Jessie James" (American) for English consumption.

The folding bed scene is the point upon which the censor can't be convinced, despite the presence of the authors of both the score and music, Harlan Thompson and Harry Archer.

It already has been done in Australia and Berlin.

U'S COMEDY IS BIG HIT IN LONDON

London, April 27. Universal's comedy film, "The Cohens and the Kellys," opened to capacity at the Rialto.

It gives every indication of being a tremendous hit.

A COUPLE OF FAKIRS

London, April 27. Looks like a battle of fakirs over here.

Arch Selwyn announced a private performance for Rahman Bey next Sunday night for the press and physicians, whereupon A. E. Abrahams is giving a private showing with Tahrah Bey Wednesday night.

It's not known whether the boys are brothers or members of the same club.

Paris, April 27. Arch Selwyn has secured Rahma Bey, an East Indian fakir, for America. He is due to sail with Rahma and a troupe, probably opening at the Selwyn, New York, next fall.

This is not Tahrah Bey, under contract to E. Ray Goetz, and also due to appear in New York next fall.

Paris, April 14. An original case was heard by the justice of the peace. Bourekhdjian Wahe attended a performance of Tahrah Bey at the Trocadero, when the fakir claimed to be able to read the thoughts of any person. Wahe offered himself for the experiment, which was apparently unsuccessful. He then demanded the return of admission, amounting to 31 frs. (which included fare on subway, tip to usher and program), contending incapacity on the part of the performer.

Counsel for defendant claimed his client was not responsible and that the demand should be made of the organizers of the performance, the fakir being an engaged artiste. The magistrate decided to render judgment in a fortnight, after due reflection and consultation with experts.

Italy's Greatest Far From Riot in England

London, April 27. Ruggero Ruggeri, billed as Italy's greatest actor, took a tremendous flop upon his first local performance. The house was but one-third full with many Italian waiters in the stalls.

GALA OPENING FOR FULLER-WARD HOUSE

New St. James Premiere with "Nanette"—Theatre Cost \$2,500,000

Sydney, March 27. The lifelong dream of Sir Ben Fuller, head of Fuller-Ward, came to a climax with the opening of the new St. James theatre.

The main theatre was opened before a great gathering. A roof garden theatre has yet to be added to the structure, also a cabaret in the basement. The main auditorium holds about 2,000.

A special scheme of ventilation has been installed. The air will be warmed in winter and cooled in summer. The entire cost of the mammoth playhouse will exceed \$2,500,000. The dressing rooms, situated below the stage level, have tiled bathrooms adjoining them, with hot and cold water service. Between acts and dressing changes by the cast elevators will carry the performers from the stage to the dressing rooms and vice versa. Special foyers have been installed, with soda fountains and candy counters for the use of patrons.

"No, No, Nanette," was the play chosen by Hugh J. Ward as the opening production. It scored an emphatic success and shows signs of enjoying a corking run. Elsie Prince and Jimmy Godden scored the honors. Rest of cast brilliant. Harry Hall staged the show and Willie Redstone had charge of the splendid orchestra.

WHITEMAN'S HITS 'EM TWICE IN LONDON

London, April 27. Paul Whiteman officially inaugurated his London engagement yesterday (Monday) when he opened at the Tivoli (pictures) in the afternoon and at the Kit Cat Club last night. Both premieres were uproariously received.

At the Kit Cat Club half the dance floor was cut off by extra tables, despite the normal capacity of this room which is in the neighborhood of 1,400. The band was wildly acclaimed by the after theatre patronage but it appears that Whiteman will have to omit using his entire complement of 28 men simultaneously as it's a too formidable combination for this room, when all are playing.

The first intention was to split the men into two combinations, string and brass units alternating according to the mood of the dancers, and this system will undoubtedly be followed as the full instrumentation becomes ominous in these confines when all are in action.

Shuberts' London Interests Start Many Reports

London, April 27. Further reports regarding the desire of the Shuberts to rid themselves of their London theatre holdings, say the understanding is that James White, theatre owner, has made an offer to purchase.

William Gaunt's interests claim their contract with the Shuberts calls for a first option and they further assert that the Shuberts have not indicated a desire to sell.

Last week it was reported that Charles Gulliver and Henry Sherck had sailed April 20 to see the Shuberts in New York regarding the purchase of the latter's London interests.

Lee Shubert sails this Saturday for London. His nephew, Milton Shubert, will accompany his uncle.

Big Buy for "Boots"

London, April 27. The ticket libraries have made a new \$75,000 deal with "Kid Boots." A ten weeks "buy" at \$7,500 weekly went into effect yesterday (Monday) and will continue until July 10.

Lorna Pounds' Sailor

London, April 27. Lorna Pounds of the Pounds Sisters was secretly married April 23 by special license to Hugh Cecil Sinn, a sailor.

Pessimistic Stage Mgr.

An English girl trying out in a New York vaudeville theatre stood near the stage manager as her turn was nearing. Just before the call the stage manager moved toward her, saying: "Sing right up, now. They're tough out there and they don't like the English, either."

NEW PARIS PLAYS

Paris, April 27. Of one musical, one melodrama and four comedies only a single one, in the laugh contingent, appears to have no chance. A minimum rating of the others would be "nicely," although "La Riposte" ("Repertoire"), drama, seems to be an instantaneous favorite.

This latter piece is a four-act work by F. Nozler at the Theatre de Paris, with L. Volterra presenting. It also marks the return of Henri Rollan and Vera Sergine.

In story it tells of an abandoned and ruined woman who dies destitute with her daughter ascertaining the identity of her wealthy father and vowing vengeance. Locating her parent, the girl encourages the father in a flirtation until the man passionately declares his love. She reveals the relationship with the father dropping dead from apoplexy brought on by the shock.

Mlle. Sergine is splendid in her dual role, playing the mother and the daughter. Harry Baur scored as the father, with Nadine Picard and Rollan in minor roles.

New "Folies Bergeres"

The new Folies Bergeres revue is the musical in the list, opening only after the house had been closed a few days for rehearsals. The production is excellent but resembles its predecessors without particular novelty.

Josephine Baker, starred in the recent colored revue at the Champs Elysees Music Hall, is featured here, as are Head and Zapp. Others in the cast include Dorville, held over from the previous show; Mlle. Pepa Bonafe, Albert, and the Tiller Girls. L. Lemarchand is the producer.

"The Miracle Doctor"

F. de Croisset and R. de Fiers' "Docteur Miracle" should continue the good patronage at the Theatre de la Madeleine. Trebor has signed this comedy. It tells of a young physician who dreams he invents a serum that prolongs human life for 500 years. The authors have amusingly introduced political allusions. The doctor is played by Andre Brule, his support comprising the clever comedian Beuve, and the Mmes. Augustine Leriche, Joanne Provost and Devillers.

"The Wedding Breakfast"

Following a long run of musicals, the small Theatre des Nouveautes has returned to straight comedy with "La Noce" ("The Wedding Breakfast"), an interesting writing by Pierre Wolff and Henri Duvernois, which was approved at its premiere.

This one has to do with an artist who enacts a false wedding party that terminates romantically. Camier plays the bride, Jane Cheirel is the bogus mother-in-law, Charles Boyer the bridegroom, and Germaine, veteran French comedian, returns to the stage after a long retirement.

"Bara, the African"

"Bara l'Africain" is another of the comedies to be fairly received. Bernard Zimmer authored these four acts of a group of provincial people who believe a bragging lawyer's clerk is the hero he claims to be. Story takes a twist when the townspeople are thankful for the disillusionment and prefer to believe Bara's entertaining stories.

Louis Jouvet, manager of the Comedie des Champs Elysees, where this piece is playing, ably holds one of the roles. The cast also has Romain Bouquet and Mme. France Ellys.

"The Partridge"

Tristan Bernard's "Le Perdreau" is the rejected entrant which came into the Theatre Michel, supplanting "La Peau." It is a three-act farce based upon an embarrassed youth who requests an elderly friend to arrange his love affairs with the girl preferring the friend and the boy being deceived.

Pierre Guinkand is cast as the youth, supported by Signoret, Jane Claret, and Henriette Delamay.

SAYS "VOLGA BOATMAN" BOLSHEVIK PROPAGANDA

Rothermere Newspapers Refuse Ads for Picture in London

London, April 27. The Lord Rothermere newspapers have thrown out the advertisements of the Capitol theatre (pictures) because of "The Volga Boatman" currently playing there. It is the contention of these dailies that the Cecil de Mille picture is Bolsheviki propaganda.

The action was taken despite the pleas of Sir Walter Gibbons, owner of the Capitol.

Jack Pickford's Divorce

Paris, April 27. Jack Pickford is reported having for his direct cause for coming over to procure a "Paris divorce" from Marilyn Miller, with "Sunny," in New York.

Marilyn Miller would not comment upon the report from Paris. It is understood, however, by Miss Miller's friends that if her husband commences the action abroad it will encounter no opposition from her.

Norah Blaney Telling Stuff Upon Return to London

London, April 27. Norah Blaney, who returned here last week, has acknowledged there will probably be a split between she and her partner, Gwen Farrar. Miss Blaney stated that despite Miss Farrar's flattering offers in America it was doubtful if the latter would remain over there, as she disliked the country so much.

Lester Allen Panics Hall

London, April 27. Lester Allen and Nellie Breen were an emphatic success at the Alhambra yesterday (Monday). It marked this couple's vaudeville debut over here.

Allen panicked the house with a humorous speech.

Belasco's English Play

London, April 27. The American rights to "This Woman Business," currently at the Haymarket, have been secured by David Belasco.

REINHARDT COMING TO U. S.

Berlin, April 27. In an exclusive interview, Max Reinhardt admitted to Variety that it is definitely settled he will go to America next season. Only for a few months, however, as he cannot leave his Berlin and Vienna theatres for longer time.

He is considering three offers: from Morris Gest to stage Offenbach's "Orpheus"; from the Equity Theatre to act as artistic adviser and to direct at least three productions, and from the Famous Players to supervise films in their Hollywood studios. Of these the Gest proposition is the most likely, although the Equity project interests Reinhardt greatly.

He would surely accept the Famous Players proposition if the films could be made in Germany; otherwise it is dubious.

NAMES FOR TRIX REVUE

London, April 27. When Sam Harris does his "International Revue" in New York next September with Helen Trix, it will also include two French stars, two English "names" and an American luminary.

ELIZABETH HINES RETURNING

London, April 27. Elizabeth Hines, out of C. B. Cochran's incoming revue, will return to America to play the lead in "Katja" for Dillingham.

Cliff Opens Well in Cabaret

London, April 27. Laddie Cliff had a splendid opening at the Piccadilly (hotel) cabaret.

At the same time Barrie Oliver began a return engagement here, doubling over from the Kit Cat Club and doing excellently in both places.

AUSTRALIA

Sydney, March 27.

The 1926 season has been quite a lucky one so far for the management as regards successes. Williamson-Tait started off with "Katja," followed by "Glive and Take," and later on "White Cargo." All three productions are playing to great business, with "Cargo" an absolute knockout.

Fuller-Ward have done very well with their productions at the Grand Opera House. This week they open their new playhouse, St. James, with "No. No. Nanette." This play broke records in Melbourne when first produced.

Frank Neil is finishing a good run with "Are You a Mason?" at the G. O. H. Playhouse, which will be taken over at Easter by William Russell.

Tivoli is doing capacity business this week. Dollie and Billie and Gaultier's Bricklayers are the featured acts. Dorothy Brown did well at the piano; Walter Nilsson nicely with cycle act; Dollie and Billie held up show with singing and dancing; Gaultier's Bricklayers one of best dog acts seen here; Ben Nee One, nicely with songs and gags; Fulvo held attention, balancing act. Bill one of the strongest seen at this house. Booked by Jack Musgrove.

Great business this week at Fullers. Jim Gerald, revue comedian, is the draw. Southwood and Pink Lady, fair singing; The Murtaynes, clever musical act; Mlle. DeLarge duet, violin and songs; Cavana Duo did well, wire walking; Jim Gerald and his troupe filled in second half and scored laughs.

"The Iron Horse" is playing to capacity at Prince Edward. Film in for run.

"The Phantom of the Opera" is drawing great business to the Crystal Palace.

Melbourne

Royal—"Lilac Time" is a very big hit here; Williamson-Tait.

His Majesty's—Anna Pavlova received tremendous reception on opening. Season booked for four weeks; Williamson-Tait.

Princess—"The Honeycomb Girl" did but fairly here. Company left to present "Nanette" in Sydney; Fuller-Ward. "Renee Kelly is finishing good run of "Daddy Long Legs" revival at Kings; Williamson-Tait.

Antheneum—"Sport of Kings."

Negro Minstrels are playing return season at Tivoli. Ella Shields played part of week, but forced to cancel owing to illness. Rest of bill includes Rupert Hazel, Harmston's Birds and "The Benos."

Bijou—Negro Minstrels; Gayle Wier Revue.

Notes

Fuller-Ward will present "Mercenary Mary" at the Princess theatre, Melbourne, Easter week. A special jazz band will take the place of the regular house orchestra.

Hugh J. Ward arrived back in Australia three days prior to the opening of the St. James theatre, Sydney. Mr. Ward stated he had secured the Australian rights of "Able's Irish Rose."

Herschel Henlere is playing a season in western Australia prior to his departure for London after a second season with Williamson-Tait.

Further developments are expected in the Lee White and Clay Smith bankruptcy case when the two principals arrive back in Sydney after their Brisbane season. Frank Albert, a big music warehouseman of this city, is acting as their bondsman.

"White Cargo" is proving such a remarkable success here that a special midnight performance will be given. This is the first time in Australian theatrical history that anything of this nature has occurred.

The next attraction at the Prince Edward following "The Iron Horse" will be Paramount's "The Wanderer."

Guy Bates Post, after a record season in New Zealand, has been sent to Brisbane by Williamson-Tait, where he will appear in "The Bad Man." Mr. Post later on will proceed to London, where he hopes to produce "The Masquerader."

Irving's Imperial Midgets have arrived in this country under contract to Fuller's, Ltd. They will begin their Australian season in Melbourne this week.

On behalf of Williamson-Tait, Ltd., a writ has been issued against Universal Film Manufacturing Company of Australia and Associated

Theatres, Pty. Williamson-Tait claim absolute ownership of the play "Raffles, the Amateur Crackman." Plaintiffs allege that defendants permitted the play to be publicly performed by means of moving picture.

One big attraction this month was the opening of the annual Royal Easter Fair at the show grounds. This huge fair draws the country folk who come to the city in thousands. Naturally, this means big grosses at the theatres.

The weather is now cooler and ideal for those seeking inside amusements.

Ray Teller and his San Francisco orchestra are giving special Sunday concerts at St. Kilda, Melbourne. Teller has just signed for another year in Australia.

COL. ROOSEVELT, SPEAKER

Expected at Jewish Guild Meeting May 4 at Bijou

At the next meeting of the Jewish Theatrical Guild Col. Theodore Roosevelt has promised to address the audience.

The meeting will be held at the Bijou theatre, on West 45th street, next Tuesday evening (May 4) at 11.15, open to members and guests.

Big Production of "Nanette" in Paris

Paris, April 27. The French version of "No, No, Nanette," arranged by Robert De Simone, due tomorrow (Wednesday) night at the Mogador will probably be postponed a few days because of the extensiveness of production.

The Isola Brothers, producers, are splurging with advertising for the piece. It is expected to be one of the biggest undertakings in staging to have taken place this season.

Russian Chorus in Japan With Italian Opera Co.

San Francisco, April 27. Regina Sens, American coloratura soprano, who is said to have won fame in Europe, arrived here from the Orient last week after having walked out of an Italian operatic organization in Tokyo.

Miss Sens joined this organization in Europe for a world tour. All went well until they reached the Japanese capital and a Russian chorus was engaged. This, she said, was too much and she quit.

Miss Sens is the daughter of a New York wigmaker and began her operatic career in the ballet of the Metropolitan Opera.

Americans Abroad

Paris, April 14.

F. W. Blanchard (of Hollywood Bowl); Mrs. Bud Fisher, Rose Elsen, pianiste; Mrs. James Walker, James Slattery, boxer; Elsie Janis, George C. Tyler, producer; Arthur S. Vernay, art expert; Richard H. Ranger (Radio Corp. of America); John Gunther, journalist; Frank M. Gillespie, theatrical director; May Collins, Mrs. Adrienne Morrison Bennett, actress; Ralph Barton, caricaturist; Miss Ethelynde Smith, concert singer.

GORE'S SKIT FOR STANDING

London, April 13.

Wyndham Standing is here preparing for a vaudeville tour which will embrace most of the big picture houses. His vehicle is a specially written comedy playlet by Ivan Patrick Gore.

The action opens as a picture which, at a certain point, fades out into a full-stage setting when the action of the play starts. The "shots" for the picture portion are being made in the West End and rehearsals for the playlet are carried on when the "sun goes in."

Theatre's 150th Anniversary

Vienna, April 14.

The famous playhouse here, the Burg, founded by Emperor Joseph II, celebrated its 150th anniversary this month. It was formerly the court rendezvous, under the control of the Austrian government, and is now operated by the Republican authorities as a state institute.

F. Lessing's comedy, "Minna von Barnheim," was played for the 150th anniversary, this having been the play with which the theatre was inaugurated.



HARRY A. WHITE

Sailing on the Mauretania today. Opening at the Apollo, Paris, May 7, for a run of 8 weeks. Assisted by Miss Ewing Eaton formerly of "Artists and Models."

Direction: WM. MORRIS, Foster Agency

Daredevil's "Break"

Sydney, March 27.

Bobby Leach, the man who went over Niagara Falls in a barrel, fell and broke his leg in New Zealand.

Leach slipped on an orange skin. He was about to begin a tour of the Dominion.

GERMANY MAY FOREGO FEATURE PRODUCING

Income Limited for Costly Pictures—Only Specials for U. S. Market Worth While

Berlin, April 14.

The last year has definitely proved that the German picture industry can be self-supporting without the aid of America when it produces program features at a moderate cost. However, big expensive specials are bound to lose money unless they are also suitable for the American market.

Even though Germany is expensive today in many ways, it is still possible to turn out an adequate feature at from between 80,000 to 100,000 marks (\$20,000 to \$25,000). If the film is well received in Germany proper it can bet back its cost from this district alone. It is then comparatively easy to sell it to Austria, Poland, the Baltic and Balkan states, Switzerland, Holland and the Scandinavian countries. From these a neat profit is returned. If the film is first rate, France, England, Italy, Spain, Japan and several South American countries also buy it. These assure at least 100 per cent profit on the investment.

It is true that some German films have taken in as high as \$250,000 in Germany alone. But these were always specials, which had cost two to three times as much as that to produce. And only about once a year do such phenomena occur. In other words, they cannot be reckoned with in drawing up a previous trial balance.

Experience has proved that films which cost over \$125,000 do not pay in Europe. They must find a market in America in order to give adequate returns on the investment. Such films as the "Nibelungen" and the coming "Metropolis" by the same director are bound to go on the debit side of the books, unless they find real favor in the United States. In short, one may safely draw the conclusion that Germany will have to give up producing big features unless they intend them merely as an advertisement for the German movie and for German industrial life in general.

Deaths Abroad

Paris, April 16.

Germaine Foulleuil, actress, professionally Wanda Sylvano, died under mysterious conditions at Courbevoie, a suburb of Paris, thought due to an overdose of drugs. Juliette Nova, former music hall performer (French).

Henri Dirk, Belgian picture exhibitor, at Antwerp.

Duchesse de Rohan, 73, French authoress, in Paris.

Maurice Level, French playwright and journalist (author of "Mado.")

LONDON

London, April 13.

The hastily revived "Fata Morgana," which lasted three weeks at the Savoy, is replaced by another "evail," "The Sport of Kings." Following on that will be Norman McKinnell's new play, "Intimate Enemies," in which he will be the star and producer.

Robert Courtneidge is joining forces with Seymour Hicks in the fall, and will probably start their first joint production with "Anthony and Anna," by St. John Ervine, which has already been produced by the Liverpool Repertory Co.

One of the most discussed of recent novels has been "The Portrait of a Man With Red Hair," by Hugh Walpole. The book has been dramatized and there is likelihood of its production in the West End with Henry Ainley in the leading role.

Maurice Moscovitch is reviving "The Great Lover" at the Shaftesbury, where it originally scored a success six years ago. He leaves for an Australian tour after this production.

For the fifth year in succession, the King and Queen will attend the variety performance given in aid of the Variety Artists' Benevolent Fund May 27, to be again held at the Alhambra, where last year \$13,000 was realized. Sir Oswald Stoll is covering all expenses, as hitherto, so the fund will benefit to the full.

Cyril Maude, who intends to retire, will make a farewell appearance in London in "Peter Grimm," and will then return to the States for a three months' lecturing tour prior to settling down in his Devonshire home to write his memoirs.

Dezso Retter has signed a contract with the Shuberts to open in a production in the middle of May at a salary of \$800.

Owing to the number of Sunday play producing societies having increased to about 14, an attempt is being made to amalgamate some of these pool resources, and weed out inferior plays. This would prevent the "clashing" that has been noticeable of late.

Percy Hutchinson is trying out "Cock o' the Roost" in the provinces, and will bring the result to the West End some time in May.

Dennis Eadie returns to the West End after a year's absence, when "Doctor Knock" is produced at the Royalty, April 27. This is a translation by Granville Barker of a comedy in three acts by Jules Romain. Other members of the company will be Barbara Gott, Annie Esmond, Minnie Rayner, Clive Currie, Lawrence Hanray, Ivor Barnard. "Mr. Pepsy," at present in possession, will be transferred to another house.

Elsie Janis is due to appear in Paris shortly, after which she will come to London in the production "Puzzles of 1926."

LONDON AS IT LOOKS

(Continued from page 68)

York. I know he will use his beneficent kindness. If it were done properly, under the best auspices, Boughton's opera should repeat, in America, its success here, where two Royal Princesses used to go every other night. Boughton himself never went once.

Pleasing Marie Makes It Pay

If you have a Marie Tempest, get her to play "The Cat's Cradle" as soon as possible.

A young man, who retired from the Indian Civil Service through ill health, married a wife who had written a book—something about the war. They determined to learn to write plays; so they wrote six. This one was acted in the suburbs, after which the authors went to Monte Carlo, enjoying their little success. There they met Alban Lippus, who had found "Hay Fever," a great success here, a failure on your side. They wrote in a Marie Tempest part to please him—and her!

You should have seen their bow, when success came, the other night. They stood on the stage like a pair of gumps, while he blathered and she stared at him with black admiring eyes.

They come from everywhere—dramatists. They usually succeed when they repeat themselves.

Benn Leny, who wrote the new Haymarket success, is a young Oxford man of 24.

The Wives of Dramatists

Somerset Maugham is back in Europe, his wife tells me, after one of those long journeys into the wilds.

Mrs. Maugham getting tired of being merely a pretty wife, not long ago, set up in an antique shop on her own in Baker street. Some women don't like being just a dramatist's wife. Before many months had passed, she was making \$75,000 a year out of it. They say her prices are high; but so are Maugham's.

This reminds me that, not many months ago, Mrs. Arnold Bennett called on me to complain that she only got 12 cents a word for her writings, whereas her husband got half a dollar.

"It isn't fair," she said. "But if you weren't his wife," I replied, "you wouldn't get anything." So she walked out again.

One Up

I rather upset a learned speech by Holford Knight at a debating society, last Sunday. He was arguing for a national theatre. He derailed on, with the old arguments. In my reply, I pointed out that the most virile drama in the world, at the moment, was the American theatre, and that the worst was the French.

"If a national theatre is necessary for Art," I asked, "why is it that France has the Comedie Francaise, an effete worn-out mausoleum, that lives on the dole, while America merely has Jake Shubert and Al Woods?"

I don't know what happened afterwards; I had stalked out of the room—to get to the theatre.

Alfred Lugg Resigns

Alfred Lugg and the council of the Actors Association have resigned, so that that body, which once had 6,000 members, but now has only 500, can reshape itself into a fighting force.

The 13,000 actors of England have let the association down badly. It got them standard touring contracts with the help of Sydney Valentine, who dropped back on the stage with a paralytic stroke while the final resolution was being passed.

The Stage Guild and its snobbishness have killed the Actors Association.

"We won't belong to a trade union," say the nice members of the profession, although they join the Actor's Equity, the moment they land in New York.

Little do they remember, says Alfred Lugg, that it was Norman McKinnel who proposed that the association should become a trade union, and that it was Allan Aynesworth, a dear old dignified Conservative, who secured the resolution that they should be a closed shop.

Sir Frank Benson, now a knight, was one of the founders of the association; Henry Irving was its first president; Robert Courtneidge, now a rich manager, was once a driving power.

New England's actors owe their association \$100,000 in subscriptions; more than that, the 12 cents levy imposed when a member dies has been so ignored that \$35,000 in death levies is still due.

How the managers hate Alfred Lugg! How the very respectable actors hate Alfred Lugg! But he is a fine speaker, too clever for them; and he can think. You will find him a labor member of Parliament, before long, I have no doubt.

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15 YEARS AGO

(From "Clipper" and Variety)

The supply of summer shows for New York looked light, as the "Follies of 1911" and a revival of "Pinafore" seemed to be the only things in sight. "The Hen Pecks" and "The Pink Lady" were closing for the summer.

The Shuberts were rebuilding the Auditorium in Des Moines, Ia., which had been destroyed by fire. . . . A. H. Woods was unsuccessful in his efforts to get Gaby Deslys for an American revue. "Twins said Gaby demanded more money than Woods cared to pay. . . . A mid-night production, to run about 40 minutes, was being designed for the Folies Bergere.

The Great Lafayette and two members of his company lost their lives in a fire which destroyed the Palace, Edinburgh, and caused several other deaths. Lafayette was regularly paid \$2,000 in the English halls and was regarded as being a wealthy actor.

Jefferson de Angells was to be starred by Frazee and Lederer in "The Jolly Tar." . . . The season looked good for the Stair and Havlin circuit, producers of musical comedies being in demand for the shows. . . . Eddie Foy was scheduled to appear as a vaudeville single at Hammerstein's. . . . The case of Paly Sanders, an agent, held for exacting a 10 per cent. commission, was dismissed in Special Sessions.

Joseph Medill Patterson's play, "The Rebellion," opened and quickly closed in Kansas City because both Protestants and Catholics objected to much of the dialogue. The Shuberts made the production.

Montgomery and Stone were booked for almost an entire season of one-nighters, seldom played, their reputation in "The Old Town" having preceded them.

Harry Mountford, who tried to raise a row at the annual election of the Actors' Fund of America, was asked to withdraw from the meeting and take his disturbers with him. He did.

Margaret Anglin had closed her "Green Stockings." . . . The wife of George Bowles, then general manager for Wagenhals and Kemper, was stricken with paralysis. . . . Abbey's "Uncle Tom's Cabin," playing under canvas, was booked for every town on Long Island, the summer to be devoted to the process.

"The Girl in the Taxi" had closed its season to a profit of over \$40,000. . . . Managers angling for the road rights to the "Three Twins" from Joe Gaites were met with a 10 per cent. royalty—and complained that it was excessive. . . . Nate Spingold and Jack Lait, financed by Maurice Uri, were planning a summer musical revue for the American Music Hall, Chicago. . . . Willy Ferreros, a four-year-old kid, was appearing as an orchestra leader once nightly. The child was of Italian parentage.

For the fourth and final program of its season the Playshop of Berkeley, Cal., announces a bill of three one-acters all written, produced and played by members. The list comprises: "A Question of Character," by Aileen H. Armstrong; "The Other Side of the Door," by Roland English Hartley, and "The Show Business," by Emilie Hayward.

Arthur Maitland has resigned as director of the Little theatre in New Orleans, and is returning to New York.

The Athenaeum Players of Minneapolis will present "The Rejuvenation of Aunt Mary" April 30.

WILLIAM FOX—AN INDEPENDENT

This Variety is not a special William Fox Number. It's more an announcement issue for the Fox pictures of next season. But it presents an opening to refer to William Fox, his past and his steadfast independence in the show business.

William Fox dates away back. He knew pictures and of pictures long before the majority of the present day horde of picture people know a camera was necessary. Mr. Fox then as now was independent in his business, unattached in any way, and he with his business whether pictures or vaudeville has remained the very same to this day.

Few will recall that it was William Fox who gave the "picture trust" its hardest and sharpest blow. That was in the period when there really existed a "trust"—the Motion Patents Picture Company as the operator and the General Film Company as the enforcer or club. There was no Federal Trade Commission in those years. And the talk about a trust today is a joke alongside of what the M. P. P. C., and the General Film tried to do and did.

Both ran up against William Fox. He was in pictures, exhibiting and renting them. Fox was not then a producer. At that date his vaudeville was primary and pictures secondary. The General Film Company didn't like Fox as a renter. Fox had an exchange on 14th street. The old cry went up, so natural in the show business, it seems: "Put him out of business."

But they didn't. Instead of the General Film "going after" Fox, Fox went after the General Film. And it is as much due to the independent stand and action of William Fox of those days as it was due to the shutter decision that broke the Edison's Company's back that today the picture business is as widespread as it is wide open. Though there might have been something else to start the revolution, the fact and the record remain that William Fox did it, alone, unaided and unassisted.

That independence can be traced into all of the Fox interests. He has maintained his independence in vaudeville, also when becoming a picture producer, and since. Notwithstanding the conditions of his business, William Fox remained Fox and is Fox now.

That was no easy road to travel. Fox had his troubles. They were known to the trade openly or inwardly as they occurred. Fox was expanding and had to have money. He got it and got it again and had to get more. But if he tied-up he tied-up only with his money backing, not with outsiders. Fox never sold out—never even considered any one of the many propositions he has had.

And probably Mr. Fox has willingly granted that much of his headaches of those days were partially relieved by another loyal Fox bearer, Winnie Sheehan. What a team that couple have made! Both mixers, both diggers, both farsighted—they stuck and pulled together, until both can now see the reward for their tremendous efforts in every way, to advance the William Fox Circuit of theatres, both picture and vaudeville and pictures with picture making, to a tremendous show enterprise that leads what is at present known as the independent end of the moving picture industry in America.

Mr. Sheehan came into the show business from newspaper work via politics. A mutual fondness existed between the two W's. They got into the picture business, away in, but they got out and are away out—so far that the recent financial statement of the William Fox Enterprises showing a cash surplus of \$11,000,000 paralyzed the industry with surprise when it was issued.

William Fox is a pioneer in another film direction and again acted independently, not only as a producer but against everyone's judgment, perhaps his own included as he saw the money roll out that had to be invested to finish "A Daughter of the Gods" with Annette Kellerman, the first super-special ever made in America. It started all of the others that have followed. But William Fox showed his gameness there—he took a chance of going flat broke on that Kellerman picture with the \$1,000,000 it cost, so phenomenal an amount for a moving picture that no one believed it.

And that same Winnie Sheehan, who as Fox saw this country ablaze with pictures, also saw the outlet abroad. For it was Winnie Sheehan who discovered the foreign market. He started to build it and he built it up, so thoroughly that before other picture makers knew there was a demand abroad for American films, Winnie Sheehan for Fox had nearly encircled the globe with Fox exchanges. And now when the foreign market has grown so extensive that some producers figure the net from abroad as their profit, the foresight of Mr. Sheehan's seems all the more remarkable.

An independent always, William Fox has set an example for all of the show business. He could not be swayed, he could not be bought and he could not be downed. There are few like him in this theatrical world. If every man has his price then William Fox's price has never been found. And as they also say that the morale and the character of the personnel of an organization takes its lead from its leader, that may explain the team work, the workable understanding and the comradeship of the Fox people, for they stand out as a great bunch of fellows, without that blustering internally, those petty politics and the other annoyances if nothing else that are usually uppermost in a large theatrical organization.

Maury Gest and the Picture Business

That the picture industry wants the best and the biggest enrolled within the business is undeniably indicated through the future absorption of the resourcefulness, skill and experience of Morris Gest as a showman and producer. That pictures can attract a showman of Gest's proven ability is another notch in the picture stick.

However, it's but another notice to the show world at large of the immensity of the film; that advancing theatre swallowers, to which nothing is too large, too expensive or too impossible.

Internationally known and famed as Gest is, his addition to the American picture business will carry weight around the world. For America it tells that Gest was selected as the high light—to the rest of the world it means that American pictures can not be distanced nor even approached by foreign competition.

And as for Maury Gest—the homeless, shoeless, starving wail from Russia—over here almost too young to know where he was—struggling, plodding, self-taught, self-made, broke so many times he thought it was necessary, and with nothing but naught in front of him, to go through what he has gone through—to at last erect as a finality for himself the name of an American showman that echoes around the universe, and for that name with his ability, to command a salary of \$250,000 a year for part of his time—whilst at the same moment he will be propelling on its route the greatest spectacle ever seen, "The Miracle," also Gest-made, a Gest-gamble—and a Gest-winner.

Not so bad for the boy of no land; no ways and means—and above it all to reach his present eminence with the respect of everyone, ad

FABLES AND FOOD

Good morning, Mister Casey, have you dusted off the feed bags? And you, Casey, Pat Casey, don't forget to have your tux pressed. Yes, the pants, too. And for heaven's sake, Pat, wear a vest. No, buy a pair of black shoes yourself. So you're getting to be one of those side line guys, too, eh, Pat?

Hope it will be a great dinner, Pat. You're some maitre de nuts or whatever they call the chump who's the goat. But you won't have to make so many excuses this time, Pat. Yes, wear a black tie. Don't they take you out to eat often Pat?

And for \$20,000 they should get a good dinner, shouldn't they, even if they must listen to the speeches. Oh, those speeches, Pat!

Of course, Pat, it's the V. M. P. A. dinner next Monday night. Go on, you knew all of the time. Yes, you did, Patsy. It must be on your mind, not the dinner but the speeches. Anyway that Fable, Pat, you know the one entitled "What We Are Doing for the Actors."

This is what the V. M. P. A. is doing next week for the actors, Pat. Sunday night the actors must work for nothing and Monday night the managers will eat for nothing. And the V. M. P. A., Pat, pays \$20,000 for the food with nothing for the Fable—and gives nothing to the N. V. A. But we should not tell you that inside stuff, Pat. You are wise enough.

And Pat, running the Vaudeville Managers' Protective Association as you have been doing, you don't know yet what V. M. P. A. stands for. Not in the slang way because we know it wouldn't stand for much, but as initials. V. M. P. A., Pat, really stands for Various Managers Plug Albee. That's clever, isn't it. Knew that you would like that one, Pat. Maybe it will raise your salary if you adopt it as a slogan.

And if you don't get the salary raise, Pat, you can change it to: Very Many Fun Albee. Not so good? You can hear the salary raise crashing? Don't be a cluck, Pat. There should be a choice in everything. And those two slogans, Pat, are our idea of opposition.

You mustn't wear white socks, Pat. That's *gouche*, kid. A *gouche*, Pat, is a house manager who believes every letter he receives.

Pat, here's hoping the dinner will be a hit for the Glory and the Spirit of Straight Vaudeville. Straight Vaudeville, Pat? Serpentine's Vaudeville, then. Ah, Pat, forget the past. Visualize the bright future of Vaudeville on the Shimmering Silver Screen. That's poetic, Pat. See, Pat, if you had been poetic instead of prosaic, you might have held a good job, too.

But the dinner will be a hit, Pat—with the Plaza. \$20,000! Last year, Pat, only \$15,000. Vaudeville, Pat, is prospering. And it should, Pat; they have taken such good care of it. That's what concentration can do, Pat. Look at what it did for the N. V. A. Club.

When that Fable is pulled, Pat, be sure you're not eating. If you are, Pat, and he starts in again by saying what we are doing for the actors, Pat, you may choke to death. And Pat please don't pass out before you put over a dinner that shall cost at least \$50,000. Don't let the picture people think vaudeville is easing off on the grosses.

Say, Pat, do you know we didn't get an invitation? Well, we didn't. Who goes over that once yearly free lunch list. And it's a contemptible trick, too, Pat for the actors. They have to wait until Christmas for their free feed while the managers get theirs in May. Always the managers getting the best of it, Pat.

And say, Pat, we missed the cigars New Year's, too. One lunch can be passed up, Pat, but 100 cigars—and good cigars, too, Pat. Not one of them ever spoke a word.

It's all right, Pat, that slight on the invite. We never had it before so can't miss it now. Maybe someone thought we might report the speeches. Don't have to hear that Fable to know it, Pat; the one about what we are doing for the actors.

And Pat, dear, please have the Fable changed to a Speech, called "What We Have Done to the Actors."

And Pat, no talking this time from the staircase. Out! It's unfair competition, Pat. Why don't you make a speech yourself, Pat. Yes, wear a colored handkerchief if you want to, but in your hip pocket, mind! Certainly, Pat, make a speech. Create consternation! You can, Pat. That's the same as drawing your salary in advance.

Listen, Pat, about salaries. How long after this dinner do you commence to draw 'em again? Probably not before another trip to the coast to try to make Pantages give up. Don't do it, Pat. It's a tough trip in the summer and Alec won't give up—again. Have that Fable speaker write him a letter—you know what his other letters did to Pan. And Pan's answers. Pan is a near-convert, isn't he, Pat? And how near? Only as near as Los Angeles is to New York. There's a gag, Pat. Put that in one of the speeches at the dinner.

Well, s'long, Pat. What's the matter with you? Of course, a derby. And a clean shirt, too, Pat, not the one you wore at the last dinner. After this, Pat, the outside managers will know how to dress after they are in pictures. Well, maybe it is a dirty crack but it was dirty not to invite us to the dinner, Pat.

Listen, Pat, here's a point. We all know there won't be any actors at the dinner. That "we're all together stuff" is only on the emblem, where someone is being staked by the handclasp. And you never can tell what a manager who doesn't care what he says may say. Yes, Pat, there are a few left. Very few though, Pat. The others are still giving up 25 percent of the net. No, don't dye your hair, Pat. Always be natural, always, Pat, like the Fable maker.

Once upon a time, Pat, there was a big man, so big he got press agents to tell it—and who doesn't believe his press agent, Pat? And they told heavy stories, Patricia, about this great big man who believes. Take 'em all or take 'em none—actor or manager he's a son-of-a-gun; if you take 'em good they'll never run and while taking 'em remain in the sun.

That's crudely terrible, Pat, but it sort of expresses what isn't said, eh, Patsy?

Well, s'long again, Pat, and see that the \$20,000 dinner bill isn't wished on the N. V. A.

Atta boy, Pat!

miration of all, even of those in the show business who might gladly trade their wealth for Gest's reputation. And it may be safely said that there are those in the show business with wealth Gest would not trade his standing for. Wise Gest.

J. C. PALL JAMMED UP BOSTON ON 'MARRIAGE'

Local Officers Want to Interview Him, Also Kay Proctor, —Mrs. Pall Writes

Boston, April 27.

On file in the office of the Registry of Births, Deaths and Marriages in this city are a set of marriage intentions, filled out April 6 and which contain a signature supposed to be that of James C. Pall, an actor, and assistant stage manager of "Rain" which played at the Park Theatre here for several weeks, departing a couple of weeks ago.

The officials connected with this bureau are anxious to talk with Pall. If he ever comes within the jurisdiction of the commonwealth again they will take steps, they declare, to have a conversation with him. They would like him to clear up a couple of matters in connection with the marriage intention certificate that are at present bothering them. The result of their talk with Pall would depend whether the matter was dropped or he is to be prosecuted under the laws of Massachusetts for making false statements in a marriage intention certificate.

The intentions have never been claimed. Attached to them is a story which appeared in Variety under the date of April 13 and which states that Pall was married in a taxi to Kay Proctor, movie actress, on the way to the South station in this city.

Matter of Facts

The clipping was sent to the Registrar by a woman who claimed that she was Pall's wife and that she has never been divorced from him. This is one point on which the city officials would like particularly to talk with Pall, as on the paper which bears his supposed signature he claimed it would be his first marriage. There is nothing there to indicate he was ever married before or divorced.

There is a special place on the intention for this latter information and any person who has been married before has to provide proof of their divorce in the form of a court order.

They also want to find out from Pall if he ever signed the marriage intention application. Clerks in the office in going over the paper noticed that the signature of James C. Pall does not correspond in writing characteristics with the rest of the entries on the paper. The body of the application could be filled out any place by anybody, but the signature is sworn to before the registrar or one of his assistants.

If somebody represented himself as Pall and swore to and signed the application, the authorities are still much interested for this is also punishable under the state laws.

More Serious

The registry officials claim that the story as printed in Variety puts a rather serious aspect on the case. If it is true. For without the waiver of the five-day law, which would have to be accompanied by the presentation of the intention certificate to a judge here, no legal marriage was possible. They, therefore, claim that if such a marriage was consummated it was a fake one. In the marriage intentions application the person who signed himself as Pall gave his age as 23, his residence the Hotel Arlington, and his occupation, actor. He claimed to have been born in Quebec, Can., and that his father's name was Jacques Pall, also born in Canada. The name of his mother was Mary Mapleton, born in Canada. The only other entry as regards Pall is that it would be his first marriage.

Kay Proctor's Antecedents

As far as the Proctor girl is concerned the entries on the intentions application give her name as Kathryn Proctor and her address, New York, with no street address. She is given as 21 years and occupation, actress. She, according to the paper, was born in Lawrence, Mass., and her father's name was Roy Proctor and her mother's name, Kathryn Harris, both born in Massachusetts. The marriage is also supposed to be her first, according to the entries on the paper. The certificate is No. 1885. Under ordinary conditions it would have to be used within 60 days

Colored Magazine on "Lulu Belle" Players

Dr. W. E. DuBois, president of the National Association for the Advancement of Colored People, which publishes "The Crisis," a monthly magazine, saw "Lulu Belle" (Belasco) and in a special comment on the show paid the white principals quite a tribute as to their colored impersonations.

The article said: "I knew, of course, that Miss Ulric was white. The exaggerated dialect fixes the racial status of the doctor, I was in doubt as to the prizefighter, and the lover absolutely deceived me. I was sure he was colored."

The "lover" is played by Henry Hull. This tribute coming from Dr. DuBois as to Hull's characterization is without a precedent among white theatricals.

'Angel' Calls 'Marked Man' Off; Can't Show Coin

"The Marked Man," mystery farce that had been in rehearsal six days, was called off this week. A settlement of one week's salary was made with the company that had been rehearsing, with Robert S. Carraway, reported financing, withdrawing both moral and financial support from Smith & Herman, listed as producers.

Carraway issued personal checks, certified, and listed names and addresses of the players, saying that the piece would resume in a few weeks under another management. Smith & Herman had figured as producers of several small-time flashes prior to this attempted fling in legit. Carraway is said to have held the bag for the production for the purpose of giving his cousin, Frank Halliday, author of the piece, a start. Halliday had dealt direct with Smith & Herman, who held the play for several months while reported "sugar chasing," until Carraway was brought in to help finance.

Carraway stated his withdrawal was prompted through the producers having broken faith with him. When originally promoted Smith & Herman claimed to have \$10,000 of their own for the production, providing they could interest a like amount and go ahead with production. Carraway went for the other ten, but put it up in escrow until the producers showed their own money. When this failed to materialize all bets were called off.

Despite no contracts being issued to any of the players, Carraway stated that he felt it a moral obligation to compensate the actors for the time they had wasted in rehearsal. Also that it was far more profitable to get out from under for several hundred dollars rather than for \$10,000.

"Abie" Starts Philly Run in September

"Abie's Irish Rose" is set to open its Philadelphia engagement in September at the Adelphi. It is the last major stand to get Anne Nichols' record breaker.

The Boston engagement of "Abie" will end May 15, the show then moving to Providence. As in most other cities the Hub engagement will be a new local run record, the Boston date totaling 34 weeks. The average weekly business was \$15,000. For a time the takings were over \$22,000. Last week's gross was about \$8,000.

from the time it is issued. It has never been called for, therefore no marriage license was ever granted, and the local officials doubt very much if it ever will be called for now.

The Hearst papers here used a story on the marriage in the taxi, but the story was not sent out by the Boston publicity department of the theatre.

There is also a Massachusetts law which carries with it a fine not exceeding \$100 for any person who furnishes the publisher of a newspaper with false information about a birth, death or marriage. The penalty for a violation of the law regarding false statements in a marriage intention is at the discretion of the court. It is considered perjury.

TRUTHFUL ADVERTISING BY FED. TRADE ORDER

Could Affect Show Business—Dissenting Commission's Arguments

Variety Bureau, Washington, April 27.

If the dissenting opinion of Commissioner Humphrey of the Federal Trade Commission in the Ostermoo mattress case holds good and the majority opinion is literally applied, amusements, from all angles, is in for some trouble, attorneys here believe.

In the Ostermoo case the commission issued a cease and desist order, charging the company's advertising did not truthfully represent the mattress made by the company.

Commissioner Humphrey states in his opinion:

"The order is an attempt to compel exact truth in advertising. It will be noticed that the order allows no room whatever for exaggeration. It eliminates the thrilling and time-sacred art of 'puffing.' The order in each paragraph allows no latitude whatever, but says that the picture must 'actually' represent the exact thickness of the layers of cotton used in the mattress. . . .

"If the commission is going to attempt to enforce exact truthfulness in advertising it seems to me we should realize the magnitude of the undertaking."

The commissioner continues by stating that if the rule is exacted it will ruin the magazine advertising business, naming many standard pictures used in advertising. Among these the art work used by the manufacturers of cosmetics. The commissioner asks:

"Are we going to compel a true photograph of the lovely creature who shows the magic results of these cosmetics to be used?"

Peggy Fears' Memory Sent Her Back to B'way

Los Angeles, April 27.

Peggy Fears, ex-Follies girl, breaking into the movies, has wended her way back to Broadway. She had a contract with Warner Brothers but things weren't moving along as she might have desired.

Miss Fears remembered that she held a prior contract with Ziegfeld. When that happened she started east to fulfill it.

June Walker as "Blonde"

June Walker will play Lorelei in "Gentlemen Prefer Blondes" when it opens here in the fall. She was summoned to Detroit last week and it is likely she will replace Mildred MacLeod when the play goes to Chicago.

Miss Walker will use a blonde wig, being a brunet herself.

Cantor After Rest

Eddie Cantor, starring in Ziegfeld's "Kid Boo," in New Haven this week, is anxious to close his season and take a rest prior to appearing in a screen version of the musical, scheduled for "shooting" on the Coast.

Cantor came into New York Monday to discuss an early wind up of the musical in which he has been playing for two seasons. Ziegfeld wants the star to continue in the piece while business holds up, but it is likely that the show will close in Washington next week.

Revue for Chicago With Star Names

Rufus LeMaire has in mind a revue to be cast and built for Chicago this summer.

Tentatively he has Sophie Tucker, Frisco and the Howard Brothers in view as the "names."

Keith's Alimony Status

Ian Keith (Ross) had a \$5,728.55 judgment entered against him yesterday (Tuesday) by Blanche Yurka (Ross), his former wife who accused him, naming another actress. The judgment is for accrued alimony.

Both are from legit, with Keith reported now making pictures on the coast.

Moresco Co.'s Final Gasp

What sounds like a final letter has been sent to the stockholders of the Moresco Holding Company, from the Moresco Stockholders Protective Corporation.

The letter details the present status of the Moresco Holding Company, stating it has assets of \$400,000 and liabilities of \$700,000. A statement is made that the only way in which the stockholders may recover in part is to press litigation to declare the stockholders creditors of the Moresco Company in order that they then may recover a pro rata share in the assets. That might amount if successful to \$150,000. No strong hope is held out that the legal procedure will bring desired results.

Stockholders in favor of the move are asked to contribute toward legal expenses necessary, with the attorneys, from the letter, willing to handle the trial of the action upon a contingent fee.

Among the assets listed is an item of \$220,000 in cash, value of the lease on the Moresco theatre, New York, with one year to run, "from \$20,000 to \$80,000"; value of lease on Moresco, Los Angeles, with six years to run, "from \$120,000 to \$240,000," with other assets and claims \$40,000 to \$80,000.

In the liabilities are bank claims for \$120,000 and a claim of August Janssen (restaurant) for \$435,000.

Outstanding are 100,000 shares of common and 12,000 shares of preferred stock in the Moresco Holding Company.

The concluding statement of the letter is an expression of sympathy for losses incurred by stockholders, but it adds:

"We have the slight satisfaction in knowing that the ring-leaders have been brought to justice."

"Louie" Reopening; Cast Off Errol's Leg

Leon Errol will reopen in "Louie XIV" at the Illinois, Chicago, tomorrow (Thursday) night. The musical was suddenly closed when the comedian sustained an injury to his leg last week. The cast was removed from his leg Monday.

A big advance sale had been received for "Louie." Stanley Sharpe, for Ziegfeld, was in Chicago making plans for refunds when it was learned Errol's injury was not as serious as at first thought.

BLANCHE BATES' HOME

Buys \$50,000 'Frisco Residence—To Live There Permanently

San Francisco, April 27.

Blanche Bates has come home to San Francisco to live. She arrived last week with her daughter from New York, stating she had purchased a \$50,000 home in this city.

Her husband, George Creel, writer, is to follow in a few days.

Warshawsky's Divorce

Cleveland, April 27.

Abel G. Warshawsky, Cleveland portrait painter of international renown, yesterday sued in common pleas court here for divorce from his actress-wife, Valentine Francois Landelle Warshawsky.

Warshawsky said in his suit that he was married in May, 1920, in New York. He gave his permanent address as Cleveland and added that the last known place of residence of his wife was Paris.

Brian-O'Brien Engaged

Philadelphia, April 27.

Donald Brian is to marry Virginia O'Brien, in June.

Both are with "No, No, Nanette," playing a return engagement here on a run.

Shows Closing

The Southern company of "Greenwich Village Follies" closed at Alhambra, Pa., last week.

New England company of "The Gorilla" will close Saturday.

PROF. NIGHT BY MELLER; SOPH FOLLOWED BAYES

Leading Events at Equity's Annual Met Benefit—Old Timers' Youthfulness

Equity's annual invasion of the Metropolitan Opera House Sunday night made a three-hour and a half show seem plausible.

Other than that Ray Goetz almost broke up intermission with an announcement that Senorita Meller would give a gratis performance at the Empire next Sunday night—and Sophie Tucker followed Nora Bayes on the program.

Plenty of talent on both sides of the rostrum in the opera house. The mob scene in the foyer during the interim was akin to the recent Fairbanks opening on 42d street. According to the declaration on behalf of Senorita Meller, Raquel will be across-the-street opposition to the N. V. A. benefit at the Met next Sunday night.

The vaudeville managers will try to get a \$5 top for their N. V. A. program while the Spanish girl is donating this one performance for Equity members who cannot afford the \$10 plus \$1 tax that is the regular routine to see the Spanish girl in action.

The Bayes-Tucker parade in that order caused some comment because of the recent controversy at the Palace when the w. k. Nora refused to follow the pop. Madame as "guest" star at a Monday matinee in that house. In this instance Miss Tucker walked out after Miss Bayes, delivered two songs in three minutes, and was away without fanfare, hurrah or regret.

Previously Miss Bayes fanned herself on and off with a duo of boisterous ditties after announced by Cleely Courtneidge and Jack Hulbert. Incidentally, the house accorded the English couple a tremendous reception that drifted into disappointment when they confined themselves to paving the way for Miss Bayes.

Miss Tucker was on without announcement, bowled the regulars over in a red outfit that would have thrilled Pop. Browning, and was off before they had had half enough.

Equity is reported to have grossed \$15,000 at the box office, about \$7,000 under capacity. An additional \$14,000 was secured from the program. About an even break is indicated because of heavy expenses. Both "The World's Most Beautiful Girl" and "The Most Beautiful Girl in the World"—Dorothy Knapp ("Vanities") and Katherine Ray ("Night in Paris")—were on hand minus much covering, while Blanche Ring, Fritz Scheff and Adele Ritchie all drew gasps on their youthful appearance.

Plenty of show, and from the front the smoothness of the performance spelled gray hairs for some one back stage. Joseph Santley was stage director for the show.

Equity's gross at the box office was \$15,000 or about \$5,000 under the last previous show in 1924 and \$7,000 under actual capacity. The program held \$13,000 in advertising and the sale of programs brought \$1,500.

Expenditures included an orchestra of 65. There were almost as many stage hands used. The cost of the dress rehearsal Sunday afternoon was placed at \$7,000.

Rail and Water

Rochester, N. Y., April 27.

"Rose-Marie" arrived last week under unique transportation methods.

The theatrical troupe railed from Montreal to Cobourg, Ont., the complete train was then loaded upon a boat which crossed Lake Ontario to Charlotte and came in via the B. R. & P. tracks.

'Black Ivory' with Keenan

George Mosser will produce and present "Black Ivory" by Willard Robertson, with Frank Keenan starred.

It's likely the piece will open during August in Chicago.

"HAT" CANCELED FOR COAST

San Francisco, April 27.

"The Green Hat," which had booked for the Pacific Coast, has been cancelled by the producers.

GABRIEL REGAINS LEAD IN VARIETY'S CRITICAL BOX SCORE

"Sun's" Reviewer One Point Ahead of Coleman, "Mirror"—Winchell Leader of Previous Score, Drops to 3d—120 New Plays Have Flopped

A semi-final critics' box score of the 1925-26 season shows Gilbert Gabriel ("Sun") to have resumed his leadership of the metropolitan dramatic scribes by a one point margin over Robert Coleman ("Mirror"). Walter Winchell ("Graphic"), leader of the March tabulation, drops to third place.

In figures the procession leaders read: Gabriel, .851; Coleman, .850, and Winchell, .830. The pace set is amply illustrated in the "no opinion" column, with but three of these checked against this pacemaker group, with that trio of undecided reviews charged to Coleman in a combined total of 180 reviews by these three men.

Of the 182 shows opening on Broadway between Aug. 3 and April 24 (exclusive of revivals) 120 have left "the street" tabbed losers or "dops." It is upon these 120 attractions that this current score is based. Plays currently housed in New York theatres have no standing in this score. Neither are the successes which have gone out given a rating here. Those attractions, however, will be included in the next and final score, which will be compiled after May 29, as Decoration Day (Sunday, May 30) is generally construed as the end of the theatrical season. In the final box score the critics will be tabulated for all departures and current shows, other than revivals. Variety will then reprint the final scores of the previous two seasons for comparison.

No Other Marked Change

The only other change of note in this current box, outside of the trail blazing trio, is the rise of Alexander Woollcott ("World") from seventh to fifth place on the strength of a 57-point increase. Otherwise the sequence of the first string reviewers remains much the same. The "Times" and E. W. Osborn ("Evening World") continue to trail the field in the order named. Frank Vreeland ("Telegram") and Alan Dale ("American") have but changed places.

Oddities in the score are the stability of Percy Hammond ("Herald-Tribune") in hanging on to his former spot of fourth, the slip of John Anderson ("Post") from fifth to sixth place, despite an increase of 25 points, and another one-point difference cropping up between Burns Mantle ("News") and Stephen Rathbun ("Sun") for the seventh niche.

If a comparison is made to the previous score a general higher average may be noted with the exception of the "Times" and Osborn, who have decreased their percentages.

There are two reasons for the upward trend—the premises of this and last month being easy to spot and the elimination of all revivals which have taken place this season from tabulation in the box score. As a number of these revivals came in for announced limited engagements, under that stipulation they could not be included. It was decided that as long as some of these were not to count, none should be included.

Many of the boys went wrong on the "comebacks," praising where no resultant business was forthcoming. Hence, the elimination of revivals, some of which counted in the previous scores, greatly lessened the number of "wrongs" and raised the totals. The critics loss on "rights" by this action is negligible, although about 11 "returns" have been dropped. The percentages will be seen to drop in the coming score when all shows will be in the reckonings.

Variety's Scores

Variety's combined average of .385 is as creditable as it is high, but as repeatedly set forth in defense, the figures are somewhat offset by the "edge" this paper's reviewers have through their advance knowledge of the manner in which a show may be "hooked up." However, the naming of 113 plays as being either good or bad, without

"After" Earl Carroll

The United States District Attorney has been sending "invitations" to everyone who was on the list of those asked to attend Earl Carroll's champagne-bath party to visit him "in connection with violation of the National Prohibition Act." One Times Square attorney spent all night cleaning his closets and getting his liquor out with utmost secrecy in the middle of the night. When reporting, he was asked what he knew of the party, which he hadn't even attended.

LEE 'OFF' STARS CITES AL JOLSON

"Protection Against Closing" of Musical

The Shuberts are off using stars in their musical attractions. At least Lee Shubert so told Willie Howard when the latter was offered a contract for "The Great Temptations" due at the Winter Garden in two weeks.

The manager gave as a reason the loss entailed when "Big Boy" closed through the illness of Al Jolson. The attraction was claimed to have been grossing \$40,000 at the time. When the same attraction stopped in Chicago this season for a similar cause, weekly takings there were greater than in New York.

Shubert stated not using stellar billing for any player was a protection against sudden closings. Jolson was called in, however, to bolster the business of "Artists and Models" when trade had dropped off nearly 50 per cent. The "A. & M." revue will go to Chicago but minus Jolson who left the show Saturday, playing five weeks with it.

Howard pointed out he had not missed a performance in 15 years. Upon Shubert's insistence that billing for all players be alike, Howard rejected the "Temptations" engagement. He was starred in "Sky High" by the Shuberts, the show closing early in the spring. He is now appearing with his brother, Eugene, in vaudeville.

WAYBURN'S FOURTH YEAR

Friday, April 30, the New Wayburn Studios of Stage Dancing will celebrate their fourth anniversary at the studios, 1841 Broadway.

once dodging the issue, is an outstanding factor, although not any more so than the achievement of Gabriel, Winchell, Anderson and Rathbun in this respect. These men have invariably "called 'em" as they saw fit.

Dale continues to be the most prolific reviewer in New York with 95 criticisms of new plays to his credit. Mantle is but right behind, followed by Osborn, who has judged 80 times. Dale has the greatest number of "rights," 59, with Gabriel only two less than that despite having "caught" 28 less shows. Osborn is charged with the high total of "wrongs," 35, and also is top man in the "no opinion expressed" column, at four.

To repeat, the score appearing elsewhere on this page is only based on the 120 failures to date. The next tabulation of the critics' percentage box score, the final for the season, will be printed in the June 2 issue. It will be based on every show, other than revivals, which has opened on Broadway since Aug. 3, last.

MELLER IN 2D WEEK DID \$25,217 GROSS

Only \$4,000 Below Total Capacity on 4 Performances—Fortnight Extension

Monday (April 19) night.....\$6,925
Wednesday (night) 6,661
Friday (matinee) 6,268
Saturday (night) 5,363

\$25,217

These are the exact figures for the gross takings of Raquel Meller at the Empire, New York, for the second week of her American engagement under the direction of Itay Goetz.

Full capacity at the Empire at \$11 top performance is \$7,226. At that figuring the Meller draw was around \$4,000 under total capacity for the week.

In her first week the Spanish singing star drew exactly \$28,635, accounted for through the opening and second night (benefit) performance being scaled at \$25 top.

It is now definite that Goetz will extend his rental agreement for the Empire, to prolong the Meller engagement in New York beyond the four weeks announced. Appearances out of town are also in prospect for Meller, a single engagement in the major cities.

Discussion over Senorita Meller's accomplishments continues with almost as fervid division as developed the initial week. It has given the foreign girl more word of mouth advertising within a comparative short period than any other high priced unknown attraction for years has received in New York, with the controversy bringing the local engagement country-wide publicity.

Senorita Meller will give a Sunday night (May 2) professional performance at the Empire, free to members of Equity, with Meller expressing a desire that those of Equity unable to afford the Empire scale be given preference in applying for seats. She was made an honorary member of Equity upon arrival in New York.

Monday night (this week) the receipts were \$5,025.

It is reported that for the hold-over beyond the announced engagement, he may reduce the scale downstairs to \$5 and \$7.

HARRIS' "LOOSE ENDS"

English Play by Titheradge Purchased by N. Y. Producer

"Loose Ends," written by Dion Titheradge and presented by the author with himself starred in London last week, as reported in Variety, has had its rights for this country purchased by Sam H. Harris.

Helen Trix engineered the negotiations.

The play will be produced over here in the fall with Mr. Titheradge in the lead.

"Follies" at Globe June 28 "Nanette" Is Moving Out

Flo Ziegfeld's new "Follies" for 1926 will open at the Globe, New York, June 28, from the present schedule. The show goes into rehearsal early in May and will have its customary preliminary cutting down term at Atlantic City.

Through "The Follies" going into the Globe, Harry Frazee will end the run of "No, No, Nanette" at the house after a continuous engagement of over 40 weeks.

Charles Dillingham owns the Globe. He has "Sunny" at the Amsterdam, the usual summer resting place for the Ziegfeld annual production. Through "Sunny's" deep-rooted success, it will be undisturbed at that house during the heat spell.

Laurie Show at La Salle

William Anthony McGuire's "A Great Little Guy" (Joe Laurie, Jr.) has been booked for the La Salle, Chicago, to open in a couple of weeks' time and possibly remain there for the summer. The members of the cast have conceded a special arrangement with the producer to give him a chance to battle the stockyards zephyrs in the Windy City over the heated term.

The show finishes in Philadelphia this week, going to Detroit for a week before making the Chicago date.

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 April 24, 1926

| | SR | R | W | O | Pct. |
|----------------------------|-----|----|----|---|------|
| GABRIEL ("Sun") | 67 | 57 | 10 | | .851 |
| COLEMAN ("Mirror") | 60 | 51 | 6 | 3 | .850 |
| WINCHELL ("Graphic") | 53 | 44 | 9 | | .830 |
| HAMMOND ("Herald-Tribune") | 57 | 43 | 13 | 1 | .754 |
| WOOLLCOTT ("World") | 60 | 43 | 16 | 1 | .717 |
| ANDERSON ("Post") | 63 | 44 | 19 | | .693 |
| MANTLE ("News") | 57 | 59 | 26 | 2 | .678 |
| RATHBUN ("Sun") | 31 | 21 | 10 | | .677 |
| VREELAND ("Telegram") | 48 | 30 | 15 | 3 | .625 |
| DALE ("American") | 95 | 59 | 34 | 2 | .621 |
| "TIMES" | 119 | 67 | 49 | 3 | .583 |
| OSBORN ("Evening World") | 80 | 41 | 35 | 4 | .513 |

VARIETY'S OWN SCORE

| | SR | R | W | O | Pct. |
|--------------------|-----|-----|----|---|------|
| VARIETY (Combined) | 113 | 100 | 13 | | .885 |
| PULASKI (Ibee) | 26 | 25 | 1 | | .962 |
| GREEN (Abel) | 17 | 16 | 1 | | .941 |
| SISK | 31 | 29 | 2 | | .935 |
| LAIT | 21 | 14 | 7 | | .687 |

(This score based only on failures up to April 24).

Score of March 6, 1926

| | SR | R | W | O | Pct. |
|----------------------------|-----|----|----|---|------|
| WINCHELL ("Graphic") | 43 | 36 | 7 | | .837 |
| GABRIEL ("Sun") | 56 | 45 | 11 | | .834 |
| COLEMAN ("Mirror") | 45 | 36 | 6 | 3 | .830 |
| HAMMOND ("Herald-Tribune") | 47 | 35 | 12 | | .745 |
| ANDERSON ("Post") | 52 | 35 | 17 | | .673 |
| RATHBUN ("Sun") | 27 | 18 | 9 | | .666 |
| WOOLLCOTT ("World") | 50 | 33 | 16 | 1 | .660 |
| MANTLE ("News") | 73 | 47 | 24 | 2 | .644 |
| DALE ("American") | 79 | 46 | 31 | 2 | .582 |
| VREELAND ("Telegram") | 40 | 23 | 14 | 3 | .575 |
| "TIMES" | 103 | 54 | 48 | 3 | .524 |
| OSBORN ("Evening World") | 67 | 35 | 28 | 4 | .522 |

VARIETY'S OWN SCORE

| | SR | R | W | O | Pct. |
|--------------------|----|----|----|---|------|
| VARIETY (Combined) | 97 | 84 | 13 | | .886 |
| PULASKI (Ibee) | 20 | 19 | 1 | | .950 |
| GREEN (Abel) | 16 | 15 | 1 | | .937 |
| SISK | 27 | 25 | 2 | | .976 |
| LAIT | 16 | 11 | 5 | | .687 |

(This score based only on failures up to March 6)

JOE LEE, PRESS AGENT, MAY BE HOUDINI'S 'GOAT'

Mediums Trying to Create Impression That "Publicity" Aim of Magician

Chicago, April 27.

Lawsuits now pending between Houdini and the spiritualists involve Joe Lee, Houdini's press agent. As their defense the seance boys are said to be set to blame it all on Joe.

They believe that by planting the idea in the judicial bonnet that it was "just publicity" they will beat Houdini.

Houdini maintains that the lawsuits came about as a natural course of events and must be tried on their intrinsic merits.

Oliver Barrett is attorney for the magician.

Richard Mansfield's Home Furnishings at Auction

The home and furnishings of Richard Mansfield's "The Grange" at New London, Conn., will be put up at auction May 7-8 at the Anderson Galleries, New York.

Mrs. Mansfield's explanation of the sale is contained in a foreword to the catalog issued:

"I had always wished to keep 'The Grange' intact because each object it contained had a value of association. But the trend of business at New London has forced me to put the house on the market; that is why its contents must be sold."

Among the pieces to be put up are many furniture antiques and props used in the various Mansfield productions.

OSBORNE AND LEFTWICH LEAVE SHUBERTS

Leonard Gallagher Another Reported Resigning—"Secret Service Stuff" Involved

A big blow-up on 44th street provided a Monday sensation among ticket men and box office treasurers, when it became known that Johnny Osborne had left the Shuberts. Osborne was assistant to general manager Ralph Long in addition to handling Charnin's 46th Street theatre.

It was reported Osborne withdrew because of differences with Ben Mallam, head of the Shubert secret service. A rumor that 12 box office men would be let out was not correct, though it is understood there will be many changes in Shubert theatre staffs over the summer.

Leonard Gallagher who has held an executive post in the Shubert office was also reported having handed in his resignation.

Alexander Leftwich in charge of casting for the Shuberts and also stage direction resigned Saturday. Leftwich stated he desired to take a vacation before entering the picture field.

135 Current Stocks

There are approximately 135 stocks operating through the country at present—a much higher number than at the same time last year.

Of this number, 126 were operating last week. In the 135 are counted the new ones scheduled to open this week.

Chicago and Los Angeles lead the list of stocks, each city having four. New York is on the list with but one house, Windsor, Bronx.



STOCKS

The Modern Players, Providence, R. I., gave way Sunday after playing all winter, to the Modern Musical Stock Company, who will present musical shows for the summer season.

Wilmae Bentley, stage director of "Sweetheart Time," will direct the new company. Lou Powers of "Sally" will be first comedian, and Lew Christy, second comedian. Mildred Kent, as soubrette, and Mildred Elaine, character woman, have also been engaged, along with Matt Hadley, character man. A chorus of 14 has been picked.

Claudia White (Mrs. G. C. Robertson), leading woman of the Robertson Players (Hamilton, O.), will sail for Europe early in June. She is replaced by Irene Galvin. J. H. McAdams has been added, replacing J. Arthur Gordon. Margaret Selkirk joined the stock as ingenue. The company is closing here after 28 weeks and will move to Decatur, Ill.

Charles Berkell's stock (Berkell Players) opened its fourth summer season at English's Opera House, Indianapolis. The leads are Edythe Elliott and Milton Byron. Others are Herbert Dobbins, Bob Fay, Robert St. Clair, Director William V. Hull, Joyce LeRue, Dick Elliott, Mildred Hastings and J. F. Marlow.

The O. H. Johnstone Agency, Chicago, has placed the following with the Charles Berkell Players, English Opera House, Indianapolis: Edith Elliott, Milton Byron, Dick Elliott, Ives La Rue, Mabel Marlowe, Bernice Marsolais, Bob Fay, Wm. Vance Hall, Frank Marlowe, Edie Edie and Bobby St. Clair.

"Beyond Evil," a comedy drama by David Thorne, will be given a stock trial by the stock at the Hudson, Union City, N. J., week of April 26. The author is known as a poet and magazine writer.

The Chicago stock, with Dorothy Cluer and James Bedell, leads, has opened an indefinite stay at the Quincy, Mass., theatre. This house heretofore played vaudeville and pictures.

George Gaul and Elizabeth Patterson will be members of the Stuart Walker Repertoire Co. at Keith's, Indianapolis, for the summer season opening early in May.

Howard Hall, lead with the Rialto

Players, Hoboken, N. J., will organize a dramatic stock for Uniontown, Pa., for the summer. Hall winds up his season with the Jersey stock May 23.

Manhattan Players opened at Polli's Park, Bridgeport, Conn., presenting "Just Married." Frank Lyons and Bella Cairns are leads.

Poli summer stock at the Court Square, Springfield, Mass., opened April 26.

Don and Mazie Dixon current all season, National theatre, south side, Chicago, have not renewed their lease according to report and will close shortly.

Harriet Rempel is leading woman with the stock at the Orpheum, Montreal.

The Elitch Gardens stock, Denver, will open a 12-week season at the Elitch Gardens June 12.

Durand Harvey has joined the Bud Hawkins stock at Pulaski, Va.

SUMMER STOCKS

Albany, N. Y., April 27. The Capitol Players open their second summer season at the Capitol May 3, direction of DeWitt Newing and Frank Wilcox, in "The 7th Heaven." Clara Joel and Bernard Nadell, from the St. James stock, Boston, head the company, which includes Franklyn Fox, Carleton Macy, Blaine Corder, Bernard Stone, Martin Berkley, Helen Blair, Mary Ricard, Doreen Joyce, Anna Laying, Samuel Godfrey and Joseph Errico.

Chicago, April 27. George Sweet's tent show, offering repertoire, opens May 3. Frank Gallagher and wife, Dixie Daw, who have been with the Warrington theatre stock, Oak Park, Ill., will be principals.

Battle Creek, Mich., April 27. Summer stock will be installed by Stanley Price, who has recruited a new company via Milo Bennett agency, Chicago. Among principals signed are Virginia Perry, Dorothy Bates, William Hancock, Virgil Pritchard, Max Von Mitzel and E. G. Kast.

Duluth, Minn., April 27. The McCall-Bridge Players (musical tabs) come to the Lyric, F. & R. vaudeville house, for a summer stay June 1. Late acquisitions to the comedy outfit are Howard Evans, ballet supervisor, replacing Bobbie Ghore; Anna Kelly and Billy Dodge.

Detroit Stock War Looms As "Guest Stars" Sign

Detroit, April 27. It looks like a stock war here this summer. Jessie Bonstelle has practically dominated the field at her playhouse and her first opposition comes from the Garrick, her former summer stronghold, where Ann Harding, her former leading woman, is playing leads for the Garrick Co., with Rollo Peters opposite.

Miss Bonstelle's first step in retaliation is to engage William Faversham for a couple of weeks of "The Squawman." She is after other stars to come as guest artists. Another entrant is expected to be the Shubert-Detroit, where it is expected a summer repertory company will work under the visiting star system.

STOCKS IN FLORIDA

Units for Principal Stands—McLaughlin in Miami

Plans for theatricals next winter in Florida are already being shaped. Because of booking difficulties one or more new stock companies will be present in the principal stands. At Miami, Robert McLaughlin will offer a stock and repertory company along the same lines as in Cleveland. His company will be spotted at the Auditorium Gardens. The latter structure was built as a concert and meeting place, but is to be remodeled and equipped with a regulation stage.

STOCK "TRY-OUTS"

Rochester, N. Y., April 27. The Lyceum Players open their 1926 season at the Lyceum May 17 with Louis Calhern and Ann Andrews among principals, with George Cukor, producing director; Charles Frohman Co. as director. Tryouts are scheduled from Charles Frohman, Al. H. Woods, Harris, Edgar and Arch Selwyn. Tentative plans call for the early production of "Zoe Atkins" latest, "Pardon My Glove," with Louis Wolheim in the leading role.

Stock Changes

The Majestic Players, the stock which opened two weeks ago at the Majestic, Jersey City, supplanting Mutual burlesque shows and operated by Charles E. Blaney, has been taken over by John Jennings, Jersey fight promoter and lessee of the house.

"SMART ALEC" TAKEN OFF

Pending Revision and Recasting, Fay Goes Back to Vaude

"The Smart Aleck," starring Frank Fay, closed at Werba's, Brooklyn, last week. It will be revised and recast for another try later. Pending revision, Frank Fay will return to vaudeville.

"The Smart Aleck," with authorship credited to William A. Grew and Fay, was the latter's first try at a non-musical legit role.

MACK WILL ADMITTED; GIVES NASHES \$400,000

Albany, N. Y., April 27. Mrs. Ellen Frances Nash, mother of Mary and Florence Nash, actresses, was bequeathed an estate of \$400,000. In case of her death, the money is to go to the Nash sisters, according to provision of a will of Norah E. Mack, admitted to probate Friday by Surrogate George Lawry, of this city.

The action of Mrs. Mary Keogh, of New York City, to prevent the will from being probated was tried in surrogate's court. It resulted in a favorable verdict for Mrs. Nash and her two daughters.

The legacy disputed by Mrs. Keogh represents the \$1,000,000 fortune left by the late John E. Mack, Albany sportsman, divided among three sisters, Mrs. Keogh and Mrs. Nash receiving \$250,000 each and Miss Mack receiving \$500,000 in recognition of her services as housekeeper for him until the time of his death. Miss Mack's will states:

"I make no provision for my sister, Mary Keogh, for the reason that I know her to be otherwise provided for."

The will was made Nov. 9, 1918. It gives to Mrs. Nash the residue of the estate and, in the event of her death, to Mary Nash Ruben and Florence Nash, actresses.

Lytleton Fox, Mrs. Nash and the Empire Trust Company of New York are named as executors of the will.

Thomas Henry Keogh, lawyer, son of Mrs. Keogh, representing his mother, after the verdict, declared he would appeal. Mrs. Keogh is suffering from partial paralysis and high blood pressure and was unable to appear in court.

"Nancy" Is Cast

Los Angeles, April 27. Tom Wilkes' production of "Nancy," starring Nancy Welford, will have its premiere at the Mission, Long Beach, May 16.

The book was written by William H. Clifford and the musical score by Jean Schwartz.

Heading the supporting cast is Rex Cherryman. Others are Lou Archer, Betty Gallagher, Nancy Carrol, Maude Truax, Jane Darwell, Ivy Shepherd, George Greel and a chorus of 24 girls.

The play will probably have its Los Angeles premiere about June 1, at the Playhouse, providing Wilkes is able to obtain the lease; otherwise it will be sent to San Francisco, remaining at the Wilkes until a local house is available.

SAVAGE NOT RETIRING

Going Abroad—Returning in August to Produce

Despite reports, Henry W. Savage is not retiring as a producer. Reports gained impetus when he relinquished his suite of offices on the third floor of the Harris theatre building, New York. Savage still maintains offices on the next floor of the building. With no current attractions he has dismissed his office forces until next September.

Savage will go abroad in two weeks for his health. He is due back in August to reproduce "The Balcony Walkers."

ANOTHER "GAY PAREE"

Another "Gay Paree" show was placed into rehearsal this week by the Shuberts.

"Temptations," the firm's other musical, is to open at the Winter Garden early in May.

"GUARDSMAN" IN L. A.

Los Angeles, April 27. Michael Corper, producing at the Majestic, announced that after "They Knew What They Wanted," which follows "The Night Duel," starring Marjorie Rambeau, he will present "The Guardsman," with Alfred Lunt and Lynn Fontanne.

FULLER UNCONSCIOUS; WILLIAM HARDIE HELD

Fuller Found in Courtyard After Party Broke Up—Both Actors

Considerable mystery surrounds the injury of Robert Fuller, 21, actor, 307 West 71st street, found unconscious in the rear courtyard of his home suffering from internal injuries and a possible fractured skull. He is in Knickerbocker Hospital in a critical condition, unable to give an account of what occurred.

Arrested, accused of having thrown Fuller from a second floor window, is Willard Hardie, 28, 304 West 46th street, until about a week ago a dancer with a "No, No, Nette" road company. Hardie is being held without bail to await the outcome of Fuller's injuries.

From what Detectives Cassidy and Muller, West 68th street station, were able to learn, Hardie and some friends, including one woman, came to the apartment late Friday night. During the course of the party one of the men noticed that Hardie and Fuller did not seem to be getting along, and admonished Hardie to let Fuller alone.

Finally the party broke up and all left excepting Hardie and Fuller. A short time later Cleo Columbus, a tenant, heard a thud in the rear courtyard. Going to the hall he saw Hardie hastening away. He asked him what had happened, and Hardie replied: "Nothing. I'm just going home."

Columbus went to the yard and found Fuller lying there unconscious. He notified the police, and an ambulance was summoned from Knickerbocker Hospital. Dr. Marsh saw Fuller was seriously hurt, and rushed him to the hospital, where he was placed on the operating table immediately.

When the policeman heard some of the circumstances he told the detectives. They started an investigation. As a result they went to Hardie's home in 46th street and arrested him, charging him with having thrown Fuller from the window. Hardie admitted having been there and there had been a disagreement over a signet ring. He said Fuller had threatened to jump from the window and had attempted to do so. He had prevented him.

Hardie said that immediately following this he left the apartment and went home. He denied vehemently that he had pushed Fuller or thrown him. Hardie said he had been out of a job since he closed with "Nanette" April 17 in Trenton, N. J.

SALARY OR WAGES?

Dixie Hines After His Grand for "Matinee Girl"

A new slant on legit press agents and legit attractions is to be tested in Dixie Hines' \$1,000 claim against "The Matinee Girl," which had Ed. Rosenbaum, Jr., "presenting" it on behalf of Edmund Enterprises, Inc. Hines took judgment for the \$1,000, and is now proceeding against Henry D. Talbot and Ray Clark, the "angels" of the show, under a special corporation statute which makes stockholders of a corporation personally liable for all debts due any of its laborers, servants or employees, other than contractors, for services performed for the corporation.

Having been unsuccessful in getting the corporation to pay, Hines' attorneys, Goldsmith, Goldblatt & Hanower, are suing the principal backers, Talbot and Clark, who, through Breed, Abbott & Morgan, contend that a p. a. of Hines' standing cannot get the benefit of the statute of being considered a wage-earner, being a professional man and therefore under "salary."

The difference between "wages" and "salary" will be tested as applied to a p. a.

WOOD SHUFFLES SHERMAN

Lowell Sherman will not grace the cast of Al Lewis' production of "The Spider" next season contrary to reports but will remain under the managerial wing of A. H. Woods.

The latter will project him as star of "A Woman Disputed Among Men" instead of Michael Arlen's "Cavalier of the Streets." Basil Rathbone will have the chief role in the Arlen play.

Have You a Theatre in a City of 200,000 or Over?

The greatest stock organization in the United States will be available for next season opening September first.

This company is headed by the most popular and widely recognized stock stars appearing in first class stock.

The company has played four cities in thirteen years and is intact in its original form, the highest salaried and smartest organization in this country, equipped and qualified to play only the newest and finest products Broadway offers, with productions the equal in lavishness to the original.

Intelligent management and expert direction. An attraction that has NEVER FAILED TO BE A SENSATION... EIGHT YEARS IN ONE CITY... THREE IN ANOTHER AND TWO YEARS IN THE THIRD.

REASON FOR CHANGING THIS YEAR SUD-DEN CHANGE IN MANAGEMENT OF HOUSE... HERE IS AN OPPORTUNITY TO HOOK UP WITH THE GREATEST DOLLAR TOP ATTRACTION IN AMERICA... A SURE FIRE BOX OFFICE WINNER OF PROVEN SUCCESS... WE'LL SEND YOU SOME EDITORIALS AND REVIEWS THAT READ LIKE A FAIRY TALE AND WE'LL BACK THEM UP.

Write or Wire Quick

STOCK MANAGER, BOX 80, VARIETY, New York

SHOP TALK

By J. C. NUGENT

They are to make a book of these talks of mine, I hear. Not now, but soon. Well, why not? This week, amongst other activities, I have read "An American Tragedy," "Gentlemen Prefer Blondes" and "Why We Behave Like Human Beings."

I don't see why these articles of mine would not make a book as long as any of them. And as thick.

Probably not as wide or deep, but you can't have everything.

No, I am not going into vaudeville. Merely demonstrating a playlet for a few days to see whether or not it contains meat for a three-act comedy.

And incidentally, while fixing up some stock starting for this summer in our "Troupers" and "Kempy," I was asked "Why do you want to work all the time?"

Principally, because I never learned to loaf.

'Tis wisely said that half a loaf is better than no vacation, but I never learned to enjoy vacations.

And I'm sorry.

Learning to lay off gracefully is an art. It reaches its greatest perfection in our business. The bad lay-off is a blue and pessimistic person. No matter what his former triumphs and successes, at the first week of idleness his philosophy goes to pieces.

"Nobody wants me," he laments. "No one knows that I am in the business."

Knowing Human Beings

Now, how silly! Why does he not turn his vacation to account and learn something of humanity to enrich his future efforts in the theatre? All the Sunday writers impress upon us the dread fact that we of the stage see things too much through the actor's eyes. We should learn to know human beings at first hand, instead of studying merely managers, agents and audiences.

These lower forms of life, they tell us, are not important. We should get close to nature and know "Folks."

So, instead of playing stock in the summer or a vaudeville week or too, the actor who wants to be also intelligent should go out on a farm and chase straddlebugs with the natives until he gets a feeling for life.

Nothing enriches the over-civilized nut so much as to go camping with some fat rotarians and, while sitting on the wet grass and watching the moon, get sick on canned goods and bad Scotch.

And, while washing in the morning in a cold creek, hear their views of that life which they divide into "propositions" and "stunts." Catching a fish is a "stunt." The fish itself is a good "proposition."

I have done all that but found it more illuminating to play a park Casino at the same time.

I can get a better line on human nature from watching a lot of "folks" trying to beat the gate of a park for one evening than from chasing a potato bug for a mile.

There is more salt of character, more poignancy of feeling, in watching the reaction of a delicatessen audience in a Bronx theatre to a dramatic sketch than in wasting a lot of dull hours watching the dull spathy of a lot of aimless yaps in a pool room.

And still there is more character and the raw truth of life among the lower classes than among the wealthy and middle class vacationists.

Relative Values

The porch of a country club is inspiring, if your brain can thrive on last year's slang and last month's reviews, with a chance quotation from Lardner from the more advanced and a weighty quotation from Socrates from the old man who takes care of the clubs. But the brightest repartee is miles behind the nifties of four-day trouper and the average legit who knows his business has felt and analyzed more of life than all the successful vacuum cleaner manufacturers who ever tipped off through an underpaid secretary to the red magazines "How to Succeed."

A trip to Europe makes you prouder of your own country, and an airplane flight to the far north confirms the theory that it is cold up there and a tramp steamer trip to South America satisfies you that the ocean is still very wet.

But in summer stock!

That's where you really learn life.

You are the employer of the poor young man. According to the lines you boss and bully him. But as, by the ethics of stock, he is the juvenile leading man and a favorite, and you are merely the character man and a visitor, it requires a nice sense of diplomacy to balance your dominance during the performance with your humility during rehearsal.

You are also often confused to find a Broadway favorite in a small part in stock, and reasonably rotten in it at that, and an unknown stock actor with more talent and personality than half the Broadway stars.

"Why don't they break in?" you ask.

Why did they sell Killarney?

"Breaking In"

Try breaking in if you want to learn "life" and all its angles. Try tramping Broadway month after month with no reference but a press notice from Skinnersville. Try to get to a casting director out of a roomful of other unknowns. Then go back into the tanks for another year and hope.

It's quite a "proposition."

It's quite pretty to point to the exceptions who have landed accidentally or overnight, but figure the number of actors, the number of stocks, of road companies, of tabs—then figure the number of jobs on Broadway. And most of them are "jobs" only. One good part out of a hundred jobs.

Summer Stock

And still that great crop of talented unknowns represent a very small percentage of all those who insist on acting for a living and are as well equipped for it by nature as is a fish to do the Charleston in the Sahara desert.

But it gives you new life and new landmarks, does a dip back into summer stock. Again you learn to study lines and absorb direction quickly, again you revive a versatility that was becoming rusty from long runs in one line, and more than all you get a chance at the parts you have seen others do far less well, oh, far less well, on Broadway. If the original producers could see you and realize—oh, well, it's their loss, darn them.

And aren't there the little meetings at the restaurant after the show, and the little talks in which Mr. Belasco is analyzed and Mr. Wood dissected and Mr. Barrymore and Miss Cornell told where to depart?

And isn't some one always escaping from this merry stock family with its sweet friendships and lasting camaraderie and pleasant changing tingling toil and triumphs into a miraculous out-of-a-clear-sky metropolis engagement and the stark success which means in anticipation a crown in fairyland, but in reality a plunge from friendliness into the cold of inhuman Gotham and a desperate, momentary foot-clutch upon the lower ledge of a higher cliff, the top of which remains always unattained.

But never mind. Whatever ledge is attained is held more firmly by a good foundation in stock. Like playing sketches in vaudeville, it makes a good actor better and a bad actor worse. That remains with the actor.

To one who never broadens his method, never cheapens his ideals for the response of the minute, but who thinks and works, stock creates and revives the ammunition with which the artist may eventually shoot his way to finer and more distinguished work.

Shows in Rehearsal

And Where

White's "Scandals" (George White) Times Square.

"Great Temptations" (Shubert) Century.

"East Side" (Richard Herndon) Belmont.

"Fanny" (David Belasco) Belasco.

"We Americans" (Sam H. Harris) Music Box.

"Garrick Gaieties" (Theatre Guild) Garrick.

"Grand Street Follies" (Neighborhood Guild) Neighborhood Playhouse.

"Out of the Night" (John Brown) Morosco.

"The Home Towners" (George M. Cohan) Hudson.

"The Milk Kings" (Katherine Kirkwood) Triangle.

"Tarnish" (Joe De Milt) Vanderbilt.

"London Follies" (Albert De Courville) Knickerbocker.

SCREAMING SAVED \$300 FOR EDNA LAWRENCE

Actress with Lusty Lungs Frightened Away 3 Stick-Up Youths—Escort Kayeod

Natural plook and the lusty lungs of Edna Lawrence, actress, appearing in the current bill at the Triangle, Greenwich Village, frustrated a hold-up of the actress and an escort at 14th street and 7th avenue, early Sunday morning. Miss Lawrence's screams scared off three men who had accosted the couple at the head of the subway station.

At the time the actress was carrying \$300 in cash for her father which she had gotten in exchange for a check Saturday afternoon. Unable to take the money home and return in time for her performance Saturday night, she carried it with her.

After the performance Miss Lawrence and a young man who had dropped in to escort her home stopped at a local sandwich parlor. They arrived at the subway entrance where three youths stepped up and ordered both against a railing adjoining the entrance. At first Miss Lawrence thought it was a joke put up on her by some of her associates at the theatre. Finding the trio meant business, she thought of the money entrusted to her and began to scream. The men struck her escort with some sort of blunt instrument, felling him, and made away.

Miss Lawrence continued her hysterical screams until Patrolman Arthur Thomas ran up to investigate. By that time the bandit trio were well on their way and the couple proceeded to Brooklyn, where Miss Lawrence resides.

EDITH DAVIS TRIAL

Dates Back to B. Allen Davis ("White Cargo") Shooting

Edith Parker Davis, 26, former "Vanities" show girl, was placed on trial yesterday before Judge Joseph F. Mulqueen and a General Sessions jury, charged with felonious assault. She is charged with having shot B. Allen Davis, one of the leads in "White Cargo," during a quarrel in the apartment of Harry Wagstaff Gribble, playwright, at 65 West 49th street, last July. Melville Anderson, stage manager for Gribble, was also present at the time.

The bullet struck Davis behind the right ear. He was months in recovering at Polyclinic Hospital. When he recovered he declined to press the charge and the complaint was dismissed in the West Side Magistrate's court. The district attorney, however, presented the evidence to the Grand Jury and the indictment followed.

Miss Davis, whose right name is Day, lived with Davis at the Princeton Hotel, 116 West 45th street.

Assistant District Attorney William McQuare is prosecuting the case and will use Davis, Gribble and Anderson as his principal witnesses. Former Judge Charles Wahl is representing the defense. Miss Davis has been free under \$5,000 bail since the shooting.

6 SHOWS OUT

One show closed suddenly last Saturday and six more will close at the end of the week. None of the seven was rated among the successes. Three are revivals, "The Two Orphans," "The Bells" and "Cyrano de Bergerac."

"Beau Gallant," independently produced at the Ritz, stopped Saturday, playing three weeks. After the opening, business dropped steadily. Takings last week under \$5,000.

BEAU GALLANT

Opened April 5. Panned by most of the critics, although Osborn ("E. World") liked it. Anderson ("Post") said the author did everything but bring the play to life. Variety (Ibco) stated "only a sorry time."

"Puppy Love," produced by Anne Nichols, will close at the 48th Street after an engagement of 14 weeks. Average business was around \$8,000 weekly, about even break.

PUPPY LOVE

Opened Jan. 27. Received good notices, which commented on its humor. Rathbun ("Sun") said "score another hit for Miss Nichols," and many others felt the same way. Variety (Abel) said "playgoers will respond nobly at this gate."

"The Creaking Chair," produced at the Lyceum by Carl Reed goes to the subway circuit Monday after 10 weeks. Trade started around \$3,000 then grooved at \$7,000 with less the last two weeks.

THE CREAKING CHAIR

Opened Feb. 22. Draw generally bad reviews. Gabriel ("Sun") complained of its noisiness, as did Mantle ("News"). Variety (Ibco) thought it would draw moderate money for two months or so.

"Hush Money," produced by C. K. Gordon, leaves the 49th Street after playing seven weeks. Weekly takings were between \$4,000 and \$5,000.

FUTURE OPENINGS

"The Prisoner"

This play by Dana Burnett and Samuel Ornitz has been secured for production next season by Jed Harris.

ETHEL BARRYMORE'S COMEDY

Kansas City, April 27.

Ethel Barrymore, who headed the Orpheum bill last week, has announced she will star next season in "The Parson's Whim."

This is a new comedy by Cora Dick Gantt, author of "The Tavern."

ACTRESS TO MARRY

Martha Bryan-Allen, the legit actress, is to marry and retire. Her forthcoming marriage is to a son of the Cushman bakery chain stores.

ARBITER UNSELECTED BY AUTHORS-MANAGERS

Meeting to Consummate Dramatists' Agreement—Producers Signing Individually

The producing managers met yesterday (Tuesday) to formally adopt the new authors' contract. As there is no managers' association embracing all active producers, it was stated the managers would sign the new basic agreement individually.

There appears to be some difference in opinion over the duties of the arbiter who is to have charge of the sales of picture rights. The new agreement defines that office specifically. The arbiter can be appointed only by two-thirds vote of the signing managers and the membership of the guild.

It is presumed that the selection of the arbiter will not be hastened, because his duties would not really begin until next season.

The status of agents who figure in the selling of picture rights is not established clearly. The latter have been in a panic over the prospect of losing picture commissions. Authors active in the movement that led to the new contract state they are not certain of the agents' position. They say that agents will not be dispensed with, but that commissions will be split, a portion going to the arbiter.

Equity's Annual Election, No Opposition Ticket

Ballots for the election of Equity officers and councillors will be mailed to members this week. There will be no opposition ticket. The same nominees as now in office were named: John Emerson, president; Ethel Barrymore, 1st vice-president; Bruce McRae, 2nd vice-president; Grant Stewart, recording secretary; Frank Gillmore, treasurer.

There are 18 members of the council to be voted for, a number named now acting in that capacity: Edmund Breeze, Albert Bruning, Frederick Burt, Charles Dow Clark, Katherine Cornell, Malcolm Duncan, Emma Dunn, Minnie Dupree, Robert Gieckler, Robert T. Haines, Sam Hardy, Henry, Hull, Otto Kruger, Grant Mitchell, Ralph Morgan, Joseph Santley, Anne Sutherland, Billy B. Van and Charles Winniger.

Under the amended constitution the council will consist of 50 members whose terms of office shall be five years, 10 members retiring annually.

READYING "MILK KINGS"

Katherine Kirkwood has begun casting "The Milk Kings" as the next production at the Triangle, New York, scheduled to supplant the current bill of playlets the latter part of May.

PLAYERS IN THE LEGITIMATE

WALTER BONN

LEADING MAN
Majestic Players
MAJESTIC, WAUKEGAN, ILL.

EDNA COVEY

With Leon Errol in
"LOUIE THE 14TH"
ILLINOIS, CHICAGO

BERNARD GRANVILLE

COMEDIAN
"CASTLE IN THE AIR" CO.
Olympic, Chicago

HARRY G. KEENAN

"MY GIRL"
La Salle, Chicago
Direction Lyle D. Andrews

FLORENCE MOORE

"Greenwich Village Follies"
SHUBERT, NEW YORK

OSCAR O'SHEA

AND ASSOCIATED ARTISTS
The Constantinian Week
MAJESTIC, WAUKEGAN, ILL.

JOHN BYAM

"MY GIRL"
La Salle, Chicago
Management LYLE ANDREWS

LEON ERROL

in
"LOUIE THE 14TH"
ILLINOIS, CHICAGO

MAX

HOFFMANN, Jr.

"CAPT. JINKS"—Shubert, Boston

JOHN QUINLAN

Permanent Address: 145 West 76th St., New York

"MERRY MERRY"

WITH

MARIE SAXON

This Week, Plymouth, Boston

"IOLANTHE," AMES' REVIVAL, GETS SEASON'S BEST NOTICES, \$17,000

Spring Weather Bumps Off Weaklings, Aiding Stronger Attractions—Standing of Broadway Leaders Remains Unchanged

A number of Broadway shows started to climb when the first real dash of spring started closings. Many attractions on the list are flirting with stop limits. House concessions are due during May, but with grosses down to an even break rapid withdrawals are expected.

Raquel Meller continues as the outstanding success of the new offerings. Her second week at the Empire grossed over \$25,000. Four performances were given, all at \$11 top. An extension of the original four weeks engagement here reported and the Spanish star may appear nightly next week.

Of the other new shows "Iolanthe" at the Plymouth scored strongly, winning about the best notices of the season. The first week's takings bettered \$17,000. "Pomeroy's Past" at the Longacre was rated getting \$11,000 which is promising. "Bunk of 1926" at the Broadhurst was panned and got little after the first night (last Thursday).

The standing of the leaders remains unchanged, with grosses last week as good as before but a falling off generally applied to the field. "Sunny" again \$43,000; "Artists and Models" with Al Johnson, \$35,000 (revue goes to the road next week without him); "The Coconut", \$30,000; "The Vagabond King", \$28,000; "Song of the Flame", \$27,000; "Pinafore", \$25,000; "Tip Toes", \$23,500; "Vanities", \$22,000; "Greenwich Village Follies", \$21,000; "A Night in Paris", \$21,000; "Nanette", \$18,000; "Dearest Enemy", \$13,000; "Sweetheart Time", \$12,500; "By the Way", climbed to over \$14,000; "The Girl Friend", \$11,000; "Rainbow Rose", \$10,000.

"The Shanghai Gesture" continues to clean up at better than \$26,000; so does "Lulu Belle" at over \$21,000. "Last of Mrs. Cheyney" dropped a bit, \$18,500; "Cradle Snatchers" went up, \$18,000; "Young Man with a Gun", still strong at \$9,500; "The Wisdom Tooth" also holds up at \$10,500 (both the latter shows are in small theatres). "Alias the Deacon" consistent profits at around \$11,000; "Kongo" climbed to \$9,500, also profitable; "Craig's Wife", \$10,500; "Love in a Mist", \$9,000; same for "Able"; "What Every Woman Knows" got over \$10,000, a good figure at the Bijou.

Ritz Dark

Six attractions leave the list this week, a seventh dropping out last Saturday. It was "Beau Gallant" at the Ritz. The house is dark this week but Monday it gets "Not Herbert", moving over from the Klaw, with the latter theatre getting "The Great God Brown", to move up to the Garrick. "Puppy Love" leaves the 48th Street with no successor named up to yesterday; "The Creaking Chair" goes out of the Lyceum to be followed next week by "The Sport of Kings"; "The Two Orphans" leaves the Cosmopolitan, which will offer a repeat two weeks of the Moscow Art Musical Studio in "Carmenita"; "Cyrano" stops at the Hampden, to be followed by a revival of "The Servant in the House"; "The Bells" passes out at the Bayes, where the annual little theatre tournament will be staged next week; "Hush Money" departs from the 49th Street. Another revival carded for next week is "The Importance of Being Ernest" at the Comedy which has been dark for several weeks.

Subway

Ordinary grosses attained in all subway circuit houses last week. "Merry Merry" under \$7,000 at the Shubert, Newark; at the Broad three days of "The Dybbuk" drew \$8,000; "The Smart Aleck" got about \$6,000 at Werba's Brooklyn, and probably will not attempt Broadway; "What Price Glory", \$9,000 at the Bronx opera house; "The Gorilla", \$9,000 at the Majestic (second week).

"Iolanthe" Rates Buy

The Winthrop Ames revival of "Iolanthe" at the Plymouth rated a buy after open a week. The brokers are now handling 150 seats a night for the next four weeks. A renewal of the buy for "The Wisdom Tooth"

'CAPT. JINKS' UP—GOES TO \$25,000

Boston, April 27. The holiday Monday last week was a good thing for most of the shows playing this city. With the exception of one or two of the attractions business picked up. The most benefit was to the sole musical in the city last week, "Captain Jinks," which picked up \$3,000 during the week, putting the gross up to \$25,000—better business than has been done by any show of any sort here for several weeks.

This week the situation is a bit different, because the only new arrival in town is another musical, "Merry Merry," with Marie Saxon, at the Plymouth. This show takes the place of "The Judge's Husband," which left the Plymouth after several weeks of fair business.

Two more houses closed last week—Park and Hollis. "Easy Come, Easy Go," at the Park, quit a week ahead of time because of poor business, and, according to reports, the show is scheduled for the storehouse. "Seventh Heaven," after running at reduced prices for several weeks, closed at the Hollis, with everybody locally being convinced that the experiment of reduced prices was not a success. Golden spent a barrel of money plugging "Seventh Heaven," but could not get it above \$10,000, with the gross for the last week, even with the holiday, placed at \$9,000. "Easy Come, Easy Go," at the Park, did but \$7,000 for the final week.

Daylight saving started here this week, and this is not expected to react to the benefit of the shows playing here if past seasons can be taken as a criterion.

Estimates for Last Week
"Captain Jinks," Shubert (6th week), \$25,000.
"The Kiss in a Taxi" Wilbur (2d week), \$12,500.

"Merry Merry," Plymouth (1st week). In final week Hodge in "The Judge's Husband" did \$12,000.
"The Dove," Tremont (last week), \$15,000, off \$1,000 from previous week.

"Abie's Irish Rose," Castle Square (30th week). Engagement stretched for two weeks more. About \$10,000 for last week.

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at the Little brought the sum total of the buys to 14 this week, this being two more than the brokers were carrying during the past fortnight.

The full list includes "Lulu Belle" (Belasco); "H. M. S. Pinafore" (Century); "The Two Orphans" (Cosmopolitan); "The Last of Mrs. Cheyney" (Fulton); "No, No, Nanette" (Globe); "Tip-Toes" (Liberty); "The Wisdom Tooth" (Little); "Pomeroy's Past" (Longacre); "The Coconut" (Lyric); "The Shanghai Gesture" (Beck); "Cradle Snatchers" (Music Box); "Sunny" (New Amsterdam); "Iolanthe" (Plymouth); and "The Girl Friend" (Vanderbilt).

Cut Rates Have 30 Bargains
In the cut rates there were 30 shows listed Tuesday (yesterday). Monday night two of the openings were also listed on the bargain counter, "Sex" at Daly's (63d), and "Beau-Strings" at the Mansfield.

Complete list of the attractions offered at cut rates includes "The Great Gatsby" (Ambassador); "Kongo" (Biltmore); "The Patsy" (Booth); "The Bunk of 1926" (Broadhurst); "Vanities" (Carroll); "By the Way" (Central); "The Jazz Singer" (Cort); "The Two Orphans" (Cosmopolitan); "Sex" (Daly's); "Square Crooks" (Elliott); "One of the Family" (Eltinge); "Rainbow Rose" (Forrest); "Is Zat So?" (46th St.); "Puppy Love" (48th St.); "Hush Money" (49th St.); "The Immortal Hour" (Grove St.); "Love 'Em and Leave 'Em" (Harris); "Alias the Deacon" (Hudson); "Sweetheart Time" (Imperial); "The Student Prince" (Jolson); "Not Herbert" (Klaw); "Dearest Enemy" (Knickerbocker); "Pomeroy's Past" (Longacre); "The Creaking Chair" (Lyceum); "Beau-Strings" (Mansfield); "Juno and the Paycock" (Mayfair); "The Half-Caste" (National); "Greenwich Village Follies" (Shubert); "Last That Comes First" (St. James); "Artists and Models" (Winter Garden).

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'ROSE-MARIE' \$27,000, L. A.

"Patsy," \$15,300 in Seventh Week; Rambeau, \$6,800; "Desire," \$5,200

Los Angeles, April 27.

"Rose-Marie," at the Biltmore, is the town's biggest noise, getting \$27,000 in its third week with a long run looming ahead. "Patsy" also continues at a good gait at the Mason, drawing \$15,300 in its seventh week, thus turning what looked like a failure into a success. The third and final week of "Badges," at the Morosco, brought \$3,800.

Marjorie Rambeau is now playing in "The Night Duel," at the Majestic, getting \$6,800 in the first week, while "Desire Under the Elms" is continuing at the Orange Grove and did \$5,200 in its 11th week.

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'MARITZA' BEST IN PHILLY AT \$32,000

'Nanette,' \$17,500—'Easy Virtue,' \$13,000—'Green Hat,' \$10,500

Philadelphia, April 27.

The rather strange situation of two new shows, both of them still lacking any kind of Broadway endorsement, grabbing off the honors in the matter of grosses, occurred here last week. Both shows, from present indications, appear set for a long time to come, the only factor that might upset such an arrangement being a vacant New York house that has to be filled.

One of the two successes is "Queen High," which continues to click in no uncertain manner at the Chestnut. Business was considerably over \$19,000, which for this kind of a production spells decided profit. It appears to be an ideal summer show for Philly, and although "Gay Paree" is still mentioned to follow, no date being set, it seems certain that "Queen High" will be one of the entertainments to bid for the patronage of the Sesqui visitors, beginning May 30.

The other show is "Countess Maritza," which came into the Shubert and did better than \$32,000 its first week. This is an expensive production, which would have to do pretty close to \$20,000 to make much profit, and it is in a house that has never attempted summer continuance. However, everybody is talking about the show; the notices amounted to raves, and the convention season is imminent. Hence "Maritza" looks to have an even chance to stay a good part of the summer. At any rate, the next three weeks will decide.

With the Forrest housing a feature film, "Ben-Hur," there are again only four musical shows in town, and the fourth, "No, No, Nanette," is having considerable trouble in reaching last year's gait. The weakness for the Frazee musical, which ran here all last summer, lies in the first couple of days of the week. Last week "Nanette" dropped about \$500 from the previous week, the gross being estimated at slightly under \$18,000. It is understood that the management will keep the show at the Garrick until the Sesqui opens, even if they have to take losses for a couple of weeks. After June 1, if business remains off, it will mean a quick exit. The Garrick is considered a good bet for a summer run house, and may get something else if "Nanette" fails to make the grade.

The fourth musical, "Blossom Time," again amazed the town by staging another gain in its third and final week at the Walnut. It claimed better than \$12,000 last week, a solid profit for a cheap production.

"Easy Virtue" Top Drama
Of the dramas, "Easy Virtue," with Jane Cowl, led the field with about \$13,000 in its first week at the Broad. This is far from representing capacity, as the show is in at \$3.30 top, but it is better than

STOCK'S EXTRA MAT

\$8,700 With "First Year" at Wash. Last Week

Washington, April 27. "Princess Flavia," at Poll's, did not cause the town any unusual excitement with its \$3 top. Steve Cochran's stock at the National, playing "The First Year" at \$1 top, had to put in an extra Friday matinee.

Estimates for Last Week

"First Year"—National; stock. Drew real money at scale. Extra Friday matinee at 50c. brought final gross to \$8,700.

"Princess Flavia"—Poll's. Styled interesting but not inspired.

This Week

"Little Old New York," National (stock); Poll's, dark; "Two Orphans" May 10.

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EVELYN PREER ILL

Evelyn Preer, the main colored principal of "Lulu Belle" (Belasco), playing "opposite" Lenore Ulric in the title role, has been out of the show ill with pneumonia.

During Miss Preer's absence her role is being played by Edna Thomas (colored). Miss Preer is considered out of danger but still confined to her home.

most of the wisecracks expected. The critics weren't very kind to the show. The engagement is for three weeks only. The two weeks' closing notice posted for the stage crew last week has been rescinded, and "The Poor Nut" will follow Miss Cowl, probably playing three or four weeks.

"The Green Hat" took another drop last week, but only a small one, matinee trade holding the gross to about \$10,500. Last weeks are being announced for this Michael Arlen drama at the Lyric. It has been a decided disappointment here. Equally disappointing has been the business for Joe Laurie, Jr., in "A Great Little Guy," at the Adelphi. Held in for a fourth week because of booking complications, it took another sharp drop and figured only about \$5,500. No one can figure this show, as notices and word-of-mouth were both highly favorable. Some say the house was against it; others that the title, denoting a flip, wisecracking show, hurt.

"Ben-Hur" opened to big business, averaging about \$1,300 for the evening shows and \$800 for matinees during the first half of the week, and jumping to capacity at nights, starting Thursday. With no Monday matinee, the picture probably got about \$16,000 in its first week at the Forrest, and figures to stick for a run, though the claim of summer continuance looks a trifle optimistic. Ten weeks is a more likely estimate.

Estimates for Last Week
"Easy Virtue" (Broad, 2d week). Jane Cowl proved she has a big following here when she did \$13,000 last week with a show that almost all the critics panned; three weeks' engagement.

"Countess Maritza" (Shubert, 2d week). The town's current sensation; demand apparently growing every day; with benefits Monday and Tuesday, got better than \$32,000.

"Ben-Hur" (Forrest, 2d week). Found trouble with matinee trade early in week, but went to capacity pace after Thursday; considerably over \$16,000, and looks for a gain of at least \$2,500 this week, judging by advance.

"No, No, Nanette" (Garrick, 4th week). Return engagement not a notable success as yet; will be held in, despite business, until after June 1 to see what Sesqui and conventions will do for it; under \$18,000 last week.

"Twelve Miles Out" (Walnut, 1st week). Here for indefinite stay; house's only other booking is "The Two Orphans," and that not until late May; "Blossom Time" again picked up last week, with \$12,000 quoted.

"Queen High" (Chestnut, 3d week). Clicked strongly here; last week between \$19,000 and \$20,000.

"Green Hat" (Lyric, 4th week). A disappointment, but matinees have helped; about \$10,500 last week; ads now announce "last weeks."

"A Great Little Guy" (Adelphi, 4th week). Hasn't caught on, despite notices and favorable word-of-mouth; \$5,500 last week.

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CHI FULL OF WEAK SISTERS; \$25,000 TOPS

Only 3 Big Money Shows—New Crop Due—'Louie' Resumes Thursday

Chicago, April 27.

With Leon Errol out of gear and "Louie the 14th" closed, the list of shows capable of important grosses was reduced from four to three. Others of deep water tonnage are "Gay Paree," "Castles in the Air" and "Close Quarters." The remaining attractions can be figured on a strictly small gross basis.

Chicago has probably never had so many weak sisters on its legit bulletin at one time as during the past month. This was proven recently when some out of towners, just in from New York, wanted to know the six best shows in Chicago, and out of a group of five showmen not one could recommend that many.

A new crop of productions will shortly replace the present tenants in half the loop theatres. "Pair o' Fools," quits the Studebaker in a fortnight. "Naughty Cinderella," "The Duchess of Elba" and "The Sport of Kings" close this week. Last week's have been announced on "Pigs" at the Cort and "Gay Paree" at the Lyric. The burg also. "Castles in the Air" is still doing brisk business, but it is doubtful if the show has ever got off the nut. The payroll is tremendous and plenty was spent on its production and exploitation, so that while the show has averaged close to \$26,000 for its 24 weeks, with the overhead around \$17,000, it has hardly paid off the original investment as yet. James Elliott is in Chicago giving the show his personal attention.

The Moscow Art Studio brought in about \$16,000 at the Great Northern in its second and final week.

Estimates for Last Week
"Duchess of Elba" (Harris, 3d week). Dirt show created some talk but not much business; this week final, with storehouse forecast as next jump; quoted at \$10,000.

Houdini (Princess, 8th week). Great run for one-man show at this house; spiritualists played right into Houdini's hands by staging anti-Houdini meeting before his arrival and by calling him names and having him arrested once.

"Betty Dear" (Lassalle, 3d week). Small musical possesses some b. o. strength; last week figured \$14,000.

"The Last Warning" (Central, 3d week). Thrillers have been most consistent winners at this house, with management reviving one whenever in doubt about an attraction; \$4,000.

"Gay Paree" (Apollo, 11th week). Around \$20,000, indicating nudgy campaign has about exhausted its draw.

"Rose-Marie" (Auditorium, 1st week). In for four weeks, but two weeks' notice reported posted, show figuring to stick extra fortnight only if business is good, and business has not been good; opening week about \$12,000; Hammerstein again doing business with Shubert.

"Close Quarters" (Blackstone, 4th week). George Tyler's all-star revival drawing shirtfronts and big money; \$27,000.

"Too Many Blondes" (Adelphi, 1st week). Poorest of the Ascher stock offerings thus far, but business averaging shade above \$7,000.

"Pair o' Fools" (Studebaker, 6th week). Kolb and Dill returning to their native California with show after May 8; moderately hooked musical did well without clicking in a big way; \$15,500.

"Pigs" (Cort, 23d week). Smart booking for house; last week, \$8,500.

Moscow Art Studio (Great Northern, 2d and final week). Without Morris Gest not likely to have gotten much; Shubert's bringing in "The Dybbuk" to fill until "Princess Flavia" due.

"Castles in the Air" (Olympic, 23d week). About \$25,000.

"Sport of Kings" (Playhouse, 6th week). Carl Reed jumping show into New York; last week again \$6,500.

"Naughty Cinderella" (Selwyn, 3d week). Story same as "Naughty Riquette," here during summer at Apollo; Irene Bordoni gives show its only strength so far as Chicago is concerned; \$13,000.

"Louie the 14th" (Illinois). Closed in its seventh week, but scheduled to open again Thursday (April 29); dropped; still expects for shows, and piece should go on where it left off.

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SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Able's Irish Rose," Republic (206th week). Mild weather hit Broadway last week and attendance will probably further decline, with Saturdays generally off; run leader got nearly \$9,000.

"Alias the Deacon," Hudson (23d week). A successful laugh play which, while not a big money-getter, is consistent profit-maker; not far from \$11,000 last two weeks.

"A Night in Paris," Casino de Paris (Century Roof) (17th week). Expected to remain into summer, depending on getting play from visitors; reported better than \$21,000 weekly average.

"Artists and Models," Winter Garden (45th week). Another week; show will close here Friday night, leaving for Chicago and opening there Sunday; Al Jolson special feature withdrew Saturday; house dark several weeks, and then resumes with "The Great Temptations."

"At Mrs. Beam's," Guild (1st week). Theatre Guild's final production this season; English play announced for the last year or two; opened Monday night.

"Beau Gallant," Iltz. Closed last Saturday after playing three weeks to declining trade; had three weeks of it; "Not Herbert" moved in Monday from Klaw.

"Beau Strings," Mansfield (1st week). C. K. Munro, English author, wrote this piece, originally called "Storm," also "At Mrs. Beam's"; critics saw latter play at private performance Sunday and attended premiere here Monday.

"Bride of the Lamb," Henry Miller (5th week). With Alice Brady receiving great notices, this drama did very well in Village; moved here Monday.

"By the Way," Central (18th week). English revue plans holding over into summer; business okay at about \$14,000; moved here from Gaiety two weeks ago.

"Cradle Snatchers," Music Box (34th week). Business took healthy jump last week, despite high tem-

peratures, proving class of laugh shows; particularly strong in middle of week; close to \$18,000.

"Craig's Wife," Morosco (29th week). Making real run of it and one of season's outstanding dramas; business climbed after Easter and engagement should go into June or longer; \$10,500.

"Cyrano de Bergerac," Hampden's (11th week). Final week; revival drew moderately well for a time; Hampden will revive "The Servant in the House" next week.

"Bunk of 1926," Broadhurst (2d week). Opened Thursday, last week and drew a general pan-ning; only an outside chance of sticking more than a few weeks.

"Dearest Enemy," Knickerbocker (33d week). Still reported above stop limit, though business eased off recently; takings about \$13,000; about an even break.

"Great God Brown," Garrick (14th week). Will move up to the Klaw next week for indefinite continuance; around \$7,000, which is okay here; Garrick to get new "Garrick Gaeties" May 10.

"Greenwich Village Follies," Shubert (19th week). Prediction that engagement would run through season holding good; business has been strong; \$21,000 last week.

"Hush Money," 49th Street (7th week). Backers keeping crook drama going, though business does not warrant it; approximate weekly takings about \$4,000.

"Iolanthe," Plymouth (2d week). Accorded notices as fine as any production in seasons; first week's business, over \$17,000, rates Gilbert and Sullivan opera among important attractions of season.

"Is Zat So?" Chamin's 46th Street (7th week). Business nothing to brag about right now; with cut rates perhaps \$10,000; low operating "nut," however, turns a profit.

"Kongo," Biltmore (5th week). Neither house nor show management worrying about tropical meller and expect it to go through

summer; climbed again last week; about \$9,500.

"Laff That Off," Wallack's (27th week). No telling how long engagement will go; maybe into summer; doesn't cost much to operate and management has both ends; \$5,000 to \$6,000.

"Love 'Em and Leave 'Em," Sam H. Harris (13th week). Has been going along averaging better than \$10,000, which means a profit for show; house looking for a summer attraction.

"Love in a Mist," Gaiety (3d week). Looks like a lower floor draw; trade a bit under \$9,000, satisfactory at this time of year; some script changing.

"Lulu Belle," Belasco (12th week). Just as strong now as in first weeks; not only should go through summer but also next season; capacity all performances; over \$21,000.

"No, No, Nanette," Globe (33d week). Work on new "Follies" starting with probable premiere in this house some time in June; "Nanette" expected to call it a season by then, though management figures a longer engagement; last week estimated at \$18,000.

"Not Herbert," Klaw (8th week). Will move to the Iltz next week; "Great God Brown" moving here from Garrick; "Herbert" approximating \$6,000 weekly.

"One of the Family," Eltinge (19th week). Engagement still indefinite; intention is to carry on into summer unless bottom drops out; moderate money show, around \$7,000.

"Pinafore," Century (4th week). Business seems set at \$25,000 to \$26,000; that is probably profitable though not capacity in this huge house; indefinite engagement claimed for revival.

"Pomeroy's Past," Longacre (2d week). Agency buy should carry new comedy along for a time; lower floor draw indicated with warm weather possibly hurting chances; around \$11,000 claimed first week.

"Puppy Love," 48th Street (14th week). Final week; comedy going to Philadelphia; average business approximated \$8,000 or a bit more; well liked but about an even break indicated.

"Rainbow Rose," Forrest (7th week). Change in cast may follow change in business management; takings last week quoted at \$10,000 or a bit more; breaking even.

"Sex," Daly's 63d Street (1st week). Produced by C. W. Morganstern;

Mae West featured; reported written by her; opened Monday.

"Song of the Flame," 44th Street (17th week). Still pulling big money though not capacity; making good money at about \$27,000 and will continue into warm weather period.

"Square Crooks," Maxine Elliott's (9th week). Rated a good performance and might have climbed if moved down from Daly's earlier; better here at about \$5,000, but profit questionable.

"Student Prince," Jolson's (73d week). After moving to two other theatres holdover operetta smash came back here at Easter; business satisfactory at about \$15,000; company not high salaried.

"Sunny," New Amsterdam (32d week). Has good chance to repeat "Sally's" phenomenal success in this house; expected to run a year; generally standees and always more than \$13,000 weekly.

"Sweetheart Time," Imperial (11th week). A couple of theatre parties helped last week; business about \$13,000; probably no better than even break but engagement indefinite.

"The Cocoanuts," Lyric (21st week). Though running under capacity, holds its place next to "Sunny" in point of business; should go through summer; \$30,000.

"The Creaking Chair," Lyceum (10th week). Final week; had been averaging \$7,000, but dropped considerably under that lately; "The Sports of Kings," now in Chicago, will follow.

"The Girl Friend," Vanderbilt (8th week). Getting good share of motor trade, with weekly average about \$11,000; that is okay for house, but reported not profitable for show.

"The Great Gatsby," Ambassador (13th week). Ought to go through June; theatre parties last week pushed gross up; around \$11,000.

"The Half-Caste," National (5th week). Missed one performance last week through illness of Veronica, featured; otherwise gross would have bettered \$7,000; well over \$6,000.

"The Jazz Singer," Cort (33d week). Ought to last another month or so, maybe longer, with cut rates now a factor; getting around \$10,000, which should be profitable.

"The Last of Mrs. Cheyney," Fulton (25th week). Consistently high grosses indicate this smart comedy might go through summer; last week \$18,500 again.

"The Patsy," Booth (19th week). Figures continuing into summer; more than holding its own and

making money both ways at \$8,500 and more last week.

"The Shanghai Gesture," Beck (13th week). A clean-up; always capacity and generally standing room; weekly takings in excess of \$26,000; leads Broadway's non-musicals by quite a margin.

"The Vagabond King," Casino (32d week). Among the four big money musicals of the season; eased off like most others lately, but settling about \$28,000.

"The Wisdom Tooth," Little (11th week). One of the best of the spring productions; limited capacity of house keeps down grosses, but turning profit right along; over \$10,000.

"Tip Toes," Liberty (18th week). A sure thing for summer continuance and may hold on into fall; Monday night and Wednesday matinee off, but other performances virtually capacity; over \$23,000.

"Two Orphans," Cosmopolitan (4th week). Final week; all-star revival will go on tour of principal cities; house will get repeat of Moscow Art Musical Studio in "Carmenita" for two weeks.

"Vanities," Earl Carroll (43d week). Not capacity, but still making plenty at about \$22,000; Sunday nights also profitable; longest stay of any "Vanities" to date.

"What Every Woman Knows," Bijou (3d week). Second week's business over \$10,000, a climb over first week; that figure is good money for house of limited capacity.

"Young Woodley," Belmont (26th week). Like "The Wisdom Tooth," small house holds down grosses, but good profits earned right along; over \$9,000, and not far from capacity.

Outside Times Sq.—Little Theatres "Bad Habits of 1926" followed at Greenwich Village "Bride of the Lamb," which moved Monday to Henry Miller's; "Orpheus" opened Tuesday at Provincetown; "Cherry Pie," Cherry Lane; "The Bell" will close at the Hayes Saturday; "White Cargo" closed a repeat date at Daly's last Saturday; "The Dybbuk," Neighborhood; "The Immortal Hour" closed last Saturday at the Grove Street; "June and the Paycock," Mayfair; "Friend Indeed" opened Monday at the Central Park. (Copyright, 1926, by Variety, Inc.)

"GRAB BAG" CLOSING

Ed Wynn's "Grab Bag" will close at Atlantic City Saturday after a season on the road.

JACK WELCH

NOW BOOKING

CROSBY GAIGE'S
**"THE BUTTER
AND
EGG MAN"**

CHANNING POLLOCK'S
"THE ENEMY"
(THREE COMPANIES)

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**"GENTLEMEN
PREFER
BLONDES"**

JAMES W. ELLIOTT'S
"CASTLES IN THE AIR"

ARCH SELWYN'S
"CHARLOT'S REVUE"
Michael Arlen's
"THE GREEN HAT"
with CHARLOTTE WALKER and NORMAN HACKETT
DONALD GALLAHER'S
"THE GORILLA"

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NEW YORK

PLAYS OUT OF TOWN

DON JUAN

Chicago, April 20.

Production by Goodman Memorial Theatre of Moliere's comedy. Freely translated and staged by Thomas Wood Stevens.

| | |
|-------------------|---------------------|
| Sganarelle..... | William Franklin |
| Guzman..... | Arvid Crandall |
| Don Juan..... | Hubbard Kirkpatrick |
| Donna Elvire..... | Helen Forrest |
| Perrot..... | Jack Daniels |
| Charlotte..... | Ellen Lowe |
| Mathurine..... | Eula Guy |
| La Hornee..... | Roman Bohren |
| Don Carlos..... | Neal Caldwell |
| The Statue..... | Thomas Ireland |

The story of Don Juan is found in many versions ranging from the cantos of Lord Byron to opera. In the latter form it is known principally in this country, the Goodman Memorial Theatre claiming to be the first to give production to the Moliere script.

It is in five scenes, short, pithy and funny. There are many reasons to believe a professional revival of this piece on the commercial stage would draw profitable trade. The Goodman is getting the best houses of its season with it.

Moliere after a couple of centuries is still quite a humorist, his characters and situations being extremely droll. He treats the fabulous Don Juan rather flippantly. The great lover, without conscience, morals or belief remains to the end a vain, fickle fop, marrying indiscriminately, deadbeating creditors gloriously and expiring without remorse or repentance. The final scene when the stage opens up and swallows Don Juan, presumably in hell-fire, is burlesqued. No sooner has Don Juan vanished than his valet kneels by the crater which has gobbled up his master and wails: "My wages, my wages." That's the end of the play.

The Goodman theatre did excellently as a whole, with the production. Mr. Stevens' translation described as free is every bit of that. The language is always clear and simple without any of the complexities of Shakespeare. Hubbard Kirkpatrick as Don Juan and William Franklin as his ever-complaining valet were both successful to a notable degree.

HdL

Andrew Takes a Wife

Boston, April 27.

Comedy in three acts, by William Cotton. Produced for the first time on any stage by the Copley Players at the Copley, Boston, April 19.

| | |
|------------------|--------------------|
| Wally..... | Victor Tandy |
| Mrs. Edward..... | Jessamine Newcomb |
| Andrew..... | E. E. Clive |
| Mrs. Purdie..... | Elisbeth Dudgeon |
| Tammas..... | C. W. H. Hales |
| Jess..... | May Edna |
| Kirstie..... | Katherine Standing |
| McLaughlin..... | Alan Mowbray |

William Cotton, the author, is reported to be a direct descendant of Cotton Mather, one of those individuals around whom New England history revolves. He is an artist of importance and in that line his ability is well established. But for years, so report runs, he has wanted to dip into play writing, and "Andrew Takes a Wife" is the result of that longing.

To be perfectly fair with Mr. Cotton, his effort is well worth while as far as it goes. It proved to be an ideal vehicle for the Copley Theatre Players, and it written to order for them (which it wasn't), it could not have filled the bill better. It did a good business the first week and was held over for a second. It is also a good play for stock companies in the future, but it is doubtful if it is of the calibre to place it on Broadway. There is nothing to indicate that Mr. Cotton expected this particular vehicle to hit Broadway. As an artist, he has had experience enough to know just what is necessary, most of the time, for fame in any line.

The scenes of the play are laid in a small Scottish community at Paterson, N. J., and the story is built around the romance of Andrew Gillis. Andrew, by hard work, has gone up from farmhand to foreman of a big textile works, and, despite his rise in the world, still is of a shy and retiring disposition. In fact, he is quite Puritanical in his beliefs.

But, having become successful, he believes he should temper the good fortune by marriage and, remembering a girl that he knew in Scotland before he came to this country, he communicates with a minister in his native land and arranges for the girl to come on here and marry him.

Everything would have been O.K. if there had not been two girls of the same name in the small town, unknown to Andrew, and naturally the minister had to send the wrong one over. She is not of the type that Andrew had conjured in his mind's eye over a considerable number of years, and her arrival in the midst of a bad rain storm, bedraggled in appearance, does not help things at all. In fact, Andrew is so upset that he runs from his house.

Later Andrew returns to the house, where the girl has taken up her lodgings, to visit a friend, but does not recognize the girl and is not enlightened by anybody. The

girl recognizes him, however, and when it is apparent to her that Andrew has fallen for her hard he is put over the jumps by her. The affair is clinched, though, when Andrew falls asleep in the house and does not awaken until morning. In the Scottish colony such a thing means, but one thing—scandal. It is thus in Puritanical communities, be they in New England or some place else.

The affair is straightened out in the natural manner, with Andrew taking a wife.

The Copley Players are at home in a show such as this one, which goes in strong for comedy and with plenty of opportunity for character work. Clive, the head of the company, takes most of the work on his shoulders, and with this play has only to use a portion of his company.

Libbey.

THE APE

Los Angeles, April 24.

Fitch's Players in "The Ape," by Adam Hull Shirk. Direction of C. William Booth. Hollywood Tent theatre.

| | |
|----------------------------|--------------------|
| Roger Prendergast..... | Gordon Wescott |
| Native Priest..... | William Jensen |
| Spokesman..... | James Worsley |
| Juliet Severn..... | Marion King |
| Dr. Alexis Severn..... | Fred Sherman |
| Mrs. Hope..... | Minna Perry Redman |
| Lucy Hope..... | K. Louise Hathaway |
| Alan Prendergast..... | C. William Booth |
| Mary Vincent..... | Mary Dawn |
| "Slim" Hooper..... | Herbert M. Shelley |
| Detective..... | William Jensen |
| Captain of Detectives..... | Ed Fitch |
| Organ Grinder..... | Kenneth Randall |

Billed as a mystery play, with the title similar to "The Gorilla," this opus, presented in a 50-cent top tent show on a vacant lot in Hollywood, has the germ of a possible success, but that's all. Adam Hull Shirk, a picture publicity man, wrote the play, which has a prologue and three acts. He takes a gentle slam at the movies in the third act.

There is not enough suspense, a dearth of humor that is needed to put a mystery play over, and a plot taken from the old Sherlock Holmes or Sax Rohmer stories.

The prologue shows where Roger Prendergast kills a sacred monkey in an Indian temple and is told that he will live to rue the day. He then gets an obsession, fearing all monkeys, and when the play proper opens in Hollywood, thirty years later, he is a paralytic, attended by the man and woman heavies and still scared of monkeys. He has summoned his niece and nephew from the wide open spaces to share his home and get his will, which he is going to change so the heavies, the attending doctor and his sister, lose out. The sister is killed in the second act while going up to knife the old man. Blame is fastened on the nephew, while a mysterious ape runs about the house, scaring Prendergast.

A comedy detective, on the order of Mulligan and Garity of "The Gorilla," is rung in, also a pal of the nephew's, called "Slim" Hooper, who is six and a half feet high and another potential laugh producer. The old love stories between the niece and nephew and between "Slim" and the maid come in for attention.

The only new gag pulled is a white-shirted figure with the head swathed in black bandages, with loop-holes for the eyes. It figures as the strangler of the girl heavy and the one who attempts to end the life of the doctor.

After three acts that were far too long, given over to inconsequential dialogue, it is shown, by means of a drum tapping off stage, that the old man can be aroused from his state of paralysis to a form of madness that has manifested itself by squeezing Adam's apple. Prendergast dies while temporarily mad, the couples walk about, waiting for the curtain to fall, and then everybody goes home.

The prologue is not needed, since later dialogue reveals the same thing, and the suspense could be heightened by the deletion. Construction, with an eye to building up to climaxes, was very poor. Dialogue was dull and stage action was not vigorous and at times laughable. The old man, in a wheel chair, was being chauffeured in and out, until dizzy. When he was off, the nephew was running back and forth, presumably to his uncle's room.

The title is misleading, coming too close to "The Gorilla" for comfort. A new one is buried in the script, as old Prendergast is called "Devil Sahib."

What is needed is the services of two men, a good stage tailor, who can cut down and build up on the script, and a comedy surgeon to inject humor.

Ascher's Loop Stock

(2D REVIEW)

Chicago, April 20.

"No More Blondes," a farce of familiar formula, is the current attraction at the Adelphi, where the Ascher Brothers have installed a fortnightly stock policy. It follows "The Ball of Eve," also a farce, and

"WEAK SISTERS" WALKS AFTER BAD BUSINESS

Corper's Invasion of Frisco Not Happy One—Capitol Now Dark

San Francisco, April 27.

Michael Corper's invasion of San Francisco with his "Weak Sisters," starring Trilix Friganza, and which was to herald his advent as a coast producer, failed to meet the expectations of its sponsor. The show folded up at the Capitol after two weeks of indifferent business.

Corper's occupancy of the Capitol was on a guarantee basis.

Prior to the opening of "Weak Sisters" Corper gave out an announcement that he intended following this show with Marjorie Rambeau in "They Knew What They Wanted," bringing it intact to San Francisco from his Majestic in Los Angeles. Whether the failure of "Weak Sisters" has decided him to alter his plans is not known.

Meanwhile the Capitol remains dark.

ROONEY SHOW CLOSING

Pat Rooney will close his show, "The Daughter of Rosie O'Grady," upstate, May 20.

Indicates that this type of play is going to predominate here.

Since the inauguration of the Ascher company headed by Elizabeth Risdon and Harry Minturn, about two months ago, there has been a radical departure from the original plans. The highly pre-arranged \$1.50 top has been thrown overboard and \$2.75 re-established. Emphasis on the word "stock" has disappeared. Now all billing, etc., gives the impression the shows are from New York and not the work of a home town repertory troupe.

Evidently the Aschers discovered that no matter how clever a stock company is, big city show-shoppers are apt to shy off because of the general reputation that stocks are not up to original production standards.

"No More Blondes" will suffice for two weeks, but was not a good script to choose for so new a company. There is not a curtain in the whole show and several of the scenes—there are five—end abruptly and lamely.

It's about two couples, Mr. and Mrs. Jimmy Powell, wealthy and recently quarrelled, and Mr. and Mrs. Jimmy Howell's poor and separated by a quarrel.

A real estate agent friend of the latter pair installs the husband in the supposedly deserted residence of the Powells. Mrs. Powell returns in the night and next morning Mr. Howells and Mrs. Powell discover they have spent the night under the same roof and in compromising circumstances.

Here the farce is complicated by an improbable butler with a pillow-bosom played unctuously by Benedict MacQuarrie. The butler blackmails everyone including Mrs. Powell's back-thumping and hand-cramping rough and ready brother from Idaho, who makes an appearance.

"No More Blondes" introduces two new players to the Ascher company, Katherine Krug and June Kerwin, both in minor parts. Miss Risdon as usual gives a very capable performance. While at the Adelphi she has displayed a remarkable versatility encompassing roles considered quite foreign to her type. The actress who does the staging as well gives a consistent performance. Ethel Intropodl handling the second leads has won high rating while Mr. MacQuarrie has hopped from one extreme to another.

The ingenue, June Leslie, a very personable young woman, has thus far had little chance to display her acting although "No More Blondes," which cast her as a French maid in a short dress does prove she is qualified for musical comedy. Brandon Evans gets the forceful characters and possesses the build, voice and manner to equip him admirably for gruffness. Allan Moore, the juvenile, suffers with Miss Leslie in not having had any real chores to perform to date. Dwight A. Meade and Bruce Miller enact those parts usually described as "general business." Household retainers seems to be Harletha Tedra's specialty.

It's a capital company the Aschers have assembled which has already partially endorsed Ralph Ketterling's sagacity. It is, however, a question whether farce is the best form of entertainment for the house. Straight comedy or comedy drama might be best.

In passing it might be noted that the Aschers took the Adelphi over with A. H. Woods' staff intact. This includes Ray West and Ray Farrar in the box, Joe Cohen on the door, and George Pierce. Harry C. Swan looks after the Aschers' end while Lou Houseman remains for Mr. Woods.

Loop.

INSIDE STUFF

ON LEGIT

No production in years has been given more care than Winthrop Ames' "Iolanthe" which opened at the Plymouth, New York, last week and drew raves from the critics. Ames is a stickler for detail. He has an intimate knowledge of stage technicalities and equipment and also knows how the parts in his attractions should be played. He personally directed each member of the "Iolanthe" cast, the answer being that several players not well known received special mention in the reviews.

Ames went further. Hearing an actress use an ungrammatical term, he engaged an English teacher whose duties of instruction included diction. He also employed a musical teacher to aid in the vocalizing individually and ensemble. Mr. Ames was once offered the Chair of English at Harvard.

At a time when he believed Raquel Meller was securely bound by contract to Arch Selwyn and C. B. Cochran for America, E. Ray Goetz while abroad journeyed to Spain, there to secure Argentina, famed as a singer and dancer. She was curious and insisted Goetz watch her work. The senorita called for her orchestra and performed as excellently as reported. The manager proposed to pay her \$1,500 weekly for America. She naively showed Spanish contracts which doubled that sum. Anyway, she explained, her manager would have to be consulted. When he was asked he shouted "no," three times. Argentina later explained: "the gentleman is a star treader and got \$5,000 every time he enters the bull ring."

"The Tavern Knight," John Barrymore's last vehicle under his present Warner Brothers contract, is a composite of several other plays interspersed with "Manon Lescaut" by Abby Prevost.

It was impossible in making the picture to adhere entirely to "The Tavern Knight" story, so Warner Brothers, who own both of the stories, decided to blend Manon Lescaut with it. It is expected that in this way, the picture which will be probably released under the title of "Tavern Knight," will be sure-fire, as it is said that Dolores Costello, stands out better in this picture than she did in "The Sea Beast."

When Fanny Brice opens in her new play under the David Belasco banner, she will play it only two weeks out of town this season, going thereafter into vaudeville in a new routine written by Ballard MacDonald. The new piece, "Fanny," by Willard Mack and Belasco, is slated to open Labor Day at the Lyceum or Empire, New York. Miss Brice will sing one song, incidental, and will play a Jewish girl out West among the cowboys.

Dr. John Erdman, New York surgeon, Dudley Larrimore, Fifth avenue chemist, and George Tyler were school mates at Chillicothe, O. When Tyler went under the knife at Roosevelt hospital some weeks ago, Erdman refused to operate stating he might not be able to go through with it because of the close friendship between them. Another doctor operated, Dr. Erdman holding Tyler's hand until he came out of the ether.

F. W. Mordaunt Hall, film critic on the New York "Times," did the titles for the Arlen film story "Dancer of Paris." His assignment was to write them in an imitation of Arlen. The New York film reviewers, with but one exception, panned the titles all over the lot, not knowing who had written them as Hall was not credited.

"Dancer of Paris" was the picture about which Variety carried a special story, saying that it had 113 of the longest subtitles ever written.

Two plays by the same author, C. K. Munro of England, were scheduled for Monday premieres this week. One was "At Mrs. Beam's," produced by the Theatre Guild, and the other was "Beau Strings," opening at the Mansfield. By a friendly arrangement the Guild opened its "Mrs. Beam's" Sunday night and sent out seats to the critics for that performance, while "Beau Strings" opened regularly Monday evening.

Like his father the four-year-old son of Rudolf Friml is a musical prodigy. The kid can play piano and violin, and is able to carry melodies that are far from simple. The boy's mother was Elsie Lawson, divorced from Friml some time ago. There are two other children by a previous marriage. They reside on the coast.

Leo Ditrchstein, now in Italy, is reported while over there to be arranging a matter of income tax over here. The tax matter is reported important to Mr. Ditrchstein.

Overpaid O'Brien \$3,600 Meehan and Elliott Split; Attorneys Called In

George M. Gatts who produced "Steve" with Eugene O'Brien, from pictures, started, has started suit through Ruben & Helmann for \$3,600 against his erstwhile star alleging he overpaid that amount to O'Brien. The latter was in at \$1,200 a week plus 50 percent of the net. Gatts claims to have paid off before accounting accurately and later

Internal dissension in the production offices of James Elliott, "high-power" stock salesman, is indicated from the fact that John Meehan has placed his interests in the Elliott productions in the hands of O'Brien, Malevinsky & Driscoll for adjustment.

Meehan is credited with having whipped "Castles in the Air" into such shape that it is regarded as one of the best musical comedy properties of the season, despite it has not played Broadway. "Castles" is playing to big business in Chicago, where it is in its 22nd week. "Castles" was produced by Meehan and Elliott. The former believed he owned 50 per cent. When returning from Bermuda, where he had gone on account of ill health, Meehan discovered his holdings were actually 45 per cent. During his absence Meehan was deposed as president of the corporation.

Although had feeling between Meehan and Elliott had been reported for some time, just what caused the final break is not clear.

Meehan at present is staging George M. Cohan's new comedy, "The Home Towners," which will open the Four Cohan's theatre in Chicago late in the spring. Meehan became associated with Elliott when called in at the last minute to fix up "The Gorilla," produced by Donald Gallaher and Elliott, Inc. The resignation of John Meehan as general manager of the Elliott productions is not connected with the Meehan matter.

Wilder Heads Syndicate

Chicago, April 27.

Gene Wilder, at present manager of the Goodman Memorial theatre, is expectant of shortly becoming a theatre lessee. A building projected for the near-north side and which has reached the blue print stage is to contain a theatre of 1,200 seats.

Wilder heads a syndicate which plans to take the theatre on lease and play regular legitimate attractions. The plan is expected to be ready about April, 1927.

PLAYS ON BROADWAY

AT MRS. BEAM'S

Comedy in three acts and four scenes by C. K. Munro. Directed by Philip Moeller. Costumes by Carolyn Han. Produced at the Guild Theatre by C. K. Munro. Reviewed at a public showing April 25. Reviewed at a public showing April 25. Reviewed at a public showing April 25.

C. K. Munro, author of this play, is one of the newer English playwrights whose work has penetrated America in one grand double slam, for both "At Mrs. Beam's" and "Storm" (renamed "Beau-Strings") opened officially Monday night, one at the Guild and the other at the Mansfield. The latter was produced by Sigourney Thayer, stage manager of Greenwich Village group.

Munro is a writer of light comedy. Advance information said that, as an etcher of certain characters, he was uncanny in the precision he employed to make a type spring to life. Comparisons were made with A. A. Milne, who can float a feather in the air for a longer period than any of the others from England, unless Sir James Barrie be excepted.

But Munro's "At Mrs. Beam's" is only half a play. The dialog is magnificent in its humor, but the story is weak, vague and almost entirely unsatisfactory. Despite the prominence of other characters, the current production seems to be so constructed that Miss Shoe, a maiden lady whose search for a vicarious kick is unending, is projected into the largest spot.

One reason is that the Guild, in putting on the play, imported Jean Cadell from London to play once more the Miss Shoe role, for she has played it five times in as many productions on the other side. And she is letter perfect in the part, almost unbelievably vivid and unconsciously humorous—except that her swift-flowing speech is not as clean cut as it might be, and, therefore, some of the bright lines are lost.

The plot is laid in a boarding-house—Mrs. Beam's. The group is composed of widows, maiden ladies, a deaf old gal who walks with a stick and several younger people. Into the menage comes a Mr. Dermott and Laura Pasquale, supposed to be his wife. Miss Shoe, it seems, has read in a paper of a French fiend who killed 39 women, cut up their bodies and ate them. The fiend had a mole under his eye. Mr. Dermott was similarly afflicted and he likewise hailed from Paris. Therefore, the suspicions, which grew all the more pronounced when Miss Shoe walked into their room and found Laura on the floor and Dermott beside her, his hand on her head, grew to menacing proportions. Innocent enough, in reality, for they were a pair of crooks having a tussle which followed some words; but to Miss Shoe it simply meant that he was the French fiend.

He wasn't, but the last act had him facing such an accusation and laughing it off, as his partner ransacked the house. Thus they escaped as common thieves, and the carefully built-up hypothesis of Miss Shoe was so discredited that her chatter was scarcely heeded by the other boarders at Mrs. Beam's, and there the play stops.

It is well played and well produced. Miss Cadell takes the high honors. At a Sunday night performance before the official opening, she was roundly cheered several times. Alfred Lunt as Dermott was also excellent throughout. In a bedroom scene he demonstrated once more that he is not only a good actor, but one of the finest.

Lynn Fontanne is okeh as the Laura, while a capable company surrounds.

Miss Cadell appeared in America about 15 years ago at the Comedy, playing at that time the role of Susie Simpson in "Bunty Pulls the Strings."

"At Mrs. Beam's" is the sixth and last production of the Guild's eighth subscription season, a season which has been none too kind to the Guild in the way of money successes, but which has produced some highly praised artistic triumphs. This last show doesn't look like it would go through the summer. The Guild had hoped it would. The faulty plot is most disappointing. Unless the cast speaks more plainly, that fault lying especially with Miss Cadell, there will be lots of folks beyond the charmed first 10 rows who'll miss the real spirit of the thing.

But, at that, the show seems too light to attain any real success or even to get enough real money to warrant its continuance for more than a few weeks over the subscription season. Being summer, it may go beyond the first six weeks, but when that final check-up is made it is a certainty that "At Mrs. Beam's" will be listed among the almost-but-not-quite shows of the year.

Sisk.

BEAU-STRINGS

Francis S. Bradley and Sigourney Thayer present comedy by C. K. Munro, featuring Estelle Winwood; directed by Mr. Thayer; opened at the Mansfield April 28.

Miss Geo. Estelle Winwood
Miss Kate. Essex Dane
Mrs. Bolland. Marguerite St. John
Prof. Bolland. Stanley Howlett
Arthur Blount. Lynell Watts
Dennis Welch. C. Stafford Dickens
Storm. Joan Maclean
Mrs. Blount. Margaret Wiltshire
Lord Early. Clarence Derwent
Mr. Newbury. T. A. Hamilton
Mrs. Newbury. Maud Ainslie

C. K. Munro is a playwright of some standing at home, in England. He is an Ulsterman of letters and as a playwright has heretofore been distinguished more for plays to be published and read than staged and heard. But he hit Broadway with two simultaneous premieres—this one and "At Mrs. Beam's," the Guild production.

Just why any one took the trouble to import and produce "Beau-Strings" is not quite clear to this reporter. It is inconsequential comedy sans plot, moral or theme. And it hasn't a Chinaman's chance to be a financial success. Being, therefore, neither art nor business—why?

There have been many less meritorious things presented heretofore. But still it is difficult to imagine what might have been in the minds of Messrs. Bradley and Thayer during that moment of hesitation twixt "Yes" and "No" when the proposition wavered before them. That they said "Yes" indicates, of course, that they had an outlook toward something to be accomplished. Just what that was might make good reading. It does not appear on the surface.

The piece was originally titled "Storm," after its principal and most interesting character. The change came because Estelle Winwood was engaged, and, being regarded as essential, her demand to be featured was humored; therefore, since hers was not the name part, the title had to go.

Miss Winwood is better in this than she was in "The Chief Thing," but still scarcely rates featuring and title-tampering. Joan Maclean, seen this season in "American Born," who plays Storm, outdistances her in the performance.

Miss Winwood, as a caty but respectable mischief-maker, loses the sympathy to Miss Maclean as a straight-shooting kept-girl. Miss Maclean's personality is positive; Miss Winwood's is subjective.

Whoever dresses Miss Winwood might explain a good many things about "Beau-Strings" which are not lucid to the outside observer. In an entirely modern atmosphere and locale she wears archaic clothes—several sets of them—and one outfit, a gown, that no up-to-date old maid aunt would offer to her servant. Now and earlier she and other characters change back to clothes they wore in earlier scenes, and without any plot reason.

The book reads somewhat the same way. It has no technique, it jogs on, it talks along about this and that, and it has a fine contempt for climax, suspense, surprise and the many other accepted essentials of dramatic machinery.

The curtains are all duds. The second-act finish, commonly regarded as the pivotal point of a play, comes abruptly and goes silently. Like the other five or so, it comes in the middle of a broken speech, and a broken speech of less explosive quality than most of the calm and complacent dialog.

Munro has a certain ease of delivery which is charming. He has a gift for turning a line, polishing a phrase and coaxing a laugh. But he writes like Britishers dress—with such a complete disregard for style.

Nor does he feel obligated to develop a story. The whole thing is just a sketch. In one acting there are six scenes, episodic though having a vein of continuity. Everything ends in statu quo. Not a revelation is different at the end than it was at the beginning. That is an extraordinary conception of play construction.

It all transpires at a sleepy watering place in England, where the busy little vamp is prating platonic friendship to all the males and making the wives hot under their collars. Comes then a concert singer and his young mistress. The girls clash. The "local" makes eye at the warbler, so his babe takes the boob boarder who had been the other one's meat, and steals him.

But the singer gets cold feet, so does the simp, and they all go back where they belong, and, as the final curtain falls, the soothing syrup flirts is beginning to put her work in on a new be, the latest arrival.

That's all there is to it. And it takes until after 11 to tell it.

If it is one lives six weeks in the handsome and cheerful Mansfield this reporter offers to finance a new wardrobe for Estelle Winwood.

Lait.

SEX

Comedy-drama by Jane Mast (said to be Mae West). Presented at Daly's 63d Street by C. William Morganstern. Mae West featured and the Fleet Syncopeurs substituted. Staged by Edward Elmer and set designers from the storehouse.

Mae West
Lieut. Gregg. R. N. Barry O'Neill
Rocky Waldron. Warren Sterling
Agnes Scott. Edna von Doulou
Clara Smith. Lyons Wickham
Jimmy Stanton. Paele Kippie
Robert Stanton. Gordon Ruby
Dawson. Ensign Jones. U. S. N. D. J. Hamilton
Surley. Marie. Constance Morganstern
Jenkins. Frank Howard
Capt. Carter. George Rogers
Walter. Gordon Earle

Never has disgrace fallen so heavily upon the 63d Street theatre as it did Monday night, when a nasty red-light district show—which would be tolerated in but few of the stock burlesque houses in America—opened and called itself "Sex." Miss West, under the nom de plume of Jane Mast, is credited with the script. Its producer, C. William Morganstern, is a sort of agent and Sunday night booker around Broadway, who has been associated with Joe Shea as a company manager and with Joe Byron Totten as general manager of last year's most celebrated flop, "Love's Call," which hastened the 39th St. to its death.

The star Monday evening, according to the billboards, is the vaudeville singer, Mae West, who has broken the fetters and does as she pleases here. After three hours of this play's nasty, infantile, amateurish and vicious dialog, after watching its various actors do their stuff badly, one really has a feeling of gratefulness for any repression that may have toned down her vaudeville songs in the past.

If this show could do one week of good business it would depart with a handsome profit, it's that cheaply put on. Although New York isn't the nicest town in the world, it is impossible to believe that it will ever offer profitable business to such an atrocious bit of "entertainment."

Many people walked out on it before its first act—the nastiest thing ever disclosed on a New York stage (and that takes into consideration the recent burlesque stock company down at the Chelsea theatre)—was over. The second act saw more withdrawals, and the third act played to lots of empty seats. The audience was strictly mug, there being two other good openings at the Guild and the Mansfield, so this one got what was left over. But if this show had ever faced a real Broadway gang the laughter would have been so great that the players would have been unable to continue. As it was, the audience up there finally got to see how terrible it all was, and before the second act was over they were beginning to laugh and enjoy themselves.

If you're interested in the plot, it's the one about the prostitute who was as hard-boiled as nails for a long time. There was much talk about the "new thrill," and that stuff until a society woman was "rolled" for her jewelry by the prostitute's outside man.

Mae West plays the rough gal, and in the first act does it well. But she goes to pieces after that, because she doesn't change when the play calls for it, and although the script has her speaking the lines of a good gal, she's still slouching and showing the figure just as if she were drumming up business as a bad one. Ann Reader (who toured with "The Bird of Paradise" when that show was on its last legs) has a minor part here and is plausible, but the best that can be said for the rest of this cast of unknowns is that they must have been obliged to accept parts in a show so vile and strongly resembling the dramatic garbage of the year.

A police pinch or a flood of publicity on its dirtiness is the sole salvation of "Sex." Three of the daily reviewers who covered the opening agreed not to mention its filth, but just to kid it as a rotten show, being wise enough to know that those behind the piece would welcome every denunciatory notice which commented on its obscenity. So that's the only chance. Not even a 10-piece jazz band used in a cabaret scene was sufficient to furnish more than a few transient moments of entertainment.

The whole production looked like a stock performance by an 85c top company in Dubuque, whereas it was playing a \$3.30 house. Sisk.

BUNK OF 1926

Revue presented at the Broadhurst April 22 by Wallace and Martins, Inc., sketches and lyrics by Gene Lockhart and Percy Waxman; songs by Lockhart; musical numbers and ensembles staged by Van Love. Gene Lockhart and Dolly Sterling featured, supported by Hazel Shelley, Marie Lambert, Joseph Greene, Pauline Blair, Florence Arthur, Jay Fessett, Boots McKenna, Joseph McCallion and John Maxwell.

One person has much to do in this naive revue, which impressed as amateurish in general. It is Gene Lockhart, who wrote songs, sketches and lyrics, staged the book, plays throughout the performance, and acts as a modified Balloff or explainer. He was careful to explain it was principally bunk, and that certainly is true.

Perhaps the authors of "Bunk of 1926" do not realize they have cooped the widely advertised "Bunk"

billing of D. D. H.? but they have, and that standard monologist probably is not tickled about it. D. D. H.? has been off of the vaudeville stage for some time, recovering his health. But he intends to return.

The "Bunk" affair was supposed to be an ambitious attempt in the line of miniature revues, offered at first at the Heckscher, a little theatre uptown. It tarried a few weeks, then got into financial trouble, despite reputed downtown backing. John Cort figured on taking the show over, then reconsidered. Ownership passed to Wallace and Martins, Inc., said to have the same backing as did "90 Horse Power," which went dead on all cylinders recently at the Ritz.

The "Bunk" skits are the poorest collection ever offered on Broadway. There isn't a laugh in any of them. They just range from bad to terrible.

One song number has a chance at popularity. It is "Cuddle Up," the melody being by Robert Armbruster who, with William Spielter, arranged the orchestrations. Dolly Sterling, added as a feature in the show since its original showing, appeared as a specialist. Using elaborate eccentricities in dress and make-up along the lines she has displayed in Texas Guinan's 300 Club, the curious Miss Sterling offered an assortment of tough song numbers.

Miss Sterling is an oddity. Most of her numbers are published but delivered in her own style sound different. "Winnebag Wolks," with which she first scored in the night club, was held for the concluding apyrrance. Best, however, seemed "Why Do Those Mammy Singers Sob About the South, When They All Live Up Here?" a new number. She did "Dog Catcher's Child" and "Spring Is Here." But the fact is Miss Sterling was on too often for her and the show's own good. Tex

sat close to the stage in a box, using one of the club noise makers and accompanied by several "chickens" from her own ensemble. Miss Sterling played to her, and once Tex arose and sprung her stuff: "Give this little girl a nice big hand."

Hazel Shelley, slender, shapely-limbed and ambitious (the same who challenged Ida May Chadwick for the girl buck and wing championship—principally for publicity) is one of the show's good things. Miss Shelley may not be able to out-tap Miss Chadwick, but she is a peach and a graceful worker.

Jeanne Greene scored with "Modest Little Thing." Marie Lambert led most of the numbers, including "Cuddle Up." Pauline Blair, a cute little blonde, attracted attention through her stepping. The dance burden was principally placed upon Boots McKenna, eccentric and acrobatic worker.

Nance street cleaners a la the spring dance was a copy of the hobo number, several seasons back. Not only old but indelicate. Missed out of the show was Ruth Tester, liked when the revue was uptown. The finale was a studio tea in the Village, bringing on several specialties. Among them was an unprogrammed youth who sang falsetto, easily the hit of the first night at the Broadhurst.

The show is somewhat along English revue lines in the matter of production. For "Bunk" only drapes alone are used. The girls, however, are prettily costumed, most of the risks being attractively brief. The costume designs were drawn by Florence Froelich. The men, for some nut reason, retained the pajama pants part of piousette costumes in which they opened with, merely changing coats and vests.

"Bunk of 1926" is scaled at \$3.30 top. Backers may force it, but the show hasn't a chance on Broadway. Ibec.

PLAYS ABROAD

PRINCE FAZIL

London, April 17.

An adaptation of Pierre Frondale's "L'insoumise." Produced by arrangement with Percy Burton at the New Theatre, London, March 23.

Prince Fazil.....Henry Ainley
Fabiennne.....Madge Titherage
Butler.....Frederick Moss
Ali.....Edward Dignon
Marie.....Eileen Plunket
Armand.....John Laurie
John Hamilton.....David Hawthorne
A Slave Girl.....Henri C. Hauitt
Helene de Breuze.....Stella Arbenina
Traqui.....Frances Clare
Ouida.....Marjorie Innes
Mesouda.....Cathleen MacCarthy
Aicha.....Jane Conard
Jamila.....Beatrice Greenhill
Ahtar.....Diana Poulton
Zobeide.....Julie Suedo
Boudoua.....Mavis Thelma
A Slave Girl.....Helen Macleod
Zourouya.....Frances Dillon
A Eunuch.....Lionel Scott
Hadj Ismael.....Allen Jayes
Ahmed.....Frederick Moss
A Prisoner.....John Laurie
Myrle.....Eileen Sharp
George Agregarck.....Godfrey Winn
A Manservant.....Wilfrid Grantham

"We are only prisoners in our thoughts."

That is the keynote to the plot of "Prince Fazil." It is a very fine idea, but it has not been very felicitously worked out in the English adaptation. The original was more consistent with the character of an Arab.

Prince Fazil, an Arabian potentate, educated at Oxford, living in Paris, marries a beautiful Frenchwoman any they are enjoying their honeymoon ecstatically, when an old friend of the wife's calls to pay his respects and she greets him with a kiss. Husband enters at this moment. Reared in an atmosphere where women are not allowed to go unveiled and are practically prisoners, his sensibilities are shocked.

Fazil returns to his native country to take up his old life, surrounded by his harem, etc. The wife follows him there and, as they are very much in love with one another, immediately resume conjugal bliss.

After six months in the harem, the wife tires of the life and though still loving her husband and, on his refusal to return to Paris, she escapes with the aid of friends. Later, he follows, confronting her alone in a villa at Biarritz, she offers to return to him, even to the harem, he embraces her, places a poison ring on her finger and while she is lying in his arms he applies the ring to his own hand and the play ends with the couple dead in a loving clench.

In the French original, the Prince places the ring on his wife's finger and as she dies he calmly goes away. In America a happy ending could readily be devised. For the films it would be absolutely necessary.

It is all quite interesting—or nearly all—but how much of this is due to the artistry of Henry Ainley and Madge Titherage in the central roles. The play itself seems to be deficient in its progressiveness.

Then again, the production lacked the master hand. To put on a successor to a failure, the piece was produced in about a fortnight.

Given a suitable spectacular mounting, a drastic revision of the adaptation, particularly with regard to the last act, bringing over Ainley (possibly also Miss Titherage), the play would stand a chance in America. It would be especially worth the gamble owing to the picture rights which, if the show clicked, would yield a small-sized fortune.

It is narrated that when the play was done in Paris and was suggested to Al Woods under its original title of "L'insoumise," he replied: "Oh, la Chemise—that sounds good; I'd like to read it!" Jole.

VIVE LA REPUBLIQUE

Paris, April 14.

The new revue of Sacha Guitry and A. Willemetz, music arranged by Letombe, which Leon Volterra has mounted so adroitly at the Marigny, is the smartest show in Paris at present. It will appeal specially to local audiences and those foreigners having a thorough knowledge of the lingo.

"Vive la Republique," an apt title, is crowded with satire and subtle wit alluding to current events.

The lighting effects of the terpsichorean number are adequately adjusted. Then again in the Bourse tableau, where the financial stocks of the day are listed we have the same Mitty and Tillio representing the rubber boom, whereby they give an imitative dance. Tillio starts by bouncing a rubber ball on the stage, and then tossing it into the wings, receiving Mitty back in his arms; after which there is an acrobatic quasi "rubber" number which brings applause. The man then throws the girl back into the wings, like a ball. The effect is great.

Another novelty of the dancing couple is the rehearsal scene of ballet exponents at the Opera, reproducing a pose in a well known local picture. Kendrew.

Tout Pour le Mieux

Paris, April 14.

Parisians are indebted to Charles Dullin for their present dish of spaghetti by Luigi Pirandello, which has been served by him at the Atelier, as the popular old Theatre de Montmartre is now designated. The latest of Pirandello's mad ideas with which he has made capital is "Tout pour le mieux" in the local vernacular, a three-act problem translated by René Cremieux, and the success at the Atelier is largely due to the impersonation by Dullin of the deposed hero, Martino, an Italian politician.

"Everything for the best" is a family yarn of Palma Lori, a girl reared by two men, Martino and Silvio, the latter a senator.

Isabelle Kloukowsky shone in the part of Palma, and the other roles were well sustained by the Atelier troupe. Kendrew.

WARNERS' AUTO RADIO STATION

On World Tour for Publicity—Starts May 4

Los Angeles, April 27.

Warner Brothers are sending out a traveling radio station on a tour around the world, beginning May 4. The station is mounted on an automobile and has collapsible broadcasting towers. It will be manned by two operators and a driver and is to stop en route to New York at all of the key cities where Warner Brothers have exchanges; also towns where they have theatres.

The station call letter will be 6XBR and will have a sending range of 105 meters.

It is expected it will take about six weeks to go to New York, and will then be sent abroad. Programs will be broadcast direct from the station itself and also in conjunction with permanent stations in large cities.

Every evening at 11 the KFWB station at Hollywood will send instructions for the following day to the traveling station.

TALENT AD

Chicago, April 27. The Chicago "Evening American" carried an advertisement last week for amateur talent for radio broadcasting, indicating an acute shortage of material. The possibilities of building a radio rep and its attendant advantages were outlined in the ad.

The profession sees in this an indication of the inevitable that with the ultimate elimination of free entertainers, the broadcasters will be compelled to compensate talent.

CHAMP FIDDLER RECORDING
"Uncle Bunt" Stephens is the new world's champion old-time fiddler, according to a recent competition in Detroit before Henry Ford, with 1,876 fiddlers competing. Stephens has been signed for a long term to record for Columbia.

Fred Smith With Curtis
Fred Smith, for many years with Fred Fisher as an executive, has aligned with Loyal B. Curtis. Curtis is rated a "comer" in the music business, putting over the sensational "San."

RADIO'S "LOBBY OF THE AIR"

(Continued from page 1)
fald (Farmer-Labor) of Minnesota, a question, incidentally, that has never before been openly voiced in a committee hearing.

Representative Weisfeld asked: "What will you Broadcasters do to us if we vote against the Dill bill?"

The congressman put that question to several of the witnesses representing the radio interests with the net results, in the way of an answer, being summarized in the reply made by W. E. Harkness of the American Telephone and Telegraph Company operating WEAF, New York, and WCAP, Washington.

"I cannot answer for the other stations of the 'hook-up' but as for our stations I do not believe anything will be done to you or the other members of the committee."

Intimidation?

Congressman Sol Bloom (D.) of New York, whom the Broadcasters like to characterize as representing the "Roaring Forties," due to his knowledge of the theatrical and music business, states that that reply, when coupled with previous answers made, is nothing more than an outright attempt to intimidate Congress.

Apparently not satisfied to let that charge stand alone Mr. Bloom now adds that he is convinced that behind this intimidation and the propaganda through the air is a conspiracy that when its full import is realized will bring to Congress knowledge of the actual menace that exists in the "lobby of the air."

Mr. Bloom says he has evidence in support of this charge that is unquestionable, adding that behind it all is Paul B. Klugh, executive secretary of the National Association of Broadcasters.

Congressman Bloom charges that Mr. Klugh, with his association behind him, is sponsoring two pieces of legislation before Congress that an attempt is being made to "railroad" through. Acting with Mr. Klugh, sets forth the congressman, is W. E. Harkness, who through his association with the American Telephone and Telegraph Company, is throwing the "awe of that name" behind the association.

"Mr. Harkness, however, is in reality acting only as the 'straight man' for Klugh," continued Mr. Bloom, "as I believe Harkness doesn't know what it is all about."

Music, 90 Per Cent.

The Dill-Vestal bill, pointed out the congressman, embodies the first desire of the Broadcasters. That bill, upon which hearings have just been completed before the joint committee, provides that Congress shall set the price the Broadcasters shall pay for the use of copyrighted music, which it has been admitted constitutes 90 per cent. of the "raw material" of broadcasting.

"Prior to these hearings Mr. Klugh 'went on the air,' asking that letters be sent to members of the committee urging favorable action on the bill," said Mr. Bloom. "The avalanche of letters received clearly indicates the power of such propaganda, a propaganda that cannot be answered," continued the congressman.

That action on Klugh's part forced continuous joint hearings, an unusual procedure, with the congressman being impressed with the haste of it all while the record discloses that on the first two days of these hearings Senator Dill, sponsor of the bill, was not present, and never at any time was a quorum to be had.

These letters came from every section of the country, from all stations of life and all with the same import as summed up in the letter of a 14-year-old girl: "We love good music and urge you to pass this bill or there will be no broadcasting."

That such propaganda is a menace, principally because it cannot be answered, was typified in the attempt during the hearings of last week on the part of Mr. Bloom to secure permission to answer it. This permission was denied even though Mr. Bloom offered to "sing his speech" when Mr. Harkness stated that he had control only of the musical programs of the chain of stations and no other features.

The second piece of legislation which the Broadcasters like to describe as a "request from an industry to have the government regulate it," is described by Mr. Bloom as a move to force the government to perpetuate the existing monopoly in control of the air. The congressman bases this on the assured assumption that in the enact-

ment of new legislation the same stations will be licensed as it is not the policy of the government to destroy anything in which large investments are involved.

This same Mr. Klugh is the prime mover behind this legislation.

Klugh's Ownership?

In this connection Mr. Bloom states that information has been brought to him which discloses that Mr. Klugh is a part owner of the Zenith Radio Corporation, owners of the Chicago station operated by Eugene McDonald that recently jumped its allotted wave length, which action has been officially okayed by the courts.

Further Mr. Bloom points out: That Mr. McDonald was the first president of the Broadcasters' Association of which Klugh is the moving force!

That Klugh did not disclose to Congress his connection with the McDonald station.

That prior to McDonald's jumping the wave length Klugh made innumerable trips to Chicago.

That the apparent defiance of the Department of Commerce rulings was nothing more than a move to create a situation which would force a statement from Secretary Hoover that McDonald's action had created "chaos in the air," which "situation" the secretary promptly walked into; but which "chaos in the air" has not materialized, but which has again opened the floodgates turning loose the deluge of pressure on Congress.

Which Bill?

Referring to a report of several weeks ago that appeared in Variety Congressman Bloom stated he is now convinced it is not the White bill that is being sponsored due to its part time commission which could be dominated by Secretary Hoover, but a measure that would create a full time commission. As to whether this is the Borah bill or the recently introduced new Dill bill on the subject the congressman refused to comment.

To these charges should be added the statement of Nathan Burkan, general counsel for the American Society of Composers, Authors and Publishers, who stated that the Broadcasters were but working toward the day when with wired wireless the public will have to pay to hear radio programs.

As evidence of the pressure brought a tense moment developed at the very close of the Burkan testimony, which testimony consumed practically two days; when the attorney, who is a recognized authority on copyright, presented his brief covering the constitutional aspects of the case.

Senator William M. Butler (R.), of Massachusetts, presiding over the hearings, when present, questioned as to the government being forced to bear the expense of printing such a lengthy brief. No such question was ever raised on material submitted by representatives of the Broadcasters. It is still to be decided in executive session whether or not the Burkan brief goes into the record.

Price Fixing

As was reported in Variety of last week the advent of the producing managers as interested parties in the legislation proposed created much interest. Joseph P. Bickerton, Jr., the attorney-producer, representing himself and several other producers, occupied less than three minutes to demonstrate to the committee just what Congress was getting itself in for in going about price fixing.

Mr. Bickerton, questioning the right of such action, stated that should the bill be enacted into law then the producers wanted their rates fixed for the use of music and at the same rates granted the Broadcasters.

Following the reading into the record of statements condemning the measure, Mr. Klugh again took the stand to be later followed by W. E. Harkness of the telephone company.

Heated controversies immediately developed due to Congressman Bloom's questioning of these two witnesses with both putting forth the argument that Congress had the right to set the price radio should pay for music, but on the other hand had no right to set the price the Broadcasters should charge the advertisers using their stations.

John G. Paine, attorney for the Victor Talking Machine Company, was the final witness, he outlining the benefits of the compulsory license clause to the composer. In

JOS. KNECHT RESIGNS FROM WALDORF-ASTORIA

Musical Director for 15 Years at Big Hotel—Has Silver-town Cord Orchestra

Joseph Knecht, for 15 years musical director at the Waldorf-Astoria Hotel, New York, has tendered his resignation, effective May 1. Mr. Knecht plans to devote all his time to the B. F. Goodrich Silvertown Cord orchestra, which he organized as a regular weekly Thursday night feature for the Goodrich rubber interests of Akron, O., and whose musical duties will become more pronounced.

Mr. Knecht has been a most popular figure around the Waldorf-Astoria, and in his musical capacity has been considered as much a part and parcel of its progress as the famous Oscar. It was Mr. Knecht who, upon being persuaded in 1911 by the late George C. Boldt, then the Waldorf manager, to leave the Metropolitan Opera House, where he was assistant concert master, inaugurated a series of special concerts at the hotel.

Just what the Waldorf-Astoria musical plan will be after May 1 is conjecture. Among some of the hotel people it is understood that the Waldorf-Astoria may not follow up the former elaborate plans as maintained by Mr. Knecht; it may discontinue all its radio activities and employ only a straight orchestral outfit.

A Meyer Davis orchestra, a six-man combination, will replace Knecht's Saturday, playing for luncheon and dinner.

Says Radio Is Dance Orchestra; Tenant Denies

Whether or not the induction of music via radio into a restaurant constitutes an orchestra is the bone of contention between William Randolph Hearst, landlord, and the Spa Restaurant, tenant in the American Building at Columbus Circle.

Hearst's contention is that it does, and as the contract stated that there would be no orchestra, he has forced the suspension of the radio music.

The owners, through their attorney, John G. Trumbell, contend that a radio is not an orchestra, and the case will probably go to court. It is understood the presence of a huge leased radio and one of the largest loud speakers in town has had much to do with the prosperous business of the place. The set is much larger than the average radio, and the huge loud speaker is very ornamental and is suspended directly over the cashier's cage.

MEL MORRIS TO BROADCAST

Melville Morris will head the Paul Whiteman's Aristocrats, which will broadcast as a commercial account. Morris is Whiteman's orchestra booker and was at one time a radio favorite with the Mazola Orchestra via WEAF.

Morris has booked the Paul Whiteman Piccadilly Players into the Beau Rivage, Sheephead Bay, N. Y., to open May 10.

Eddy Brown's Bkcty Discharge

Eddy Brown, 35 West 87th street, New York, has been discharged from bankruptcy. Mr. Brown is the violinist and Columbia record artist.

an endeavor to answer the charges of unfair propaganda on the part of the Broadcasters he cited the fact that a popular song of a decade ago had defeated a member of Congress for re-election.

The committee and crowd present got a real laugh when Mr. Paine named that song: "Shoo Fly, Don't Kill Me."

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THE BACON BANJO CO., INC.
GROTON, CONN.

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COMMANDERS
Fox's, Philadelphia
Irving Aaronson's Crusaders now in their 3d season at Janney's Famous Midtown, Hoboken, New York.

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And His Orchestra
Victor Records
Management: Music Corp. of America, Chicago, Ill.

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and HIS ORCHESTRA
Exclusive Victor Artists
Congress Hotel, Chicago, Ill.
Featuring
"Am I Wasting My Time On You?"

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JEAN GOLDKETTE

Orchestras
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Also doubling Club Deauville, N. Y.
Personal Representative "TAPS,"
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and HIS RADIO ORCHESTRA
Return Engagement
MOONLIGHT BALLROOM,
CANTON, O.
BIGGEST HIT IN TOWN

AL SCHEMBECK

and His
SOCIETY NOVELTY ORCHESTRA
CLUB MIRADOR, NEW YORK
Spanish and American Dance Music

JOE THOMAS

And His
SAX-O-TETTE
with ARCHIE NICHOLSON
Now on Tour with the DUNCAN SISTERS in "TOPSY AND EVA"
This Week, San Francisco

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Kit-Cat Club
London
Direction: WILLIAM MORRIS

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Moulin Rouge Orchestra
W.B.M. (228 Meters) Radio Artists
Best Colored Orchestra in the West
MOULIN ROUGE CAFE, CHICAGO

JG ASTORIA

and his
HOTEL ANTILLIA ORCHESTRA
Coral Gables, Fla.

ACE BRIGADE

and His 14 Virginians
Opening May 1
Hotel Congress, Chicago
Personal Management: Joe Friedman

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FRANCIS CRAIG

and HIS ORCHESTRA
Columbia Records Nashville, Tennessee

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and his
Versatile Entertaining Band
NOW PLAYING
ARCADIA BALLROOM
FIFTH SEASON ON BROADWAY

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And His
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CASA LOPEZ
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AND HIS ENTERTAINERS
"Versatility Plus"
Appearing indefinitely at
PICCADILLY, PHILADELPHIA

THE SEVEN ACES

"All Ten of 'Em"
Columbia Recording Artists
30th Week at
HOTEL PEABODY
The South's Finest
MEMPHIS, TENN.

ARTHUR SIZEMORE

And His
SERENADERS
MADRID BALL ROOM,
WAUKEGAN, ILL.
Conn Instruments Exclusively

CHARLEY STRAIGHT

AND HIS
Rendezvous Orchestra
Rendezvous Cafe, Chicago, Ill.
Also Jack Johnstone and His Samovar Orchestra (A Charley Straight Unit)
Using Conn Instruments Exclusively

MR. AL TUCKER

and his
SOCIETY ORCHESTRA
Keith-Orpheum Circuits
Direction: Bernard Burke

CABARET REVIEWS

METROPOLE, LONDON

London, April 14.
Clifford Whitley's second edition of the "Midnight Follies" at the Metropole, is one of the most ambitious cabaret entertainments staged in London. Standing out from a program of all-around excellence is George Gershwin's "Rhapsody in Blue," which has been devised and staged by Quentin Tod as a ballet. Apart from the music itself, the piece consists of a beautiful blending of shades of blue (seen in New York last winter at Ciro's) and some excellent dancing by a company of 18. The principal parts are played by Madge Elliott, Cyril Ritchard and Quentin Tod.

"A Thousand Years Ago" is another novelty, a sort of Chinese "triangle" drama, in which an elderly lover takes advantage of the Prince's war-time absence to make love to the Princess. The return of the Prince brings the time-honored rewards of vice and virtue. This item is exceedingly well dressed and staged, with Elsa Macfarlane as the Princess and Tod as her elderly lover.

"My Romany Lover" introduces Jay Whidden, the leader of the orchestra, as actor, dancer and singer. Dressing, staging and ensemble work are again excellent.

"Way Out in Kansas" is a burlesque on cowboy drama, in which the girls, riding hobby-horses, flourish toy revolvers and fire real caps.

Jeanne Aubert, an imported Parisian revue "star," is a capital act and, among other songs, renders the crase of the hour, "Valencia."

"Cricket" is a good burlesque, with Cyril Ritchard. This artist, on the lines of Jack Buchanan, is the new star comedian at the Metropole and works hard in most of the program items. The rest of the items in a program of 10 numbers are all excellent and a successful effort has been made to steer clear of the hackneyed. *Dore.*

HI-HAT CLUB, N. Y.

The Hi-Hat, managed by Benny Levy, is one of the several intimate cafes on West 56th street, directly across the street from Ciro's and the Club Richman. It's a one-night-up room, cozy and intimate, with a botzy-totzy show, headed by Arthur Swannstrom as master of ceremonies.

Lew and Frank Wallace, pop warblers, are remembered from the Texas Tommy as is the Chauncey Grey band, a versatile septet which has been at the Castle of Paris, Phil Selsnick's Cleveland place, in the interim.

The feminine specialists include Dorothy Dale, Peggy Dolson, Aimee Rose (who formerly had Lamar on the end of her name), Margie Lowry and Jackie Heller, left-handed uke warbler and erstwhile song plucker whose diminutive personality has carried the youngsters along.

Swannstrom is recalled as a lyricist of standing and vaudeville author (with Carey Morgan, collaborator), he handling the intro stuff in breezy style.

It's an intimate room and because of the general camaraderie the covert thing is a gag and seldom tacked on. *Abel.*

COLLEGE INN

Chicago, April 23.

A few weeks ago this loop establishment was given the once-over, but at that time there was no floor show to speak of and the orchestra was amazing the diners. Those days are in the discard; there are beautiful and smartly clad girls to kick away the Chlo conventionist's worries, the orchestra has tuned up surprisingly and everybody but Mr.

BEN BERNIE

Director of His Hotel Roosevelt Orchestra, and prominent Brunswick recording artist, is one of the many "name" band leaders who are staunch supporters of Robbins-Engel's Publications. Mr. Bernie regularly broadcasts from WPAE and features out Big Four:

"WHO'S WHO ARE YOU?"
"JIG WALK"
"CAMILLE"
"FOR HEAVEN'S SAKE"

Published by

Robbins-Engel, Inc.
700 Seventh Ave., New York City

Benson's office boy is speaking to Variety reporters.

Jack Fine gets credit for placing the show while Billy Rankin produced the numbers. To put on a typical cabaret show here would be like deliberately holding your head in a bucket of water. Because it is located in the basement of the Sherman hotel, a somewhat expensive hostelry, and because it inevitably receives a large percentage of rather unsophisticated tourists and dignified Chicagoans, the College Inn must watch its step. The entertainers mustn't "shake" too promiscuously or do other things of that sort. Of course, the girls don't wear so much, but art is art, and if you don't think so you just don't know—or care.

The show is divided into four sections. Two repeat later in the evening. Eight girls, each individually talented, make up the chorus: Virginia Biddle, Dorothy Dolly, Iris Lee, Tina Twenty, Frances Tarr, Katherine Sullivan, Ada Jane Andrews and Ledenova. Only two of these names, Mildred Manley, soubrette, and Helen Swan, prima donna, carry the leads, but by the time this is printed June Lord will have replaced Miss Manley. Both of the leads look and sound nifty, working with all the pep in the world.

In the second number the eight chorus girls are introduced, and each does a little specialty. These range from a toe dance to the inevitable Charleston. They are very good. As an encouragement to the dormant talent in the girls and to the suppressed enthusiasm of a sober crowd, a number of this order ranks ace-high.

As the floor show runs on it is disclosed that every one of the eight girls can execute a neat toe dance, can Charleston and can do a tap step, so it seems that Jack Fine has worked hard and long to get the girls together.

The show has been put on to combat the evil influences the warm weather seems to have on city dine and dance places in general. No doubt the show will accomplish quite a bit along that line. It is ideal for the College Inn patrons.

Maurie Sherman has reorganized his orchestra and the music has improved greatly during the last few weeks. The orchestra now rates as very good, with the ability to get sweet to the point of flower throwing and hot to the point of burning up. The diners like Sherman much better, as table chatter proved. Line-up at present is as follows: Jimmy Fallis, saxophone and clarinet; Julie Van Gerde, same; Herb Nettles, same; Jack Ermittinger, banjo; George Frewert, piano; Joe Plotke, drums; John Lowler, cornet; Emory Granger, cornet; Myron Fischer, violin; Julie Cassard, bass; Alfred Dietzel, trombone, and Maurice Sherman, director, violin.

Prospects for drawing them during the hotter months look sweet, with plenty of credit due Jack Fine, Maurice Sherman and Billy Rankin. Not forgetting the boys who pay the bill, Messrs. Byfield and Bering. *Hal.*

AVALON

Sam Paul's place, which came to attention with Bob Murphy installed as the opening attraction, has been faring mildly these balmy evenings. The new show is along familiar lines, a succession of floor specialties with countless added starters through visiting attractions, try-outs, etc.

Tony Shayne and Jack Harvey have the show. Harry Delson, a cafe character, does the announcements. Myrtle Gordon, from Chicago, is an impressive "blues" songstress, favorably regarded in the Windy City and likely to attract attention locally.

Frankie Meadows does insinuating rags; Morley and Leeder, two girl piano act; Flo Sherman, "blues" songstress, completing the specialists.

Andy Pagan's Inter-State Five is the new jazz septet and "mvan" disciples of syncopation. *Abel.*

DONEVY AT WHITE CITY

Chicago, April 27.

Edward Donevy, veteran ball room manager, has left Guyon's Paradise and is now in charge of the two ball rooms at White City.

This leaves "Buck" Plain, general manager of White City, free to devote his entire time to the details of running the amusement park, which will open its season May 12.

RADIO'S "JOKERS"

Washington, April 27.

Innumerable "jokers," all for the benefit of the broadcasters, were brought to the surface during the joint hearings before the Senate and House patents committees on the Dill-Vestal bill. It aims to set the price these same broadcasters shall pay when sending copyrighted numbers through the air.

It was Joseph P. Bickerton, Jr., the New York attorney, who detected one of the "jokers" that worked the other way, and which left the numbers in a musical or dramatic production free from the provisions of the bill should it be enacted into law.

As to that to which the bill's provisions shall apply is contained in lines 8 and 9, where it is stated, "if it be a musical composition."

Section 5 of the present copyright act sets forth:

"That the application for registration shall specify to which of the following classes the work in which copyright is claimed belongs."

The list of 13 different classes that follow include "(D) Dramatic or dramatico-musical compositions; (E) Musical compositions."

Prelate's Appeal to French Radio Co. on "Morals"

Paris, April 14.

The Archbishop of Paris has issued an appeal that the T. S. F. (Telegraphie Sans Fils, an wireless is known here) should exercise a self-imposed censorship on programs, so that the broadcasting shall not decline into an instrument of evil. Cardinal Dubois asks organizers of wireless programs to remember everything they broadcast reaches the ears of young children and people who still possess moral scruples.

"The use of the mysterious forces of nature to undermine moral teaching is to profane the work of God," explains the archbishop.

Verne Buck Moves

Los Angeles, April 27.

Verne Buck, after three months at the Metropolitan, leaves May 13 to be replaced by Eddie Peabody from the Granada, San Francisco.

Buck will return to Chicago over the summer to operate an open air resort in which he is interested. He is expected back on the Coast in October, when it is likely he will go to the California or Imperial in San Francisco.

Peabody's stay at the Metropolitan is scheduled for six months.

THERMIODYNE BANKRUPT

The Thermodyne Radio Corporation has filed a petition in bankruptcy. The reason is assigned to the recent slashing in prices of radio sets.

The company specialized in single control sets.

Wanamaker's, the New York department store, has been having a sale on Thermodyne sets for the last month, half price prevailing.

PLUGGING PLANOS VIA ETHER

Al Lack, a young concert pianist, is head of the Hardman dance orchestra which plugs the Hardman-Peck Piano Co. through WRNY regularly.

Jazz as an exploitation medium for the piano was decided on with Lack's solo and double-piano contributions plugging the keyboard instrument in the course of the symphonic dance band renditions.

Colored Heroines South

The two colored girls, Dorothy Bellis and Ruth Bayton, who proved heroines when they brought the police in time to capture the bandits, who staged a daring holdup in the Owl Club, where the girls were working as entertainers, are leaving next week for Buenos Aires, S. A., where they will appear in a revue in a theatre there owned by the brother of the Consul-General of Argentine Republic.

In the recent bandit round-up the girls received oodles of praiseworthy notices.

HIGHLANDERS PLAY CANADA

Montreal, April 27.

By special permission of the War Office and at the invitation of the Highland regiments in Canada, the Arkley and Sutherland Highlanders Band, now on a world tour of the British Empire, will include Canada in its itinerary.

INSIDE STUFF

On Music

Popularity of "type" songs which has traditionally been in cycles has not obtained in the case of "The Prisoner's Song." Popularity of the late Guy Massey's song plant had prompted at least 100 duplicates by other writers and with none of them getting a tumble anywhere which fooled even the most seasoned in the music business.

The follow ups were a decided frost despite herculean efforts made by at least two publishing houses to put them over. Listed among the follow ups were "The Prisoner's Sweetheart," "The Prisoner's Wife" and "The Girl at the Prison Gates" which trio was the most promising of the lot but never stirred up anything.

Gus Kahn's Revenge

Gus Kahn, the songwriter, had plenty of revenge at Phil Kornheiser's expense during their vacation in French Lick, the past two weeks. Not only did Kahn avenge his last fall's defeat at Phil's hands when the Feist executives staged a tourney at the home of Leo Feist, but Kahn brought Paul Ash and Rocco Vocco along from Chicago to also take Kornheiser's scalp. Phil admits by mail that they "beat me so bad I've decided to take up Mah-Jong."

Stein's Surprise Page Ad

When solicited for an advertisement to be placed in the Ravina park summer concert program, Jules C. Stein, president of the Music Corporation of America, responded with a full page ad headed "Jazz vs. Opera" giving jazz the better shade of the argument. Louis Eckstein, millionaire impresario and patron of the opera park, was slightly taken aback by this move and the ad was temporarily refused.

Music Union Rules

In Chicago—Read 'Em

Chicago, April 27.

The Chicago local of the American Federation of Musicians has passed several new laws regarding cafes and dance pavilions. The new scale has been jumped from \$1.50 an hour to \$2, affecting cafes and pavilions in the city limits. No change, nor even suggestions, may be made to the contractor who furnished the orchestra during any season. In other words, if Mr. Blotz is the contractor who supplies 50 men to play the Chicago theatre, no one can make a suggestion as to changing an individual in that orchestra. There is a union regulation now that if any musician tries to use influence to get a position in this town he is to be fined by the Chicago local, which means no small amount.

The condition regarding importation of bands is as follows:

No member of the Federation is allowed to import orchestras. However, any outsider can import a band as long as they live up to the rules and regulations of the American Federation of Musicians.

"Any Ice, Lady?" Placed

Francis Drake ("Pat") Ballard, author of several of the University of Pennsylvania Mask and Wig shows, including the new edition opening at the Manhattan Opera house Saturday, has placed a novelty song, "Any Ice Today, Lady?" with Shapiro-Bernstein for publication. The theme is suggested by the U. of P. football "field cry."

S.-B. has been fortunate with U. of P. songwriters, their "Collegiate" song by Moe Jaffa and Nat Bonz, two U. of P. undergraduates, being a sensational novelty. Another collegiate offering, this time emanating from Cornell, which Shapiro-Bernstein cleaned up with was "Last Night on the Back Porch."

Coon-Sanders on Tour

Did \$11,000 in 14 Days

Chicago, April 27.

During the first 14 days of their tour under the auspices of the Music Corporation of America the Coon-Sanders orchestra took in over \$11,000. The orchestra played on a guarantee and percentage.

The grosses secured from the corporate books are: April 4, Anderson, Ind., \$832.50; April 5, Vincennes, Ind., \$721.25; April 6, Evansville, \$636; April 7, Terra Haute, \$750; April 8-9, Dayton, O., \$1,800; April 10-11, Cincinnati, \$1,300; April 12, Huntington, W. Va., \$900; April 13, Williamson, W. Va., \$727.90; April 14, Chillicothe, O., \$610.30; April 15, Toledo, \$1,017.45; April 16, Detroit, \$1,000; April 17, Battle Creek, Mich., \$657.50.

DIMMICK'S BAND GOING

WEST IN 2 BUSES

James G. Dimmick's Sunnybrook Orchestra closes an eight-months' run on Broadway at the Cinderella ballroom May 1, to open May 22 at Idora Park, Youngstown, O., for a summer stay. The jump to Youngstown will be broken by two weeks in ballroom stands.

Dimmick's organization travels in two specially constructed Cadillac and Pierce-Arrow buses.

Dimmick is popularly known as "the millionaire bandman." He has all his boys under official and unofficial guardianship through adoption or otherwise, and underwriting the unit. Dimmick himself does not play with the band, merely lending his name and business energies on behalf of the boys.

Prestige Battle in A. C.

Atlantic City, April 27.

The Garden Pier is out to take away Young's Million Dollar Pier's prestige, and has an ambitious campaign lined out via bands, including dance and concert. Ted Weems' Victor recording band comes into the Garden Pier June 12.

In addition, the biggest "name" concert bands like Sousa, Patrick Conway, Creators, Theviu and Edwin Franko Goldman are slated for intermittent bookings, following close on these artists' engagements with the Sesqui-Centennial, Philadelphia.



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At the Sign of the Saxophone

WANTED, DANCE ORCHESTRAS

Organized units of six to eleven musicians. Must be thoroughly qualified to pass our rigorous requirements. Our special field representatives review all orchestras before accepted. Permanent contracts offered exceptional organizations. Send all particulars, publicity and photos to department "T."

MUSIC CORPORATION OF AMERICA

22 WEST RANDOLPH ST., CHICAGO, ILL.



FLOOR SHOWS IN ROAD HOUSES THIS SUMMER?

First One Opening at Woodmansten Inn, Pelham—Vaudeville Specialists

A new vogue in roadhouse entertainment this season may be a succession of revues in lieu of the usual floor specialties a la vaudeville. It is believed that the revues, despite the small covert charge of \$1 and \$1.50, will make it worth while on increased patronage.

Betty Smith is putting an elaborate show into Joe Pan's Woodmansten Inn, Pelham, N. Y., opening tonight (Wednesday), with a chorus of eight girls and Gay Nelle, Anita Furman, Elizabeth Morgan, Bernice Farrow, Walker Moore, Rene and Lola, Nelle and Donnellson, Jack Clifford and Katja as mistress of ceremonies.

CABARETS

Gus Edwards is putting in a revue this season at the Ritz-Carlton hotel at Atlantic City. As with other attractions, the arrangement is on the covert.

Both Whitney has been engaged to sing at Shay's cabaret, Salt Lake City, three nights a week. She is a singer, jazz dancer and a composer of several numbers, some of which are very popular.

Harry Hart is now the master of ceremonies at the Kazbek, which has changed hands, and will abandon its Russian idea for the straight supper club scheme.

The Beaux Arts Studio, New York, opens with The Glorias. The dancers will be surrounded by a revue.

The Charleston Club is now the 55th St. Club, with George Hammond and Frank Burns the owners. It is now located in the basement instead of one flight up as heretofore.

Sam Paul Reopening Cameo
The Cameo, another padlockee, due to reopen, will have Sam Paul as the new owner. Paul also operates the Avalon.

50-50 CLUB'S SUSPENSION

London, April 14.

The Fifty-Fifty Club is disqualified as a club for six months. Ivor Novello, its chief owner, and several other people, have been fined \$200 and a number of visitors have also been fined.

The club wanted all the usual club privileges including that of selling drink without the trouble of obtaining a license.

No Florida—\$1,100 Suit

Robert James Hughes, orchestra leader and head of the Manhattan dance band of six, has filed an attachment suit against Burton Upson Rose for breach of contract on a \$1,100 claim.

The sextet were to have opened March 20, 1926, at the Airdome, West Palm Beach, Fla., at \$550 a week for eight weeks, on a two weeks' cancellation clause.

Just before the band was to have sailed Rose canceled them, hence the suit.

Claridge Case Falls Thru

Chicago, April 27.

The case of the government versus the Claridge hotel on charges of selling liquor in the hotel cafe several months ago was dismissed in Judge Wilkerson's court for lack of evidence.

All those implicated in the charge, including Harry Rice, Jr., manager of the hotel, and George J. Schaffer, manager of the cafe, were exonerated.

Cheaper to "Ritz It" Than Play the Village

The Biltmore which reduced its covert charge from \$3 to 25 cents nightly except Saturdays when a \$1 covert obtains, is rehabilitating a general drop off in business the past few weeks. The hotel has been getting a fair dinner crowd and some after theatre party.

Since the lifting of the covert it has been attracting increased attendance but mostly a mixed bunch with few spenders among them. Collegiate and cake-eaters with a yen for putting on the "ritz" was quick to find out about the reduction and have been patronizing heavily on the week nights and finding it a less expensive racket than Greenwich Village. The "cakes" favorite beverage is orangeade at 60 cents a throw which for two with the 25 cent service charge brings the bill to \$1.70 and with the couples seldom annoyed for a repeat order which gives the young "sheiks" an opportunity to step out in class with their "necking" partners for \$2.00, tip and all.

In comparison with the prevailing prices in Greenwich Village, which held the "cakers" trade until the Biltmore dropped the covert, the Village joints synthetic orangeade brings 75 cents and with the lowest covert tariff scaled at 50 cents makes each drink cost \$1.25.

Couples are taking advantage of the economical break at the Biltmore with the additional privilege of dancing to the tunes of the Roger Wolfe Kahn orchestra for an hour or more on the single order unless its a busy night and the waiters are working the rush act for the tables. On these instances the youths may have to repeat two or three times or march on.

The afternoon tea dances to young Kahn's music still draws the "class" to a \$2 covert.

New Money Wrinkle by L. A. Cops and Firemen

Los Angeles, April 27.

The latest money getting wrinkle around Los Angeles is for a quartet consisting of two policemen and two firemen in uniform to visit outlying cabarets, entertain and take the gratuities tossed at them by the audience and then conclude the performance by saying, "they trust that the folks will vote for the pay increase at the election April 30."

The police and firemen visited half a dozen cabarets in Culver City, playing on violin, steel strangled guitars and banjo, also singing and dancing. They spent about 20 minutes to half an hour at each place and the intake averaged about \$15 each establishment. They have been doing this for the past three months. They were not working on the city's time, despite they were in uniform.

The places visited are outside of the city limits, but wholly patronized by Los Angeles residents.

Schembeck at Mirador

Al Schembeck's orchestra, the only American band in Mexico City last year, is supplying the Spanish dance music at the Club Mirador, New York, augmenting Johnny Johnson's band.

Schembeck's orchestra plays for Moss and Fontana's tangos, in addition to the public dance numbers, alternating with Johnson.

The "La Tragico" number, with its company of 14, was discarded by Moss and Fontana Saturday, doing a straight ball room routine and thus cutting down on the overhead.

DOUBLING FROM 'LULU BELLE'

Zuider Jackson, who appears in "Lulu Belle" at the Belasco, and is doing a special singing number in the cabaret scene, is doubling nightly at the Club Alabam.

Shuberts Hold Boreo

Emil Boreo, who has signed with Albert De Courville for the forthcoming American production of "Hello London," will not open at

the Casa Lopez Thursday night.

Boreo had signed a prior contract with the Shuberts, and will open at the Cafe de Paris, atop the Century Roof, as the featured member of a French revue the same night.

According to report, the artist was summoned suddenly and told to open on the Century Roof after word went out that he was to appear at the Casa Lopez for several weeks while Vincent Lopez was playing picture house bookings.

CABARET BILLS

Current Programs in Cabarets and Cities as Below Listed

NEW YORK

Ambassador Grill
De Vega & De Vega
Larry Birt Bd
Art Studio Club
Alberta Nichols
Mann Hollner
(Grody & Lupus)
Lillian Fitzgerald
Mann Hollner
Ben Glaser Bd
Avalon Club
Harry Nelson
Myrtle Gordon
Frankie Meadows
Morley & Leeder
Fio Sherman
Joe Carroll
Tony Shayne
Jack Harvey
Inter-State 5
Backstage Club
Johnny Marvin
Will Hollander
Teddy King
Andy Hamilton
Harry Nadell
Eddie Thomas
Cafe de Paris
Ben Selvin Bd
Theo Hlescu Gypsy
Caravan Club
Jane Gray
Peggy O'Neill
Elsie LeVelle
Virginia Rhodes
Phyllis Fair
Betty May
Arthur Gordon
Pete Dale
Jerry Friedman Bd
Casa Lopez
Fowler & Tamara
Dolly Connolly
Percy Weirich
Johnny Dale
3 Sunshine Boys
Sharkey Roth & R
Castilian Royal
Gladys Sloane
Beth Pitt
Sigel Hall Bd
Bigelow & Lee
Chateau Shanley
Will Oakland
Chateau Band
Chro's
Cecil Cunningham
Minnie Mae Moore
Noel Francis
Doris Dickinson
Laurel Adams
Dorothea Stanley
Marie Salisbury
Marguerite Hellwig
Crandall Sis
Hilda Allison
Ruth Cameron
LeRoy Smith Bd
Club Alabam
Johnny Hudgins
Fowler's Orch
Jana Starr
Abbie McNeill
Clarence Robinson
Al Moore
Roscoe Simmons
Johnny Vigil
Ruth Walker
Freddie Washington
Lillian Powell
Elda Webb
Ethel Moore
Vivian Harrie
Madeline Odium
Gladys Bryson
Renee Harris
Gwendolyn Graham
Hyacinth Sears
Club Anatol
Grace Fisher
Rosita & Ramon
Muriel DeForest
Norma Gail
Helen Henderson
Ruby Steevens
Jerry Dwyer
Dorothy Shepperd
Dorothy Charles
Claire Davis
Max Clark
H Reser Bd
Club Barney
Hale Byers Bd
Elmer Kopp
Borrah Manichewitch
"Bubbles"
Drusilla
Kendall Capps
Edith Shelton
Club Beauville
Melody Six
Earl Lindsay Rev
Four Aces
Club Lido
Chick Endor
Billy Mann
George Walsh
Tommy Purcell
Davis-Akat Orch
Club Sans Gene
Jerry Yates Rev
Jerry Dane
Sax Gane 5
Connie's Inn
Colored Revue
Connie's Band
Cotton Club
W. H. H. Rev
Eddie Rector
Ralph Cooper
Evelyn Shepard
Millie Cook
Hazel Cole
Annie Bates
Lorrien Harris
Pauline McDonald
Minnie McDonald
Jonah Dickinson Bd
County Fair
Eddie Worth Bd
Entertainers
Dover Club
Jimmy Durante
Eddie Jackson
Lew Clayton
Ryan Sisters
Mme. Fifi
Ethel Craig
Margaret Hellwig
Doris Dickinson
Brad Mitchell
R Jordan's Orch
Everglades
Lindsay Rev
Al B White
Olive McClure
O'Brien Sis
Joe Condule Bd
54th St. Club
Loni Stengel
Dorothy Ramsey
Dorothy Griffin
Peggy Hart
"Ripples" Covert
Dorothy Petkare
Frances Mallory
Ruth Sato
Nat Miller
Ann Page
Vera Lowe
Dolly Sterling
Elsie Palmer
Pearl Eaton
Geo Olsen Bd
6th Ave. Club
Robt. Burns Orch
Bobby Cliff
Mignon Laird
Mabel Olsen
Albert Burke
Johnny Clare
Edith Babson
Edna Frilling
Maryland Jarboe
Helen Shepherd
Dorothy Decker
Richard Bennett
Brown & Sedano
Constance Carpenter
Florida
Adler Well & H
Florida Bd
Frivolity
Hal Hixon
Ethel Morris
Eddie Lambert
C & V D'Ath
Violet McKee
Kitty White
Jack Denny Band
Hi-Hat Club
Arthur Swanson
L. B. Wallace
Dorothy Dale
Peggy Dolson
Aimee Rose
Margie Lowry
Jackie Heller
Chauncey Grey Bd
Hoffman
Billy Adams
Marguerite Howard
Buster Decker
Estelle Penning
Paul Haakon
Don Casa
Don Antonio & Mae
Frank Cornwell
Gus Guderian
Cruiser's Bd
Katinka
Russian Revue
Balalaika Bd
Kat Kat Korner
Sally Fields
Art Franklin
E & M Beck
Helen Lavonne
Viclan Glenn
Irv Bloom Bd
Knight Club
Leater Bernard
Frital Brown
Mirador
Al Schembeck Bd
Moss & Fontana
Eton Boys
J Johnson Bd
McAlpin Hotel
Radio Franks
Ernie Golden Bd
Monte Carlo
Jeanette Gilmore
Ed Hutchinson Rev
Lionel (Mike) Ames
Masked Countess
Jeanette Gilmore
Shirley Dahl
Bessie Kirwan
Carl Hysal
Sir Tahar's Arab's
Buffalons Orch
Montmartre
Hubert's Perlots
Flora La Breton
Trevis Huhn
M Goodman Bd
Monika Rouge
Richy Craig Jr
Wilson Sis
Ethel Sweet
Laurette Adams
Pauli Specht Orch
Parlana
Yvonne George
Loulou Heeburu
Maria Kieva
Leo Bill
Mile. Nitta'jo
Carlos Cente
Nina Gordon
Michel Dalmatof
B Selvin Bd
Lucyenne Boyer
Parody Club
Joe Frisco
Crandall Sis
Leviathan Bd
Gypsy Byrnes
Ivory Sis
Broderick & Leon
Pelham Heath Inn
Lou Raderman Bd
Plantation
Florence Mills Rev
Will Vodary Bd
Richman Club
Jeanette Gilmore
Harry Richman
Yvette Rugel
E Coleman Orch
Silver Slipper
Peterson & Ch'lotte
Dan Healy
Dolly Sterling
Irene Swor
Carlo & Norma
Cliff O'Rourke
Violet Cunningham
Beauty G'den Chos
Olivette
Dolores Farrie
S. Tucker's Play'd
Sophie Tucker
Ed Ekins Bd
Texas Guinan's
T Guinan Rev
Rube Keeler
Mary Lucas
Williams Sis
Kitty Kelly
Al Roth
Diana Hunt
Dooley Sis
Ritchie Craig, Jr
Cliff O'Rourke
Hone Minor
Viola Cunningham
Billy Blake
Twin Oaks
Jack Waldron
Hazel Bowman
Amy Revere
Shadurskaya & K
Doris Vinton
Ethel Miller
Tony Francesco
Edythe Flynn
Villa Venice
Emil Coleman Bd
Waldorf-Astoria
B & L Starbuck
H Leonard Bd

Parody Club

Joe Frisco
Crandall Sis
Leviathan Bd
Gypsy Byrnes
Ivory Sis
Broderick & Leon
Pelham Heath Inn
Lou Raderman Bd

Texas Guinan's

T Guinan Rev
Rube Keeler
Mary Lucas
Williams Sis
Kitty Kelly
Al Roth
Diana Hunt
Dooley Sis
Ritchie Craig, Jr
Cliff O'Rourke
Hone Minor
Viola Cunningham
Billy Blake

Montmartre

Edna Lindsey
Hernie Petker
Rose Wynn
Alfredo & Gladys
Gladys Blair
Al Downs
Bronze Melba
Rob O'Link's Orch

Comb & Atkin

Madeline McKenzia
Carl Lorraine Orch
Southmoor
Flo Lewis
Aldred & Gladys
B Pollack's Orch

Parody Cafe

Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nena De Sylvia
Virginia Shuffell
Tex Arlington
Gladys Mintz
Clint Wright Orch

Parody Cafe

Hollywood Barn
Florence Schubert
Myrtle Lansing
Marion Kane
Reed Sisters
Johnny Ryan
De Costa & Louisa
O'Conner Sisters
H Hoxford's Orch

Palmer House

Ernest Evans Co
Gerald Levy Orch
Terrace Gardens
Sara Ann McCabe
Henri Therrien
Anita Gay

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Colored Show
Owl Orch

Barron Wilken's

Colored Show
Orch

BROOKLYN, N. Y.

Imperial
Bob Murphy
Charles Calvert
Frankie Meadows
Dancing Humphries
Lucille Leslie
Betty Carmen
Jean Carpenter
Bey Sisters
Rockwell Terrace
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Laau Bd
Artur Bennett
Chas Cornell Rev
Buck & Therin
Ethel Wolfe
Artie Williamson
Mae Russell
Harry Laau Bd

CHICAGO

Frolics
Julia Gerity
Joe Lewis
Eddie Cox
Loretta McDermott
Mirth Mack
Bubbles Shelby
Marque & Marq'tte
11 Owl Orch
Alame
Larry Vincent
Rick & Snyder
Auricle Graves
Irene Faery
Adele Walker
Al Handler Orch
Frans Inn
Wells & Brady
Alice Brady
Fifi La Belle
Jack Marlow
Towey Sisters
Reed & Duthers
Merritt Burnie Or
College Inn
Ruth Eitting
Maurie Sherman Or
Kenwood Village
Anita Gay
Habe Sherman
Mary Corburn
Al Reynolds
De Quarto Orch
Jeffery Tavern
Fred Farnham
Phlores Allen
B & J Gordon
Nina Smith
Roy Evans
Eather Whittington
Roulette's Orch
Little Club
E Brown Synco's
Dora Maughn
Lew Jenkins
Parody Cafe
D & G Mason
Kid Murphy
Slim Greenleaf
Hessie Sturgis
Poo Hunter
Hobbie Marcellus
Gladys Mintz
Clint Wright's Orch
Rendezvous
Jay Mills
Eddie Clifford
Williams Sis
Margaret White
Bernard & Hearl
Lo Mae & Josine
IC Straight's Orch
Flo Lewis
Olive O'Neill
Wayne Allen
Mary Mulhert
Eva Belmont
Harry Maxfield
Ima Hood
Gene Woodward
Critlon
Tomson Twins
Revue
Lido Orch (B R's'l)
Town Club
Eddie Moran
B Dawn Martin
Dorothy Lang
Sam Kahn's Orch
Helen Burke
Anita Gray
Chas Pierre
Martha Mortell
Shirley Buford
Carolyn La Russ
Tina Tweedie
South Sea Fr'n'd's
Dixie Field
E Hoffman Orch

BILL PARENT

Booking
High Class Sapper Clubs and Cafes
Woods Theatre Bldg., Chicago

Kenwood Village

Anita Gay
Habe Sherman
Mary Corburn
Al Reynolds
De Quarto Orch
Jeffery Tavern
Fred Farnham
Phlores Allen
B & J Gordon
Nina Smith
Roy Evans
Eather Whittington
Roulette's Orch
Little Club
E Brown Synco's
Dora Maughn
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Tina Tweedie
South Sea Fr'n'd's
Dixie Field
E Hoffman Orch

Parody Cafe

Phil Murphy
Stewart Allen
Margie Ryan
Bobbie Marcellus
Nena De Sylvia
Virginia Shuffell
Tex Arlington
Gladys Mintz
Clint Wright Orch

Palmer House

Ernest Evans Co
Gerald Levy Orch

Terrace Gardens

Sara Ann McCabe
Henri Therrien
Anita Gay

BALTIMORE

Tent
J Scherr Bd
The Summit
Silver Slipper Bd
Embassy Club
Davis Orch
Century Roof
Tambourine Tootles
Tim Crane
Tarraria & Collet
Tasie Martin
Schapiro & Kirk'd
Dorothy Kadmar
Celestial
C Kelley's Orch
Felka Dot Beld're
T W Murphy Orch
Silver Slipper
G Morris Orch
Jangle Cafe
Loughery & Caul

CLEVELAND, O.

Club Madrid
Adele Gould
Harry Bloom
Johnny Ryan
Emerson Gills Orch

CULVER CITY, CAL.

Plantation
Jack Klein
Woodbury Sisters
Isabel Lowe
May Schappel
Laura Martin
Roy Ingram Orch

DETROIT, MICH.

Addison
Lillian
Lolita Westman
Ray Miller Orch

LOS ANGELES

Greenwich Village
Sam Rubin
Jack Goldstein
Bergstrom Orch
Cafe Lafayette
Jane Green
H Owens Orch
Cotton Club
Frisco Nick
S Mitchell
George Lloyd
Martha Richie
Mildred Washington
5 Georgia Peaches
Elkine Orch
Club Alabam
Carolynne Snowden
Sunburn Jim
Ivy Anderson
Marshall & Pertie
Lawrence Ford
Sidney Reeve
Sue Hov
P Howard Orch
Tom Jacobs Lodge
Mel Calish
George Lloyd
Carson & Carson
Irene McKinney
Claire Leslie
Dave Shell Orch

MIAMI

Fleetwood Roof
Gene Fodick Orch
Isabel Allen
Janet Stone
Mario Villani
Patrice Gridler

MILWAUKEE

Badger Room
Badger Synco's
Sky Room
Jana Hammond
Tuge Tinkers
Monte Carlo
Billy Williams
Phil Kestlin
Lucille Williams

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Little Club
Wanda Goll
Guy McCormick
Hazel Verges
Al Piper
Scranton's Sirene
Bingale
Geo McQuinn
Billy Pierce
Bobbie McQuinn
Harold Fletcher
Wille Jackson
Serenaders
Victory Inn
Buddy McDermott
Vivette Quinn
Flick
Wille Jackson
Southern Synco's
Libe
So Serenaders

SALT LAKE

Louvre
Pat Casoy
Bobbie Green
Orchestra
Shea's
Dick Forscutt Bd

SEATTLE

Butler
Earl Gray Orch
Madge Rush
Club Lido
Grace Hamilton
Charlotte Ramonde
Naomi De Musie
Jack McLeod
Jack Stern
E of W Serenaders

WASHINGTON

Better Ole
Bernstein Orch
Dorothy Davis
Joe Hombeat
Club Chanteer
Meyer Davis Orch
Paul Fideiman
Chateau La Paradis
Meyer Davis Orch
Max Lowe Ent
La Java
La Java Orch
Le Paradis
Meyer Davis Orch
Nite in Melodyland
Mayflower Garden
S Tupman Orch
Spanish Village
O'Donnell Orch
Alice Tuppman
Swanee
Meyer Davis Orch
Battle of Music
Wardman Park
Moe Butch
Dolly Davis Girls

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141 West 56th St., New York

ANY DAY BETWEEN 4-6, EXCEPTING SUNDAYS

BERNAISE RESTAURANT IS FINALLY PADLOCKED

The Bernaise restaurant at 35 West 46th street has been finally padlocked. Operated by Jack Schilling it has been successful in postponing final action under a liquor violation proceeding for twice as long as any other two New York night clubs have been able to do.

Schilling was the first tenant of a Times Square place to install an open bar. He operated a bar in the cellar of the 46th street address with a dining room on the first floor. Underneath was a large room adjoining the barroom, with luxurious arm chairs. Schilling also was an innovator in this style of Volstead-defying furnishings.

"Bernaise was a bar" spread to all parts of the city. People called there to see the curiosity. Schilling prospered accordingly until shortly after the inauguration of the "curiosity" his profits were estimated at the rate of from \$125,000 to \$200,000 annually.

Jack Schilling has been a well-known restaurateur for years in the Metropolitan section. It was Schilling who years ago made the Park Hill Inn at Yonkers one of the most famous road houses New York has ever owned.

Cecil Cunningham's New Job as Ciro's Hostess

A new idea in night club entertainment opens tomorrow (Thursday) night at Ciro's with Cecil Cunningham as the "maitre de femme" in charge of a crew of specialty and chorus girls who will officiate as waitresses to a \$1.50 covert take. The girls will take the patrons' orders and collect their dough on the checks, with regular male waiters officiating as bus boys in between to do the actual serving.

The girls will sit around, one girl to every three tables, and dance with the patrons, entertain them, and generally make themselves affable. Miss Cunningham will also greet incoming guests at the door. Ciro's, under the Schwartz brothers' management, is \$40,000 in the box thus far, having tried a colored revue under their own direction, and flopping. LeRoy Smith's colored orchestra will remain as a hold-over for the dance music.

In addition to Miss Cunningham, Minnie Mae Moore, Noel Francis, Doris Dickinson, Laurette Adams, Dorothea Stanley, Marie Sallsbury, Marguerite Hellwig, Hilda Allison and Ruth Cameron will be in the show and affiliate as "waitresses."

Roadhouses Get Weather Break; Cabarets "Off"

Broadway is overcrowded with night clubs and few are getting a break. Things were bad enough until mid-week last week, when summer weather ushered in. Before that it was bad enough for most of the night places. But after the advent of the sultry weather it was worse, even some of the best patronized places reporting light attendance.

The belated entrance of spring coming all of a sudden steamed up a bee hive of activity among the road house operators, many of whom threw open their doors unofficially last Thursday to angle for whatever motorist trade may pass their doors. The smaller places along Merrick Road, Long Island, which have operated all year round got the real break, since the influx of business was unexpected and the running expense of the place so low that the Broadway scale of prices gave them a good season start.

Beach cabarets at Coney Island, South Beach and Canarsie, which have been opening on the week-ends, opened in mid-week also, and shall remain open for the season, although it is almost a month in advance of the regular opening dates for these resorts.

LAND O' DANCE RECEIVERSHIP

Land o' Dance, the new \$250,000 Amusement Co., has been closed by a group of the Northern Ohio creditors, who have appointed Attorney Clarence Fisher receiver. The new ballroom, operating since last October, is one of the finest in the midwest, and has been playing some of the best known traveling bands.

The date of sale is two weeks off, and when bought in is expected to be reopened about the middle of May.

HERE AND THERE

Joseph Meyer, the composer, under exclusive contract to Harms, Inc., the music publishers, sails Friday on the Leviathan for London. Upon his arrival, Meyer's duties as a composer for English productions will be arranged by cable between the American firm and their English allies, Francis, Day & Hunter.

F. H. Ferguson and Horace Smith, brass team, and Lou Erickson, drums, formerly with Art Hickman's band, have signed to play at the Metropolitan, Los Angeles, with Verne Buck.

Harry Rosenthal and his orchestra, formerly under the Meyer Davis banner, opened at Joe Smallwood's place at Glen Cove, Long Island, Saturday. The engagement is for week-ends only, but next month the pianist-composer and his combination will be a regular feature at the Long Island resort.

Joe Kayser and his orchestra, formerly a Henson unit, will come under the exclusive management of the Music Corporation starting May 15. Kayser will play Marion, O., the first week and then opens for the season at Lake St. Marys, O. This is one of several Benson orchestras to drift over to J. C. Stein's place of business.

Jack Crawford and his orchestra opened their season engagement at the Lincoln Tavern, starting May 18. Abe Lyman opens at the Dells in the same locality May 20. Radio station WBBM is taking a wire to the Lincoln Tavern so that the Crawford broadcasting from their station will not be discontinued. This is the orchestra formerly directed by the late Paul Riese.

Zez Confrey, booked by the Music Corporation of America, took two weeks off to record for Ampico.

Mike Auerbach has placed "If You Want to Be a One-Man Mama, You Gotta Be a One-Mama Man" with Elliott-Chilton Music Co.

Bill Pike and his orchestra, formerly in the Sammy Timberg "Rebellion" act, is now the band attraction at the Arcadia ballroom, New York, until Aug. 22.

Al Jockers opens May 10 at the Chateau Laurier, City Island, N. Y.

Eddie Edwards, former trombonist of the Original Dixieland Jazz Band, is director of his own orchestra at the Silver Slipper, New York, succeeding Lieut. Felix Ferdinand and his Havana band, which goes to Pine Island, N. H., for the summer, with vaudeville dates in between.

Milton Ager, Jack Yellen and Lou Pollack of the New York staff of Ager, Yellen & Bornstein are in Chicago on a professional trip, headquartered at A. Y. & B's Chi. office where Harry Hoch is in charge.

Tom Brannon and his Seven Aces from the Hotel Peabody, Memphis, journeyed to Atlanta, to meet the Okeh recording laboratory staff for the purpose of "canning" some new tunes for Okeh release.

Fred Rich and his orchestra open atop the Hotel Astor, New York, June 1, when the roof garden opens. The orange room where Rich has been holding forth closes down for the summer, with another Rich unit continuing in the grill room.

Phil Romano and his Victor record orchestra from the Kenmore Hotel, Albany, N. Y., plays a return at Roseland ballroom, New York, for the summer opening May 17. Romano is the "official" band with the state legislators at Albany. Assemblyman Edmund B. Jenks of New York recently presented the leader with a rare old F. A. Glass violin.

SPINDLER BACK-BOOKING

Harry Spindler who has been on a five months' trip through the Orient as part of the Red Star Line's entertainment, is back in New York to renew activities with the Louis J. Saltzman hotel enterprises.

Spindler will place bands in the Nassau hotel, Long Beach, opening a nine-piece combination May 1. Another band is slated for the Brighton hotel and Castles-by-the-Sea, Long Beach, L. I. The Vendome Pavilion, Albany, N. Y., will also have a Spindler unit.

Chinese Places Cause Of Night Club Slump?

It is an impression about that the Chinese eating and cabaret places in the night life belt of New York have had considerable to do with the slump in business at the higher rated American night clubs.

That the night club trade has sharply declined of late is not disputed. The most often heard reason is the voluminous opposition, but the Chinese slant is seldom mentioned.

The younger people prefer the Chinese places through the lower checks. What might run to between \$40 and \$50 in one of the night gyp joints can be held down to between \$10 and \$15 in a Chinese place. While the Chinese furnish equally as good food, much better than some of the other night places, and furnish a better opportunity for those dance couples who primarily go to the night life places to satisfy their craving for stepping.

High checks all of the winter in the night clubs have about exhausted the regular clientele. They are happy at the mild weather and the excuse of playing the road houses on the country road, where checks may be high, but not as furious nor as fast as the Times square clubs make them.

GREAT NECK PANIC; THE COPPERS ARE HERE!

Chin Chin Inn, a favorite cafe at Great Neck, L. I., was visited by a group of federal dry agents Sunday night with the result that the village is all steamed up. The dry group entered at dinner time, snatching cups and glasses from tables and smelling and tasting the contents. A number of Great Neck matrons were in the cafe and there was much excitement.

The federal men are alleged to have entered the inn without a search warrant. In the quest for evidence of Volstead violation, they are reported to have rough-housed the kitchen. No liquor was found and it is stated there never has been selling in the place.

George Buck controls the Chin Chin Inn. Because of the supposed illegal entry of the federal men, a complaint will be filed. Great Neck residents were incensed over the raid.

Thomas May Speak for Wets Before Gov. Smith

Albany, N. Y., April 27. During the closing hours of the New York State Legislature both the upper and lower houses passed the anti-child marriage bill. In a debate in the Assembly, the wedding of Edward H. Browning, 51, to Frances, "Peaches" Henan, 15, was described as a "monstrosity" by Assemblyman Louis A. Cuvillier. Under provisions of the bill, all marriages of minors under 14 would be forbidden.

The so-called clean books bill was defeated on motion of Senator Martin J. Kennedy, its sponsor, for discharge of rules committee from further consideration.

An attempt by Assemblyman Burt Lord, Republican, to introduce a bill under which publication of news of divorce suits would be forbidden, was blocked in the Assembly.

Augustus Thomas, playwright, will be invited to head a list of speakers for the wet forces at a hearing before Governor Smith soon on the Karle-Phelps referendum bill, which calls for an election to determine whether Congress should be memorialized for modification of the Volstead law. The light wines and beer bill was passed by the Senate and Assembly and is now before the Governor for his signature.

Kerr Doing "Paul Ash" In Stanley Co. House

Charlie Kerr, the bandmaster, opened this week at the Globe, Philadelphia, a Stanley Co. house, for an indefinite run. Kerr will do a "Paul Ash" in the picture house. Kerr's band will number 17 men. Kerr was in a Chi cafe the past winter.

OBITUARY

VICTOR (SERVICE) SNYDER

Victor (Service) Snyder, 43, actor, whose home address is not known, was found dead in the cellar of the Artists' Club, 256 West 46th street. An autopsy performed by Dr. Gonzales disclosed Snyder had died from a fractured skull. For a time police were dubious as to whether he met his death in an accident or was the victim of an assault.

From information obtained by Detective Clarence Gilroy, West 47th street station, Snyder was a frequent visitor at the Artists' Club, patronized by many theatrical folk. The detective learned Snyder had been drinking heavily and came into the place early Friday morning. It had been his custom, the police learned, when in an intoxicated condition, to go to the basement and sleep until he sobered.

Snyder started towards the basement. That was the last seen of him for several hours until Daniel Bryant, a waiter, went downstairs to see if he was alright. When Bryant reached the basement he found the actor on the ground. Efforts to arouse him failed and Mate Pascatel, owner, was notified.

The police were called and an ambulance from Bellevue Hospital summoned. Dr. Hemle pronounced him dead. Detective Gilroy learned that Snyder had some relatives living in a suburb of Philadelphia, from where he had come. He said he also found out that at one time he had appeared under Shubert management. Snyder, who was

in a hospital there April 23 of pneumonia.

Following removal of his tonsils a month ago, Palmer caught cold and was removed to a hospital.

Two weeks later, despite his weakened condition, he returned home and resumed his theatre duties. About a week ago a relapse returned him to the hospital with pneumonia.

Born in Morgan County, O., Palmer went to San Diego when a small boy. When he went on the stage he traveled for several years on the Orpheum circuit and later was a member of the famous Bostonians and the Frank Daniels Opera Co.

Returning to San Diego he became managerially associated with several theatres, working himself up to the position he held at his death.

The widow, Mrs. Wealthy Palmer; two daughters, Bertha and Irma Palmer; three brothers, William H., Oscar F., and Edgar W. Palmer, and four sisters, Mrs. Walter J. Fulkerson, Mrs. Herbert Crane, Mrs. Ida McCann, San Diego, and Mrs. E. W. Jones, Los Angeles, survive.

BILLY QUIRK

Billy Quirk, 45, picture actor, died at the Virginia Rest Home, Hollywood, Cal., April 20, after a two years' illness.

Quirk was one of the most conspicuous figures in the picture ranks during the early days of the industry. At one time he was president of the Screen Club in New York.

He had been on the Coast for the past ten years, but illness prevented much screen work for the past eight years and the past two years unable to work at all.

His widow is on the road with a musical comedy company.

ARLINE CHASE

Arline Chase, 26, dancer, died April 19 at Sierra Madre, Cal., following a 15 months' battle with tuberculosis. She had appeared recently in Orpheum vaudeville and in New York she danced in "Very Good, Eddie" and "The Night Boat" as well as working in many of the cabarets. At another time she was a member of the Mack Sennett bathing beauty forces.

Her husband, Frank O'Leary, actor, survives, as do her mother and father. The burial was at Rosedale Cemetery, Los Angeles, April 23.

Gordon Johnstone, New York composer, died April 21. At the time of his demise, Mr. Johnstone was working upon the libretto of a grand opera based upon the play, "Sun Up," which was produced in New York several years ago.

George H. Madison, 60, bass soloist, Grace Cathedral, San Francisco, and one time with the Savoy Opera Co., died suddenly April 20 of heart trouble. A widow and son, George Weiling Madison, survive.

Russell Linn, Fairmont, West Va., former manager of the Virginia theatre there, was found dead in his office recently; alleged suicide, Linn having been despondent. A widow and three brothers survive.

Mary Frances Dingle, 68, mother of the late Tom Dingle, died April 21. Mrs. Dingle survived her son by two months. Patsy Delaney, Dingle's former vaudeville partner, arranged the burial.

John Flanagan, 80, proprietor Flanagan's Restaurant, Canandaigua, N. Y., well known among show folks, died April 25.

The mother (75) of Arthur Illigins, musical tabloid producer, died April 17 in Chicago, with burial in Roshill Cemetery.

Mrs. Mary Gray Anderson, 91, mother of Charles Anderson, died recently at her home in Cambridge, N. Y.

Dr. Roy M. Garfield, 60, New England fair man, died April 19 in Worcester, Mass.

The mother of Eddie Rasch died at her home in Brooklyn, N. Y., April 25.

The mother of Magee and Anita died April 13 at her home, 31 Main street, North Adams, Mass.

IN LOVING MEMORY
of My Father
JOHN, SR.
and My Brother
VINCENT
Died April 25, 1919
Never Forgotten by
JOHN SULLY, JR.

known to many theatrical people as "Service Snyder," never told anything about himself or his family. Gilroy said from what he could learn Snyder's folks were wealthy, but for some reason or other he never communicated with them. Following the autopsy the body was taken to the Morgue to await some one to claim it and attend to burial.

JOSEPH CONOLY

Joseph Conoly, 55, theatrical agent and manager, died April 19 at the Northwoods sanitarium, Saranac Lake, N. Y., of tuberculosis. It was chronicled in Variety some weeks ago that Joe Conoly had gone to the Saranac Lake region in the hope of benefiting his health.

Mr. Conoly was modest and popular. He had been in the show business all his life and when suffering a physical breakdown fought against leaving theatrical activities.

He had handled many shows, ahead and back. He started in as a circus acrobat, went in for professional walking and at one time was considered in championship class.

He later became a song and dance man and then found executive work in theatricals more to his liking. He engaged in picture handling and was regarded as one of the pioneers in this respect.

Among his early film endeavors was the showing of "Quo Vadis." Mr. Conoly having a three-reel subject which he exhibited prior to the many-reel subject that Geo. Kleino later presented. That bit of film showmanship netted Conoly a tidy sum and started him on his film and theatrical career as a producer and manager.

Conoly in recent years had been associated with many shows.

Mr. Conoly was a member of the New York Elks (No. 1) and the Friars. His remains were interred in Pine Ridge cemetery, Saranac Lake.

SCOTT A. PALMER

Scott A. Palmer, 48, manager Savoy theatre, San Diego, Cal., died

EDWARDS' SALARY CLAIM

Irving Edwards, vaudevillian, had a five weeks' contract at \$200 a week to perform as master of ceremonies at the New Imperial restaurant, Brooklyn, N. Y. (where Bob Murphy is now cutting up), but was not given an opportunity to go through with it.

Edwards has accordingly taken judgment for \$1,000 on the contract against the restaurant corporation.

REISS BEATS INJUNCTION AT SEASON'S 1ST STAND

Chicago, April 27.

The first stand of their season, Johnson City, Tenn., was the scene of a fight between the Nat Reiss Carnival and a group of citizens who sought an injunction to prevent the shows from operating.

The injunction was successfully beaten when affidavits and evidence were introduced at the hearing contradicting the allegations made by the complaining citizens.

The judge ruled that there were "carnivals and carnivals," but that he felt convinced the Nat Reiss Shows were conducted properly and that no injunction could be issued until it had been proven that gambling devices were used, unlicensed premonitions, palmists and clairvoyants employed and a rough and undesirable element attracted as charged.

Barnes Re-Indicted; Released in \$10,000 Bail

Los Angeles, April 27.

Alpheus George Barnes Stonehouse, otherwise known as Al B. Barnes, circus owner, was placed under a \$10,000 bond following his re-indictment by the United States grand jury. The government seeks to obtain \$205,000, the principal, penalty and interest due on income tax, about which Barnes is charged with making false reports.

Demand for Fireworks

Canton, O., April 27.

That there is a big demand for fireworks throughout the country is evidenced by the formation here of the Stair Fireworks, Inc.

The product of this concern will be for fairs and parks.

Russell Knisely, once with Knisely Bros. Circus, has been engaged as special promoter. Knisely already has lined up some dates for the latter part of May.

ZIP

When Zip, 84, died at Bellevue hospital, New York, April 24, of acute bronchitis, the side show of the Ringling Brothers Barnum & Bailey Circus lost a second freak within nine days. Krao, the swarthy "bearded lady," passed on last week. Not until he became seriously ill was it known that Zip's real name was William Henry Johnson.

Zip was born in New Jersey and was the best known freak in Barnum's museum, located on lower Broadway more than 50 years ago. He was a fixture with the big show for years, although latterly when the outfit took to canvas, Zip was on exhibition at Coney Island.

Zip insisted on leaving his bed to march around the arena with the other freaks, on the opening night of the circus at the new Madison Square Garden, being taken to the hospital a few days later.

Zip was originally exhibited as "the wild boy" but Charles Dickens, the English novelist, unwittingly supplied another phrase which Barnum instantly seized. Dickens when shown Zip asked "What is it?" which was thereafter used for billing. Lew Graham, the Ringling announcer, said that in the early museum days, Barnum used to park Zip in a bureau drawer at night.

Zip was not as dumb as his pin head indicated but he rarely talked when patrons were near. His hobby was playing with a fiddle, carrying the same instrument around for 25 years. The curious Negro will be buried from Campbell's funeral church today (Wednesday).

Krao was well advanced in age also. She was born in Burma but was educated in England and was reputed to have been a linguist.

The death of Che Mah, 88, famous midget, was reported in Chicago, March 21. Che Mah, 28 inches high and with a queue 13 feet long, was imported from the island of Choo Sang by the late P. T. Barnum in 1881. He was long a side show feature with Barnum & Bailey.

Che Mah quit the show business in 1890. He was twice married, his first wife dying some years ago. In 1921 he fled suit for divorce from his second wife on the ground of abandonment. It is reported a son survives, who lives in Brooklyn.

PRIZE CANDY 'UNFAIR'

Washington, April 27.

The Federal Trade Commission has classed prize candy packages as unfair business methods inasmuch as it induces the purchaser to buy the candy under a system of chance, thus working a hardship on competitors.

The decision was in connection with an order against the Reinhart and Newton Company, of Cincinnati, wherein the practice was ordered discontinued.

S-F BIG BIZ

Chicago, April 27.

Tremendous business—the best in five years—was secured by the Sells-Floto circus, which closed its 16-day stand at the Coliseum Sunday. As an indication, 8,000 were turned away from the matinee and 3,000 from the evening performance on the Sunday previous to closing.

Publicity was quite a bit in evidence, but not sensational, hung mostly around the "free shows for the kiddies" callbros.

"Annie Oakleys" were scarce.

CARNIVALS

(All shows below are playing the current week, April 26, where not otherwise indicated.)

Alabama Amus., Rockwood, Tenn.; Onelda, 3; Danville, Ky., 10.

Buck's Empire Shows, Union City, N. J.

Bernardi Expo., El Paso, Tex.

Blanche Amus. Co., Bristol, Tenn.

Boyd & Linderman, Richmond, Va.

California Shows, Northampton, Mass.

Coleman Bros., Middletown, Conn.

Cooper Bros., Hampton, Ia., May 1.

Centanni Greater, Bloomfield, N. J.

Checker Expo., Saltsburg, Pa.

Conklin & Garrett, Vancouver, B. C.

Dehnert Expo., Covington, Ky., May 17.

DeKreko Bros., Peoria, Ill.

Harry P. Fisher, Toledo; Grand Rapids, Mich., 3.

John Francis, Ft. Worth, Tex.

Great Sutton, Charleston, Mo.

Gerard's Greater, South Norwalk, Conn.

Great Eastern, Sturgis, Ky.

Greenburg Amus., Wilcox, Ariz.

Heth Shows, Clarksville, Tenn.

Hill Greater, Durham, N. C.; Alexandria, Va., May 6.

Isler Greater, Chapman, Kan.; Manhattan, Kan., 3.

Imperial Expo., Lafayette, O.

Johnny J. Jones, Washington, D. C., 2 weeks (to May 1).

Ketchum 20th Century, Perth Amboy, N. J.

Kau's Greater, Hopewell, Va.

Lippa Amus., Holly, Mich.; Fenton, Mich., 3.

Levitt - Brown - Huggins, Wenatchee, Wash.; Bellingham, Wash., 3.

M. J. Lapp, Concord, N. H., 1.

C. R. Leggett, Picher, Okla.; Miami, Okla., 3.

Mantley's Tuxedo, Harrison, O., 3.

Max's Expo., Dowagiac, Mich., 3.

Metro Bros., Cambridge, Mass.

Miller Bros., Baltimore, 26-May 17.

D. D. Murphy, St. Louis.

J. F. McCellan, Kansas City, Mo. (until May 17).

Majestic Expo., Philadelphia.

Mason Amus., Bellaire, O.

Mayo Amus., Woonsocket, R. I.

Monarch Expo., Tuckahoe, N. Y.

Morris & Castle, Little Rock, Ark.

Murphy Bros., Pittsburgh.

New England Attractions, Bridgeport, Conn.

Northwestern Shows, Detroit.

C. E. Peterson, Ramsey, Ill.

Princess Olga, Sparta, Ill.

Royal Expo., Norborne, Mo., 1.

Rice Bros., Coxton, Ky.; Benham, Ky., 10.

Mathew J. Riley, Marcus Hook, Pa.

Rubin & Cherry, Middletown, O.

Sam E. Spencer, Kittany, Pa.

Strayer Amus., Indianapolis.

Wallack Greater, Artesia, N. Mex.

H. B. Webb Mt. Vernon, Ind., 1.

E. G. Wilson, Wyandotte, Mich., 28.

Wolf Amus., Dullweil, Ia., 8.

World-at-Home, Eddyston, Pa.

W. G. Wade, Detroit (Lincoln Park).

Wallace Bros., Youngstown, O.

World's Playground, Panhandle, Tex.

Western & Powers, Onelda, Tenn.

Zarra's Manhattan, Linden, N. J., 1.

Zeidman & Polle, Charleston, W. Va.

Faria's New Park

Paris, April 20.

An al fresco promenade, with side shows, merry-go-round, etc., will open this summer in the garden adjoining the Moulin Rouge music hall.

OVER \$1,000,000 UNPRECEDENTED CIRCUS BIZ

\$365,000 for Ringling Show at Garden Here Easter Week

The Ringling-Barnum circus passed \$1,000,000 gross in business last week in the new Madison Square Garden. That record was attained in three weeks and four days, a total of 44 performances. It exceeds the estimate previously made in Variety, since the figures do not include the final week which ends Saturday.

The big show opened to light trade, Wednesday of Holy week. But Easter week saw a new indoor record with a gross of \$365,000. The following week grossed \$325,000 and last week about \$300,000. With the first four days conservatively estimated at \$120,000 the million dollar mark was easily exceeded.

After the light opening John Ringling expressed the opinion that the Garden's change of location was harmful. When unprecedented business arrived he was amazed. The Ringlings used less newspaper advertising this season than heretofore, also less billboard space.

The old Garden could gross about \$180,000 weekly and it was always claimed that the New York engagement was not profitable. There are 15,125 seats in the new Garden, virtually double the capacity of the old place. Under canvas the big show accommodates about 15,000 people, but the scale is \$1.65 as against \$3.30 top in the Garden. Under instructions the press department held down passes until this week but it is expected the gross for the getaway week will not be far under \$200,000.

Bernardi at N. Y. Fair

Syracuse, April 27.

The Bernardi Greater Shows will have the midway at the New York State Fair in September.

George Dobyns has had the State Fair here for several years but is said to have lost money the last two seasons through bad weather breaks. He is also said to have refused to pay the \$3,000 tilt for the concession asked by the Fair.

Picture of Weevil

Washington, April 27.

"Alfalfa Weevil Control" is the title of a picture completed by the Department of Agriculture. The film depicts the best method to eradicate this weevil.

All circus outfits going into and leaving the seven states affected are subjected to an inspection to stop the spread of this weevil.

HALIFAX EXPO AT STAKE

Halifax, N. B., April 27.

The decision of the City Council of Halifax to order a referendum among the taxpayers on the question of whether the city should sponsor restoration of the annual Halifax Exhibition, including expenditures for constructing new buildings, has created much discussion.

Some taxpayers have declared the city is in too poor a financial position to become involved in expenditures for the fair. The original fair buildings were destroyed in the explosion.

Pittsburgh at Philly Expo

Pittsburgh, April 27.

A replica of the historically famous Fort Duquesne blockhouse will be used as an entrance to a main building featuring Pittsburgh's participation in the Philadelphia Sesqui-centennial exposition.

An auditorium will also be built in which Pittsburgh life in various ages will be told by the picture camera.

A. L. Humphrey, A. W. Thompson and Howard Heinz form the committee on pictures and display with W. H. Stevenson chairman.

Fell Off Rocking Chair

Emily Silbon was kept out of the Ringling-Barnum-Bailey circus at the Garden several performances last week through an injury to her back. Mrs. Silbon is a catcher in the aerial group the Siegrist-Silbon troupe.

But it was not the high rocking chair she works from that was responsible. She fell out of a prosaic rocking chair in her apartment.

K. K. K. MEET IN N. J.

The Ku Klux Klan will hold what is expected to be the biggest meeting in the east at the Mount Holly, N. J., fair grounds the week of May 31. The Klan is under cover with the event, advertising it as the "Mt. Holly Fair," formerly an annual New Jersey fixture, but which disbanded two years ago.

Klan officials are counting on 200,000 members of the hooded order will attend. In addition to Klan activities, there will be outdoor attractions of the park and fair kind.

Replacing Free Acts with Rodeos in Western Fairs

Los Angeles, April 27.

The Vancouver Exposition, to be held Aug. 2-12, will eliminate the use of free acts and attractions this year. Instead there will be a rodeo.

Vancouver was prompted to make the departure by the New Westminster Fair this year, which on account of its inability to get proper acts also held a rodeo. This proved a big money getter for the fair.

Pete Welch, of Calgary, who also will repeat at New Westminster with his outfit, gets the Vancouver rodeo assignment.

FAIRS

Jefferson, Ia., April 27.

Directors of the Greene county fair have set Sept. 21-24 as the date for their fair.

Iowa Falls, Ia., April 27.

Action commenced by mortgagees to foreclose on the property of the Hardin county fair threatens the existence of that institution.

Rockville, Conn., April 27.

Sandy Beach attractions at Crystal Lake will become operative on Memorial Day. Manager George Bokis has made many changes at the park.

More Airdomes

Airdomes playing acts will be of greater number than in previous years during the summer.

The airdome vaudeville practically passed out some seasons ago, but is due for a heavy revival if a recent check-up by independent bookers is a barometer.

Several bookers themselves are angling to take over open air places this summer.

FAIR GROUNDS FOR CLUB

Charles City, Ia., April 27.

The Lions club of this city received a deed to the fair grounds from W. E. Waller, who owned the majority of the stock. The fair ground association passed into oblivion some years ago, owning about twenty-five acres of ground on the pavement adjoining desirable city property.

The Lions purchased this area for \$20,000, paying \$1,000 a year for 20 years without interest.

SIAMESE IN CIRCUS

Two Siamese troupes delayed in arriving on this side went into the Ringlings-Barnum and Bailey circus last week. The turns are featuring taurak, the Siamese ball game, which requires extraordinary pedal skill.

A light bamboo sphere about the size of a cricket ball is manipulated by the players without using the hands.

Montreal's Exhibit

Montreal, April 27.

The New Zealand display for the 1926 Canadian National Exhibit is expected to arrive here about July 17 and will be ready for the opening day Aug. 28. The exhibit will occupy about 12,000 square feet of space.

BARNES LOSES OUT IN BARNES CITY'S ELECTION

Los Angeles, April 27.

Barnes City is an incorporated town of 2,500 people, most of them with the Al G. Barnes circus. It was recently incorporated and election day found the circus booked in.

Al G. Barnes, however, was defeated in his fight for the gubernatorial reins as his brother, Albert T. Stonehouse, was defeated at the mayoralty candidate. Immediately Barnes made charges that 60 ballots were thrown out and that Edgar B. Good, the Home-Owners Ticket candidate, should not be seated. Good, to keep in the swim, charges that ballots were voted by circus employees whether they had the right or not. Stonehouse denies this. It is expected that the contest will be taken into the Superior Court. The backers of Good charge that Barnes changed the entire route of the circus so that they could play Barnes City on election day "so the monkeys could vote without leaving their cages."

The sole Barnes man undefeated was William J. Fryer, the city clerk.

Christy Bros. Circus Is Termed 'Very Good Show'

Hot Springs, Ark., April 27.

"A very good show" was the verdict passed upon the Christy Bros. Circus by very good showmen who were visiting here. Among them Jerry Muggivan, George Moyer and Gus Sun.

The first circus of the year, thousands turned out to watch the parade Friday morning. The show had a turnout at night, with near capacity in the afternoon.

With three rings and two stages, the Christy show bears down hard on animal acts. A spectacle of "Noah's Ark" opens the performance with fast working animal turns following. All of the beasts of the jungle and farm seemed to be there.

A colored jazz band and a 15-piece white band are carried.

The circus has no programs. George Christy said they made too much trouble to bother with them.

CIRCUSES

Ringling-Barnum

Until May 1, Mad. Sq. Garden, New York; 3-8, Philadelphia.

Christy Brothers

Crawfordsville, Ind., April 30; Bloomington, May 1; Lafayette, 3; Michigan City, 4.

Sparks

Oil City, Pa., May 10.

101 Ranch

Topeka, Kan., April 28; Wichita, 29.

Heritage Brothers

St. Albans, W. Va., April 28; Madison, 29.

Anscheil Out?

Chicago, April 27.

It is reported that Sidney C. Anscheil, former president and founder of Universal Theatres Concession Company, has left that concern. The Concession Company had a stormy career shortly after Anscheil, founder of the firm, put the stock on the public market.

Anscheil then retired and opened the Sidney C. Anscheil Co., which is handling candy concessions extensively.

TIGHTS

Silk Opera Hose and Stockings

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Sold and Silver Brocades, Theatrical Jewelry, Bangles, etc. Gold and Silver Trimmings, Wigs, Beards and all kinds Theatrical Samples upon request

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18-20 East 27th Street New York

SCENERY and DRAPERIES

SCHILL SCENIC STUDIO, Columbus, O.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.
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SAN FRANCISCO

By WATER RIVERS

Now that the women have pre-empted all the barber shops and a man has to wait three hours while a couple of cuties get their bobs in trim, the female of the species are going a step farther in their emulation of the male. Word has just reached here that Alice Deemster, 25, formerly employed as a pianist in a Berkeley (Cal.) theatre, has arrived in Honolulu, a stowaway on the steamer Matsunika.

Miss Deemster was discovered by the purser and hailed before the captain. She didn't even have a toothbrush by way of baggage. The sympathies of the passengers were aroused and they took up a purse to pay her fare to Honolulu. Upon arrival Miss Deemster was met, it is further reported, by a chum, Cornelia McAllister, who, a month previous, stowed away on one of the Japanese liners and reached the islands without bothering about a ticket.

There's to be a new orchestra leader at Pantages here succeeding Leon Strachun. It's Joe Roberts, erstwhile banjo single. Roberts was the selection of young Rodney Pantages who avows he loves jazz.

The intended early production by Homer Curran of "La Zet So" on the Pacific Coast is to be held in abeyance, owing to a superfluity of booking for the Curran theatre here. Curran has the coast rights.

Robert G. Drady for years connected with theatres here, has been appointed manager of the Civic Auditorium to succeed James P. Donohue, who has held the job for 12 years.

The appointment of Drady followed a heated session of the Board of Supervisors when three candidates for the place were named. Drady won out by a safe majority and takes over his new duties May 1.

"Patsy," the musical current in Los Angeles, is coming into the Curran here. It probably will follow "The Lullaby," which Louis Macdon is bringing in to succeed "The Student Prince."

Edward Whorf, electrician, while working on the dome light in the Casino's auditorium (Henry Duffy) fell nearly 100 feet, landing on top of a row of seats. He was taken to the hospital, suffering from concussion of the brain, several broken bones and many cuts and abrasions. His condition for a time was regarded as serious, but he is now recovering.

The Press Club held its annual "rucus" Saturday night in the Warfield theatre, beginning at midnight and ringing down the final curtain about dawn. The show was acclaimed one of the most pretentious and satisfying that the scribbles have staged in years. It was the "Twenty Years After" celebration of the big fire. Practically every theatre in town contributed an act or performer for the bill.

The 100 William Fox district managers, who have been in conference in Los Angeles, reached San Francisco last week and were accompanied by George O'Brien, screen star. George is a son of Chief of Police Dan O'Brien, and he came here to celebrate a birthday in his home town with the Fox managers as hosts. Naturally, George's dad, Chief Dan, put on things pretty to make everything pleasant for everybody. There was a luncheon at Tall's-on-the-Beach, a sightseeing tour, trip through Chinatown, and a few other amusements.

More than 200 picture exhibitors of Northern California gathered in the St. Francis Hotel here last week as the guests of Famous Players to survey F. P.'s 15th birthday program of 15 features. The exhibitors were greeted by Herman Wobber and shown bits from each picture, after which Wobber explained in detail the scenarios and highlights. A luncheon was served the visitors in the Colonial ballroom, followed by a banquet at night.

Samuel H. Levin has added the Harding, seating 1,500, a new house, to his chain of neighborhood picture theatres, opening May 8. The house is to have a large stage and pre-

sentations will be a feature in addition to films.

One week was sufficient to convince Henry Duffy that he had a white elephant on his hands in the Casino theatre, notwithstanding Walter Catlett was the star of "Honey Girl," the initial Duffy musical attraction.

"Honey Girl," star, bag and baggage, moves up the street May 2 and goes into Duffy's Alcazar, with the Casino relapsing again into its stygian darkness. The Gorilla, now being presented by the Duffy stock organization in the Alcazar, packs its things and treks across the bay to Oakland to open at the 12th Street theatre.

"It's hopeless—the place is too big," is Duffy's explanation of his sudden decision to leave the Casino.

"Honey Girl" opened April 16 in a blaze of glory. The house was packed from pit to dome with an audience representative of the best of San Francisco's theatregoers.

The show dragged woefully, due to inadequate time in preparation, but this fact did not dampen the enthusiasm of the first nighters. It was 12.30 when the final curtain fell, and there had been speeches and flowers and encore after encore. The show is well staged and well played, and at \$1.50 top seems a good buy.

The Casino has housed so many flops and so long has been associated with theatrical failures that the general public is as shy of it as a skittish horse at a vagrant, wild-blown newspaper. Duffy had taken over the house from the owners under an arrangement whereby he could step out without notice and at any time he pleased without flabbing himself in any way. He went into the venture in all sincerity, figuring that a season of big musical shows at popular prices could be maintained for at least a year. Heretofore his judgment has been flawless. Everything he has touched has been a success.

Plans for the new William Fox theatre, on the old St. Nicholas Hotel site, at the core of Market and Hayes street, have been completed and a call for bids is to be issued immediately.

The theatre structure is being erected by the Capitol Company. It will take one year to complete. When finished the building will be either an office or hotel structure, and the theatre auditorium will hold 5,000. This will give San Francisco the largest theatre in the west. The Capitol company is a financial concern headed by A. P. Glanini, of the Bank of Italy.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"Stolen Fruit" (Sneaker Players).
Crescent—"The Marcus Show."
Strand—"For Heaven's Sake."
Liberty—"The Sea Beast" (2d week).
Loew's State—"The New Klondike."
Tudor—"The Johnstown Flood."

Must be rather intricate to name the headlines on the Keith southern bills. Most of the acts rate the same. Practically none have theatrical eminence. Possibly the booker places their names in a hat and draws one. The show the last half of last week at the Palace was a case in point. Coughlin and Holmes, a couple of "unheard of" fellows in "one," received the heavy type, although Stanley and the Wilson Sisters could have spotted them two "drops" and a couple of "sets." Then again, Alice Morley had more lead sheets while Welford and Newton's trunk looked more expensive than the others. Finally, Donalds Sisters disclosed the best act, so Julie Delmar must crush a lot of carnations from his coat lapel while figuring it all out.

The Donalds opened and should have closed. The girls showed nearly everything displayed by male athletes, proving their worth right at the start, and getting premier acclaim from the sleepy-looking crowd browsing over the menu.

Not so good for Welford and Newton. Just a couple of "hoofers" with "tuxes." For no reason at all they sang. Conclusively, even the usherettes failed to applaud. What an agent they must have! Alice Morley was second in point of es-

teem. One of those bubbling, chubby songstresses with several "hot" numbers that just "sizzled" across. An "up and coming" single and they liked her.

Coughlin and Holmes brought to view the best straight man around since Franklyn Battle. The crowd were "for him" instantly, but failed to "warm" to the comic. Stanley and Wilson Sisters brought the sista to a close. One of those acts that start and stop and then stop altogether. Not so forte for the three.

The fast fading Orpheum is but a ghost of its former self. No more do the Van and Schencks, Belle Bakers and Houdinis trend its boards. Gone entirely is its class patronage. Removed forever is the sentiment once enshrined within the hearts of Orleansians for the former temple of variety art with a capital "A."

Not only true with this Orpheum, but ponder the others. Time was when the best of foreign turns opened on the Orpheum Circuit and played it exclusively. Also, many native acts of the deluxe sort were framed for and appeared in the Orpheum theatres first. Now the houses are a second shift for acts when the bloom has been rubbed off them by initial appearances in the Keith eastern theatres. Just why the fifty million dollar Orpheum corporation cannot maintain a real booking office, a regular production department, an honest-to-goodness press bureau, without "let or hindrance" from any other circuit or person is enough to make the stockholders pause and reflect!

The show last week held little of moment, with the unexpected happening in that a "rube" turn walked away with the honors. The act in question was Blanche and Jimmy Creighton, who were royally welcomed for their naivete and naturalness. Booth and Nina did not mean much at the outset. Booth worked sluggishly when "caught." Nina proved something of a saving element. Temple Four were particularly hesitant throughout. Their "comedy" was hardly excusable, while the songs and singing reminded of the "tin-panny" phonographs of days ago. Made the auditors a trifle restless.

Wilfred Clarke is still bounding up and down in his current typical Clarke opus. Did not do so well as upon former visits. His style of act folded up 10 years ago. Transfield Sisters began slowly but picked up as they spanked their xylophones. They did not try for an encore. Hubert Kinney and Girls, closing, appeared as a weak headliner.

Business is still tremendous at Loew's State, with a continuous line of standees on the sidewalk waiting to enter. The vaudeville last week was below the average, but Lon Chaney in "The Black Bird" more than made up for the deficiency. Bee Starr sent the show away flying in an aerial endeavor that gave the bill an opening flash. The girl is doing much of the stuff that made Leitze famous and is better formed and better looking than the Ringling star, although not nearly so efficient. She was applauded liberally, however.

Goetz and Duffy halted proceedings some. Not enough zest and snap to appease the patrons. Eilda Ballet was the surprise and should have been featured. One of the best of the bizarre dancing acts, getting real plaudits from the throngs in attendance. The toy soldier solo of the principal was the standout. Young and Gray received heavy hands from the upper tiers. A wee bit of poise and an accentuation of the comedy points would help the pair materially.

Yip Yip Yaphankers ran to the conventional, the military stuff being pretty well used up as far as this burg is concerned. The act has been around before and was no ten-strike then.

Tom Campbell, manager, Tulane, will summer at Buzzards' Bay, Mass.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Seventh Heaven" (Frank Wilcox stock).
B. F. Keith's—Vaudeville-pictures.
Temple—Pop vaudeville-films.
Savoy—Hoyt's Revue—"Manhattan Madness."
Strand—"For Heaven's Sake."
Eckel—"Womanhandled."
Empire—"Dancing Mothers."
Rivoli—"The Silent Accuser."
Harvard—"The Eagle."
Swan—"California Straight Ahead."
Regent—"Steel Preferred."
Crescent—"His People."

Kenneth Hoel, Keith's local publicity man, was recently married to Dorothea Dunn, Salem, O.

Lyman Fisher, Cornell student and Cornell Masque female impersonator, saved the day for the "Middle Mids," produced by Sigma Alpha Iota sorority, Cornell, when the leader of the chorus was suddenly stricken ill on the eve of the performance at Lodl. Appealed to by the co-eds, he stepped into the

chorus, the only man in the group of 16.

Upon complaint of a "committee of churchgoers," Chief of Police Thomas Mowatt of Oswego banned an orchestra advertised as a special feature on the Sunday program at the Strand theatre. The Strand had announced the appearance Sunday of the "J. E. Hawley Coal Co. Tune-sters—10 jazz artists." The "committee" claimed it was an attempt to present a vaudeville feature in addition to Sunday movies, and thus was illegal.

The Cornell Dramatic Club will stage three one-act pieces in the University Theatres, "Gestures" (Samuel P. Horton), "Sharp Practices" (John B. Emperor) and "The Evil Comes to Town" (Aristide D'Angelo).

The action of Clara E. Brown, Utica, against Dr. Francis T. Shyne, who quit the theatre to become a chiropractor, is listed for the May term of Supreme Court in Utica. The plaintiff is suing to recover for alleged injuries during chiropractic treatment. The re-trial follows reversal by the Court of Appeals of a verdict, sustained by the Appellate Division, which had given Miss Brown \$10,000 damages.

The Strand, Ogdensburg, will be rebuilt during the summer to permit the house to book road shows.

Al Anderson and Ruth Barker (local) were crowned Charleston champs of Central New York at the final contest at the Temple theatre, auspices The Herald.

The remodeled Lowville Opera House opens May 5 with "The Merry Widow" as the first attraction. The theatre is not only municipally owned, but is to be municipally managed.

The Schine interests, Gloversville, have acquired the new Lake Placid theatre and Happy Hour, Lake Placid, while the Berinstein, Elmira, have annexed the Regent and Capitol at Dunkirk. The Schines took over the Lake Placid from the Adirondack Theatre Corporation and the Happy Hour from Walton & Adams. Dalton B. Burgett will be resident manager there for the Berinstein.

PITTSBURGH

By JACK A. SIMONS

Nixon—San Carlo Grand Opera Co.
Alvin—"The Student Prince."
Pitt—"The Big Parade" (7th week).
Gayety—"Lucky Sambo" (Columbia).
Academy—"Smiles and Kisses" (Mutual).
Davis—Vaudeville.
Harris—Vaudeville.
Grand—"Her Second Chance."
Aldine—"The Devil's Circus."
State—"Bride of the Storm."
Cameo—"Watch Your Wife."
Olympic—"Let's Get Married."

William ("Bill") Robson, local exploitation representative of Famous Players-Lasky, has resigned and has taken up similar duties with Metro-Goldwyn-Mayer in their Detroit-Cincinnati territory. He is succeeded here by Jack Allen.

The Aldine theatre is conducting a name contest for its new theatre, construction of which will start within a few weeks. Thousands of letters suggesting names have been received by Manager Walter S. Caldwell.

Striking the high note of the sixth annual convention of Motion Picture Theatre Owners of Western Pennsylvania and West Virginia in the Fort Pitt Hotel last week, R. F. Woodhull, national president, said that censorship is not needed by the moving pictures of this country and that the ultimate censors are the millions of people who see the pictures. Other speakers were Julian Bylowski, chairman of the administrative committee of the national organization; Joseph M. Seider, national general manager; Sidney S. Cohen and M. J. O'Toole.

A resolution endorsing the Sesqui-Centennial at Philadelphia this summer was adopted at one of the sessions. The convention closed with a banquet at the Fort Pitt Hotel.

After letting the movie men know that he is "bone dry," Gov. Pinchot delivered an eulogy of the late Senator John P. Harris, one of the best-known theatrical men in the country.

Last week the Bamboo Inn, a Chinese-American restaurant with dancing floor, opened in the heart of the theatrical district. The proprietors rigged the place up in gale fashion and several days ago appeared in the office of Director of Public Safety James M. Clark for a dance permit. Director Clark blasted all hopes with one word, "No." The proprietor said there are enough cabarets in Pittsburgh already and added he would adhere to his policy adopted several months ago of restricting the number of such places in the city. As a result

Pittsburgh, for its size, has less cabarets than probably any other city in the country and more of such places under padlock.

The Western Pennsylvania Amusement Co. has made application to the city bureau of building inspection for a permit to transform 309 Liberty avenue into an \$18,000 picture theatre.

Ringling Bros.-Barnum & Bailey will open the local circus season with four performances on May 24-25.

BUFFALO

By SIDNEY BURTON

Majestic—"Apple Sauce" (McGarry Players).
Teek—"Dark; next, 'Daughter of Rosie O'Grady."
Buffalo—"Sea Beast."
Hip—"For Heaven's Sake" (2d week).
Loew's—"Tony Runs Wild."
Lafayette—"Gilded Butterfly" (Joe K. Watson).
Gayety—"Rarin' to Go" (Columbia).
Garden—"Band Box Revue" (Mutual).
Playhouse—"The Thief" (Buffalo Players).

Al Beckerich, manager, Loew's State, was re-elected president of the Buffalo Theatre Managers' Association for his third consecutive term. Other officers elected are Fred Shafer, vice-president; W. W. Bradley, secretary; Michael Shea, P. C. Cornell, Morris Slotkin, Vincent McFall, John Carr, Frank Parry, Frank Cruckshank and Roy Van, directors.

Station WGR (Hotel Statler), was struck by lightning Wednesday afternoon and a portion of the roof cornice of the hotel catapulted through the air, narrowly missing automobiles and pedestrians in the street. Broadcasting was discontinued for a quarter of an hour.

The Palace, Jamestown, N. Y., has been purchased by the Southwestern New York Theatre Corporation (Batavia capitalists, including N. D. Dipson). The Southwestern will operate theatres in Batavia, Olean, Wellsville and Hornell. Southwestern also this week leased the Winter Garden theatre here from Woods Peterson.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Kitty's Kisses."
Broad—"The Butter and Egg Man."
Prestor's Palace—Vaudeville—"Checked Flag."
Loew's State—Vaudeville—"The Crown of Lies."
Newark—"Wild Oats Lane"—vaudeville.
Branford—"Tramp, Tramp, Tramp"—vaudeville.
Mosque—"The New Klondike."
Capitol—"Men of Purpose."
Rialto—"Desert Gold" and "The Sep."
Fox's Terminal—April 24, "Si-bertia," "Hollywood Reporter"; 28, "Rustling for Cupid," "Why Worry."
Goodwin—"The Sea Beast."
Miner's Empire—"Bringing Up Father" (Columbia).
Lyric—"Moulin Rouge Girls" (Mutual).
Orpheum—Vaudeville (colored).
Palace (Orange)—"Ladies of the Evening" (stock).

Roth Bros., with houses in Morristown and Summit, have leased the new Maplewood theatre, to be constructed on Maplewood avenue.

Morris Schlesinger has booked "The Big Parade" for its initial Newark presentation.

"The Dybbuk," which could not get started until Thursday, sold out completely for every performance at the Broad.

Arthur Cohen, publicity director, Capitol, has been made assistant manager.

The Newark Musical Festival will be held May 7 at the Sussex Avenue Armory, with seats 50c to \$4.

David Snaper, president, Wilbur Amusement Co., Roberts Amusement Co. and K. S. & K. Amusement Co., operating picture houses in New Brunswick, South Amboy and South River, has secured an order from Vice Chancellor Backes directing Israel Levine and Samuel Rednor of Trenton and Benjamin Leo and Jacob E. Ungerfeld of New York to show cause why they should not be restrained from disposing of the Empire and Lyric in Rahway. Snaper charges that early in April he deposited \$1,000 with Levine and Rednor on a contract to buy the two houses for \$21,500, with leases on both buildings. His contract, however, was subject to an option held by Abe J. David, prosecutor of Union county, and others. Last Monday Snaper received back his \$1,000, with the statement that David had exercised the option, but he shortly found out, so he says, that David had not exercised the option, but that Levine and Rednor had given an option to purchase at \$35,000 to Leo and Ungerfeld.

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Quite a few people must have forgotten to set their clocks ahead for daylight saving time, which went into effect here Sunday, as the Majestic was very sparsely populated when the show started after noon. The house wasn't comfortably filled until the matinee was just about over.

The bill was good as Majestic bills go. As a surprise element, Howe and Correll in the sixth spot took most of the honors which would have gone to Welsh and Norton in next-to-closing had the aforementioned team been absent. This Howe and Correll song, dance and talk act was a continuous riot with the fares. A slightly husky woman and a limberlegged comic are the ingredients in the concoction which the crowd liked so well. The team used a sad and somewhat childish ballad for an encore. Not quite as good as probably could be done.

Welsh and Norton, male gag team, drew second in the laughs. A rather burlesque line of humor with plenty of the blues thrown in took very well. A bizarre get up is worn by the comic to advantage. At the close of the act he made a sarcastic statement concerning the encore used by the preceding team. He should have left that to the Variety reviewer.

"Stars of Tomorrow" was the featured dance flash. Outstanding honors went to a scantily clad and very well built girl, who executed a classy contortion dance affair. This is billed as a youngster act and it shows promise.

An unusual comedy act was presented by Freeman and Morton, who do their stuff entirely in song. They start out with a Russian burlesque, follow it with some good song parodies and close with a pop number. Voices couldn't be called wonderful, but the comedy is neat.

Chisholm and Breen's playlet, centered in a log cabin in the Canadian wilderness, took just as well as it has been seen to take in the other "showing" houses. This skit is full of comedy and has some mystery play atmosphere.

"Holly" talking and singing in "two voices" drew his applause more on his "straight from the country" personality than on the quality of his numbers. He was in the deuce spot and managed to get an encore. Karle and Rovelin, openers, showed a pretty good comedy trapeze number. The act starts with a special stage door drop and then switches to full stage to give the rube a chance to do his attempts for the girl.

Riva and Orr closed handily. The adagio team uses a six-piece stringed Spanish orchestra in its specialties. Music, dance, costumes and scenery all fitted together perfectly to make the act rate high. The orchestra violinist in a special number places his bow between his

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knees and plays a piece from that position.
The usual news reel and cartoon comedy completed.

Daylight saving went into effect in Chicago Sunday, with the matinee audience at the Palace somewhat behind hand in arriving. But when they were all in it proved to be a sell-out.

Paul Gordon opened. On a slack wire hung at an unusually high altitude and without anything to balance with or any platforms to rest on between tricks Gordon went through his routine without once leaving the wire. The much-used phrase, "begins where others leave off," is literally true of Gordon. While totally dissimilar in the type of stunts he performs Gordon is up in the front rank of wire walkers.

Watts and Hawley followed, demonstrating that an act can get a long ways sometimes with published numbers. That's all "Big George" uses. And getting over in the manner he did with numbers and lyrics that many, if not most, of the Sunday matinee regulars must have heard before is some accomplishment. With an expenditure for material "Big George" might be a riot and certainly better than No. 2.

Right off the "Mauretania" and the 20th Century and opening a tour of the Orpheum Circuit "Wee George" Wood, four-footed giant of character comedy, presented his "Black Hand" skit with the follow-up session in "one" and registered solidly, as usual. "Wee George" is one English music hall turn that has no need to fear any American audience, including the Brooklyn hicks.

Speaking of hicks, one of the many dyspeptic and fossilized old reviewers on the New York staff of "Variety" recently commented on a certain motion picture presentation, stating it might be okay for Chicago and the sticks, but it was poison for "smart" New Yorkers. The rarefied subway ozone under the East River sure gives those guys a great opinion of themselves. The young and progressive reviewers in the Chicago office want to know if they think Amelia Allen and Co. is good? Not that Chicago wants to pick on an act just to get a chance to tell the New York office what we think of them. The New York office knows already. But Amelia Allen and Co. is about as weak an act as the Palace has played in months. But then it's just the sort of thing New York would indorse because it's so like what New York is used to, has seen week in and week out, and therefore thinks is good when it is merely typically New York. Three young men and Miss Allen in a revue, so-called. Nobody does anything much. A tall youngster dances, but being tall it is necessary to be remarkable in order to offset impertinent questions about "why don't that guy go to work," and Master Clifford isn't remarkable. And certainly Nell Inghish and Frank Allen aren't up to Chicago standards, either.

Toney and Norman, the old reliable hoke team, was fifth. Jim's face and bald pate is a beautiful brown, bespeaking much exposure to the sun and the golf links along the Orpheum trail. They wowed 'em.

Then Nan Halperin with her new batch of songs, which she sings in Chicago for the first time this week. Miss Halperin's vehicle includes many changes of costume, carrying her from one character of history to another. These changes are effected with the lightning-like swiftness which tells of the practiced touch of sister Sophie, who handles Nan's wardrobe department. And it is a department. Gowns that make a man think about costs and estimates and such incidentals that go with beautiful apparel. Miss Halperin, one of the Windy City's faves, was welcomed cordially and after the usual half dozen or so recalls forced to a speech of acknowledgment.

The Avon Comedy Four, repeating after a short absence, was next to closing, with Ray Huling and his trained seal closing the show, which consisted of eight acts.

The new Tower theatre, most recent addition to the south side's collection of amusement temples, is playing a split week policy of live vaudeville acts and a picture. This is the house that caused the Jeffery theatre to entrust its future with Conroy Brothers, of the National Theatres Corporation, when it was revealed that the W. V. M. A. was to give the Tower theatre first choice of acts, playing the south side neighborhood.

The Tower was built for Lubliner & Trinz, subsidiary organization of Balaban & Katz, but was later taken over for operation by the Orpheum Circuit. The circuit not only pays the rent but also gives Lubliner & Trinz 25 percent of the net profits.

a wise move on the part of Lubliner & Trinz.

The Tower is nicely located in a busy section of the city, though somewhat away from the main arteries of south side traffic. It is probably drawing some of the trade formerly held by the Balaban & Katz Tivoli, but that house can afford to lose a little business.

Atop the theatre is a tall, four-sided electric sign—the "tower" itself—with TOWELL spelled out in red bulbs on each side. Above the door of the theatre is the official Orpheum script. Inside the house loses all resemblance to the regulation vaudeville theatre. The most noticeable feature entering the lobby are the multitudinous rows of brass rails which line the patrons up to be distributed among the various aisles. Strikingly similar to immigration headquarters to one who has never seen them.

The theatre appears massive inside. There are 3,000 seats distributed between the main floor and the mezzanine—no balcony. The mezzanine, in the form of boxes, descends on each side almost to the stage and only about 10 feet above the main floor. The walls are cream colored and ornamented with red drapes.

There are 82 lamps lined up around the main floor walls. These are peculiar lamps. While the acts are working on the stage they have a habit of going out and then coming on, to the bewildered irritation of the customers. One wiseacre, when questioned about this trick by his wife, explained that they were used as signals to the actors but couldn't explain just what the signals meant.

The theatre was packed at 7.30 Friday night, helped considerably because the theatre is new and the people are still flocking to see it for the first time. The audience displayed abundant enthusiasm.

Powers' Elephants headlined the last half, and the four pachyderms barely filled the large stage. Others on the bill not pachyderms looked like they were staging a mile race when they ran off at the end of their acts. Powers held the three spot aptly with his recognized big time turn and had the crowd with him to the last.

Danny Dare and Co. were second in the running with their five-person song and dance flash, an adagio team running equal in popularity to Dare himself. As a hint to Dare his props looked real aristocratic (Continued on page 90)

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(Till I Lost You Wonderful One)

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(JUST A LITTLE BIT OF SYMPATHY)

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CHICAGO

(Continued from page 87)
until submitted to the glare of the powerful yellow spot.

Other acts on the bill, all very good, were Wilson Brothers, the comic song and talk cops; Grace Edler and her four girls, in a song and dance flash, and Jack La Vier, the plain clothes tragic trapeze artist.

"Just Suppose," third run feature. The Tower looks like it is in for some good trade, even after the quality of the acts is lowered somewhat.

Loop.

The Vic announces on a film

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Fastest Act in Vaudeville

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and his Chorale Friends

Now Headlining Pantages Circuit

BAND DANCERS SINGERS

trailer it is inaugurating amateur night. The Lincoln, some blocks away, has amateur night Friday, so Mr. Kahl allowed Mrs. Kohl to choose Tuesday. Whenever Mr. Kahl can do a favor for the Vic nothing pleases him more. Of course, all the good acts play the Lincoln first and not at all, as a rule, at the Vic, but Sam is very friendly to the Vic and to Mr. Carmody.

There was a pretty fair crowd on hand Friday. About as many as the type of bills presented at the house could be expected to attract. But few applicants for tickets to the second show. The second show at the Vic is one of those get-it-over-with-quick things. The acts race to get through and frequently do plenty of cutting. The second show starts to a meagre audience, with wholesale desertions after each act, until the last act is playing to a handful who have nothing else to do.

Denyle, "Don" and "Everett," the last two names of dogs, opened. Announcement is made by Denyle that "Don" is the oldest dog performing on the stage. Eighteen years is claimed. That sounds all out of reason, as an 11-year-old canine is commonly accounted ready for the chloroform. But it might be. "Everett" is the comedian, popping up out of its box at frequent intervals and yelping in a manner that is funny. The act rates as a pleasant opener for the small bills.

Minette and Cook (New Acts) followed with music, vocal and instrumental, and then there was more music in the troy spot, the Rocky Mountain Quartet (New Acts) having the assignment. This act seems to be a home talent outfit from the open spaces. They sing well, but their stiffness plus that they use no orchestral accompaniment to get them on and off the stage indicates they are none too familiar with backstage formula. They ended somewhat abruptly, leaving the rostrum deserted as well as the orchestra pit. The musicians came scrambling back in a great hurry to pick up the cue for the next act. The pit boys scrambled into the pit from the card room with remarkable nimbleness and gave the audience its most genuine laugh of the evening.

McConnell and West (New Acts) were next to shut. Man and woman in knockabout hokum. Monroe Brothers, comedy trampoline turn that closed, were much funnier. Incidentally, two different pieces of business, one spitting out teeth after a wallop and the other a trick hose mouthpiece to an instrument were used in both acts, with the "dumb" turn getting the real returns out of the bits.

"The Wheel" (Fox) feature. Loop.

The Aerial Smiths, signed for 26 weeks in Australia for Williamson & Tate, will sail Oct. 12 from Frisco.

The law firm of Harry Smits and Senator Adolph Marks served an attachment on the Auditorium box office the last week of "The Miracle" run here. The management settled in full for \$1,500, owed to George Levee, theatre concessionaire.

James Hughes has landed the contract for the pageant to be held May 1-8 at St. Mary's-of-the-Angels by his firm, Hughes & Leota.

Harry Rogers is producing a big musical presentation to play picture houses, with Moore and Freed featured.

Whitford Kane and William Franklin, actors, are recent associates of the Goodman Memorial Theatre Repertory Co. Mr. Kane will direct the final production of the season, Shakespeare's "Midsummer's Night Dream."

Andy Wright has taken office space and will pick up the loose ends of his career as a Chicago producer where he dropped them a couple of months ago, when a number of financial reverses caused the sudden abandonment of his offices. Wright lost a large amount of money producing for the "unit" vaudeville of the western Keith office.

George C. Robertson, who has had three stocks running all winter, will move one of them from Hamilton, O., to Decatur, Ill.

Dorothy Bates, stock actress, has written a play called "The Bandit." It was tried out recently at Rockford, Ill. Miss Bates, who has just opened at the Post theatre, Battle Creek, Mich., with Stanley Price's stock, has placed the script with Milo Bennett.

Harry Beaumont, manager of the recently organized Ascher Brothers Booking Exchange, is lining up theatres. Actual booking is not contemplated until June 1, at which time there will be two offices in operation, the home office in Chicago at 509 South Wabash avenue and another office in Omaha to cover the western territory. The booking agency will be a combination vaudeville-presentation affair.

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handling both and specializing in attractions from straight vaudeville or elsewhere which are adaptable for picture house work.

The exchange came into existence as a means of protecting and furthering the interests of independent exhibitors who found W. V. M. A. sources of supply closed to them because of the erratic "black-list" rulings.

Leonard Hicks, president of the Lorraine and Grant hotels, has gone to French Lick for a vacation.

Bill Rice, outdoor showman, has forsaken his Florida activities and returned to his home in Los Angeles.

The Great States Theatres, Inc., has moved to 162 North State street.

Ben-Ami made a return appearance here last week at Glickman's Palace. He acted the young prince in "Old Heidelberg."

The Charlie Straight orchestra opens May 13 for a vaudeville number tour under the direction of Milton Berger.

INDIANAPOLIS

By VOLNEY B. FOWLER
English—"Silence" (stock).
Broadway—"Stolen Sweets" (Mutual).

Circle—"Mike" and Francis Renault.

Colonial—"Sandy" (second week).
Ohio—"Let's Get Married."

Apollo—"Beverly of Graustark."

Sells-Flote opens the local circus season Friday, April 30, and also breaks a new circus ground for the city, located at 18th street and the Belt Railroad.

E. W. Mushrush will reopen Broad Ripple Dance Garden May 2 with Henry Stevens' Rag Pickers and the Hoosier Night Hawks supplying the dance music.

Stuart Walker will install stock at Keith's May 3. The opening bill

will be "Candida," with Peggy Wood, Elizabeth Patterson, Morgan Farley, Richie Ling and all but one member of the New York cast.

The Indianapolis Theatre Guild will stage Uncle Tom's Cabin with a cast of 25 children, ranging in age from 6 to 14, on May 3.

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DETROIT
By GEORGE WINTER
Lafayette-Moscow Art Theatre Musical Studio.
New Detroit-Jeanne Eagels in "Rain."
Shubert-Detroit-"Gentlemen Prefer Blondes" (2d week).
Bonstelle Playhouse-"Romeo and Juliet" (Modern clothes version in stock).
Temple-Kelth-Albee vaudeville.
Gayety-"Flappers of 1926" (Columbia).
Cadillac-"Laffin' Thru" (Mutual).
Adams-Harold Lloyd in "For Heaven's Sake."
Broadway-Strand-"The Sea Beast" (4th week).
Capitol-Corinne Griffith in "Mile. Modiste."
Madison-Gloria Swanson in "The Untamed Lady" (2d week).
State-Harry Langdon in "Tramp, Tramp, Tramp."

William Faversham will appear next week as guest star at the Bonstelle Playhouse in "The Squaw Man."

The Gayety will close this week.

ALBANY, N. Y.
By HENRY RETONDA
Capitol-"Rose-Marie" (1st half); Fred Stone (2d half).
Leland-"Mile. Modiste."
Strand-"For Heaven's Sake."
Clinton Square-"Dance Madness."
Albany-"A Fool and His Money."
Proctor Grand-Vaude-pictures.

An auditorium seating 4,000 will be included in the new Masonic Temple, which will be started May 1, 1927. The auditorium will have a huge stage and will be used for conventions and concerts.

Edward J. Sullivan was found guilty in county court for conducting a disorderly house, formerly

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CHARLES DILLINGHAM presents
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In a Comedy by Frederick Lonsdale
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Staged by Winchell Smith

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Musical Sensation
NO, NO, NANETTE
with LOUISE BROOKS and Star Cast

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George Jessel in
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LYRIC THEA. W. 43 St. Evs. at 8:30.
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The WISDOM TOOTH
LITTLE West 44th St. Evenings, 8:40
Mats. Wed. & Sat. at 2:35

known as the College Inn, on the Frankfort-Utica, N. Y., highway.
Charles Hammerslough, who resigned as manager, Broadway and the Academy of Music, Publix theatres, Newburgh, N. Y., has returned to manage the same houses.

The Natural Color Films, Inc., was organized in Albany to release a series of 52 one-reel color novelties on state right market.

Although there was an advance sale of about \$500 for the concert for Mary Lewis at the Park theatre, Newburgh, Monday, the benefit for the Girl Scouts was canceled.

Harry Lazarus, former manager, Pine Hills theatre here, has plans for a new \$400,000 theatre on Broadway, Newburgh.

JACKSONVILLE, FLA.
Palace Keith Vaudeville.
Arcade—"Kiki."
Imperial—"The Devil's Circus"
(1st half); "Dancing Mothers" (2d half).

The Imperial begins a three-act week first run policy Sunday. The Arcade changes policy in June, going to two-a-week for the first time since the house opened. Both are Publix Theatres houses.

Manager Jesse Clark, Palace, has had a run with local dancing acts. Gary Ford, 20, is in the first half with another act, after drawing capacity houses two weeks ago. Another local from the Dishman school of dancing was good for a full week.

Road houses and dance halls are not so popular since a mysterious band went out one night some six weeks ago and burned three places. One of these, the Blue Chip, has been rebuilt, but guarded day and night. Magnolia Gardens has a

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With EVA PUCK & SAM WHITE

GUILD THEA. W. 53rd St. Evs. 8:30
Matinees Thurs. & Sat., 2:30
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A Comedy by C. K. Moore
with Alfred Lunt, Lynn Fontanne,
Jean Cadell, Helen Westley,
Henry Travers and others

MOROSCO Thea., W. 45th St. Evs. 8:20
Mats. Wed. and Sat., 2:30
Why Is She Talk of the Town?
THE DRAMATIC HIT
CRAIG'S WIFE
By GEORGE KELLY
with **CHRYSTAL HERNE**

nine-foot wire fence protecting it. The Ku Klux Klan was blamed with burning the dance halls, but nothing definite followed an "Investigation" by the sheriff's office.

Mayor John T. Alsop, Jr., is in New York arranging final details for the \$1,500,000 theatre. Famous Players-Lasky will build on the site of the present police station. Work starts about June 1.

SEATTLE
By DAVE TREPP
President—"The Show-off" (stock).
Pantages—Vaudeville—"My Own Pal."
Palace Hip—"Happy Warrior"—vaude.
Columbia—"Combat."
Blue Mouse—"Sweet Adeline."
Strand—"Auction Block."
Coliseum—"Vanishing American."
Liberty—"Irene."


"Mystic" Clayton comes to the State week May 8, booked by Edward J. Fisher. This is Clayton's first tour of Washington in 10 years.

"The Gorilla," at the Metropolitan the past fortnight, will soon be presented by the Duffy Players at the President, according to Manager William McCurdy. Mr. Duffy claims he's paying the highest royalty for "The Gorilla" that has ever been paid for any play. In addition to showing at his regular west coast house, he will put out a road show, to make the west.

Mr. Duffy has also arranged for western rights for "Apple Sauce" when it is released for stock May 2.


"The Sea Beast" drew packed house last week at the Blue Mouse, and Manager Hamrick held the feature over another week at his newly purchased Egyptian theatre in the university district.

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LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Chapman Bldg., Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

A nice snappy bill at the Orpheum last week, paying to a far-from-capacity house Monday night. Ted Lewis, in his fourth and last week, seemed to have become a permanent attraction. Benny Rubin wowed the "pippie present" with his "How it Happened," and Harriet Hootor got a big play with her dancing.

After a trailer that must have been made of rubber, showing the complete lives of the Hilltop Twins coming next week, the show opened with the Four Flying Valentinos. The boys are trapeze artists of the good old circus type; they worked fast and smoothly. The flipping of one of the middle men was particularly brilliant. Timing was perfect and graceful. The audience warmed up to them at once.

Harris and Holly in patter, songs and dance worked the blackface piano moving stunt, having some new dialog and funny arithmetic crap game. They're exit dance in slow moving, but fast action was good. Mason and Keeler in "A Hero" carried another man, not named on the program. This is a patter playlet, with Mason playing a W. C. Fields type of hard-boiled detective. The slang, while good, did not quite click, probably because it would read much better than it sounds.

In number four spot Boyle and Della fought it out for laughs. A plant in the audience grabbed more than his share, going on the stage later to play the mandolin, while Della did his banjo stuff and Boyle sang. The plant and Della threw a lot of Italian back and forth across the foots for laughs.

Programmed as America's premiere ballerina, Harriet Hootor had a mixture of flashing genius and rough technique. With her was William Holbrook, who sang and did a solo Russian dance, unusual for

a man. He also favored with various imitations, while Hootor changed. That little miss has a bend in her back that lets her tiptoe around the stage in a backbend, kick her head while in that position and otherwise prove sensational. A Denishawn dance and a Russian Charleston also went. The pair opened with a "Merry Widow" waltz, a la Gilbert and Murray in pictures. This turn closed first half.

Ted Lewis opened the second spasm with a recital of the woes of a king. Dressed in ermine and crown, with a scepter and a clown, played by Bobbie Arnst, he did a heavy dramatic recital and left his throne and kingdom to direct his hand. The way this guy can get away with hoke stuff of this kind before a hard-boiled audience—and make them like it, may explain why so much oil stock is sold—and then again, it may not. Good stage effects, credited to Roy Tracy, were seen in the eye, which was of silver, taking colors most effectively. Miss Arnst and Helen Charleston, the latter in a toe dance, furnished the feminine portion of the entertainment. Some hot numbers were played by the band.

Benny Rubin and troupe did a sketch based on stories in the papers. With two scrim openings beside the curtain, a boy and girl read happenings from the dailies, and Benny proceeds to act them out. The English he uses is more broken than a slot machine in a reform school and the way he stumbles through a dictionary would make Weber and Fields do Ibsen. The little scenes are fast and funny, with a surprise at the end of each. May Usher, playing opposite him, if he ever stood still long enough for that, holds up her end well. She hit them with the singing of Blanche Merrill's "Society Debutante" song for Fanny Brice. Gene Doyle, Harry Lang, George Usher and Cecil Ardath supported. The windup was a Russian skit, with Rubin hoofing to the finish.

The Act Beautiful, marble posing, closes. Wm. Egdirrett with a woman, three dogs and Lillie, a white horse, managed to hold most of the audience for the finish.

"She Walked in Her Sleep," by Mark Swan, followed "Badges" into the Morocco here. Charlotte Treadway, Gavin Gordon, Jane Morgan, Richard La Salle, J. Morris Foster, Glenda Farrell, Thomas Miller, James Bush, Ann McKay, Fannie Yantis and Harry Hoyt comprised the act.

Reve E. Houck, assistant production manager for M-G-M, was elected mayor of Culver City, the studio town. This is the aftermath of a bitter fight between Houck and C. V. Loop, former mayor, who deposed Houck when the latter was police commissioner.

Pantages, having dished up such consistently good fare that for weeks past criticisms have smacked of house press agency, but, even the house press agency would be devoid of conscience were he to bouquet last week's bill. It was one of those misfit shows which played in "fits and starts," with the emphasis on the "fits."

El Rey Sisters gave the show a sweet getaway in a full stage silver cloth cye setting as the background for a quartet of flash costume changes for a like number of double dances on roller skates. The closing number, winter scene, nicely outlined as an ice skating sequence, sending the show on its way at a merry clip.

Sang and Chong, Mongolian and Caucasian, doing a team of "washee shirtees," let the show throw its first "fit" with two double and two single "pop" numbers. Whatever value this team has is the questionable novelty of "chinks" musing about an English lyric out of all semblance of understanding.

The walkout of programmed full stager, "Dance Carnival of 1926," brought Sid Lewis up from the next-to-shut, with the burden of having to give the "opera" a fresh start following the laundry team.

A mighty tough assignment for this "nut" comic, yet, after noble struggle and the smashup of several straw hats, he succeeded in putting the show back on its feet, with several well-earned bends from the tough opening mob.

Fleurette Jeffrie, given program credit as "The Gail Curci of the West," seemed handicapped by too early a repeat for this grand opera single. With slight variation of program from her January date, her four numbers meet with only the scattered applause of a few lovers of voice. Playing the flute obligato stuff to death, she ruined any chance to score with polite silence the total for her ill-advised program.

When Talbert's Revue, an aggregation of dusky brothers and sisters, with Talbert slapping the "Ivorles" leading a "hot" 10-piece jazz mob, who "step on the gas" as only colored gentry can, where turning on the heat is concerned. The "hot" mob stuck over four numbers strictly on their own and supplied the heat accompaniment for a single "high brown." She tied the works up cold on her two single numbers, also set a sizzling tempo for a mixed foursome of dancers, who first showed with a "hoofing" number, then repeated for a dynamite curtain, doing a hodge-podge of single and double Charleston. In the middle of this finish build-up a long, tall "high-brown" wind-jammer of the jazz ten flashed an eccentric skate dance that spelled panic with the pay mob, and was a pipe to dispel any grouchy walk-out due to preceding let-down, and making this Talbert Revue a welcome "natural" after the preceding misadventures.

Either the Hippodrome held one of those pay mobs who begin showing the bridgework as they lay it on the line or last week's show was better than an average comedy lay-out, for, despite its Class C classification, this Bert Levey five-act program, made a laughing getaway.

Hasley and Eikins, colored males, were first to start the giggles with gags, songs and dances. The "monk" impression of the comic was the laugh highlight. Both men registered individual hoofing efforts. Acme Four, better than the average comedy quartet, scored nicely in the deuce, with a program of all comedy numbers. While lacking in individual solo voice, the harmony and the comedy proved sure-fire.

Leo and Gladys, in the pivot spot, had the snickers started before they showed, due to their comedy song title drop, which they use as a backing for a music shop setting. Leo's tin whistle number scoring and his James Barton dance finish sent the team off to nice slapping. Sailor Ford, next-to-shut, made it tough for himself with his opening speech of apology for the "gob" uniform and that he was not looking for any sympathy. His trickling musical instruments into the form of various side arms makes of him a nice musical novelty act. His "tooting" of various wind instruments clicked and an upper key "sax" sent him safely over.

Gilroy, Roberts and Lylell, with a cut-out deck scene drop and sea backing, established nice atmosphere for their "Nautical Nonsense," a slender sea story license for a tie-up of comedy story and song. A good blend of voices with the girls a stickout and a "hoke" seasick finish building a nice close.

On the screen, Kinograms, a short comedy and "The Unchastened Woman" (Theda Bara) helped round out nice value.

Theatrical properties amounting to \$2,475,000 are being completed in Los Angeles and Santa Ana. This is for five theatres now under construction or being planned. The largest is the Doheny, a legit house going up at Eleventh and Hill, built by the Petroleum Securities company, of which Edward L. Doheny is head, and leased by Edward Delasco, Gerald O. Davis and Fred Butler as the Los Angeles Theatres, Inc. A gross rental of over \$1,000,000 for 15 years will be paid. The house will open in September, affiliated

with the Curran in San Francisco. The building will cost \$1,250,000 and is the first unit of a \$3,000,000 project on that site.

H. L. Gumbiner, owner of the southeast corner of Eighth and Broadway, now occupied by the Garrick, grind film house, will build a \$250,000 house on the same site. S. Charles Lee is preparing plans. Actual construction will start about the first of next year.

The Westlake, at 622 South Alvarado, opposite Westlake park, will open June 1. The house is a 2,000-seater, owned by the Westlake Theatre Building company, cost \$500,000, and will be operated by West Coast-Langley.

Another West Coast house is under construction at Wilshire and Sycamore. It will cost \$225,000.

The Yost, at Santa Ana, costing \$250,000, will be opened May 17 and will be the third house in Santa Ana operated by Yost Theatres, Inc.

Several theatre managers and dramatic desk men have been taken in by a clever foreigner who has been playing the local theatres with a game that sounds simple after the boys have compared notes. He appears at the houses with a large, suspicious-looking package under his arm. He usually has a name written on a slip and asks in broken English for someone who can speak German. The linguist in the crowd is usually "it." He is told in German that the man is off a British ship, in port for a few hours, and is seeking someone who left the theatre several months ago. His spiel is that the missing man is a friend of his and requested him to bring back six bottles of Martini. The man appears frightened and afraid to carry the half-case back to ship and will part with it for cost—\$25.

So far, someone in the crowd, usually the German-speaking theatre man, has fallen for the fable and immediately buys, as the Vermouth is wrapped in straw and sealed in Italy. The stranger hurries off to San Pedro or some other place and appears again at another theatre with the same scenario.

The tip-off came when several victims got together and started a fanning bee. One of the men, while in a local delicatessen store, priced the self-same fluid, which he found was not alcoholic, for \$1.10 a bottle in the open.

"And to think that I trembled like a 1910 Ford while carrying this stuff home," the enlightened one wailed.

Los Angeles will have a small-time vaudeville battle in its downtown district this week. It will be brought about through change of policy at the Broadway Palace, formerly Orpheum.

This house opened last Sunday with a seven-act W. V. M. A. policy, using five acts from a road show and a pick-up of two acts locally. The admission is 25c. afternoon and 40c. at night.

It is figured that the house will be a keen competitor of the Hillstreet, charging 50c. afternoons and 65c. at night. Also of Pantages, with the same scale. It is also believed the cheaper scale in the beginning will affect the business of the downtown picture houses, as a certain percentage are shopping for bargain prices.

Under the Will King policy it is reported to have cut into the business of the Hillstreet, which has a State-Lake policy, to the extent of decreasing its weekly grosses below the figure the house got before the opening of this policy. The Orpheum people in advertising the change of policy for the Broadway Palace are calling it "Associated Vaudeville" and endeavoring without innuendo to show the difference between this vaudeville and that supplied at the Hillstreet.

However, the change of policy will have little effect, it is said, on Pantages' business, as Alexander Pantage during the past month has strengthened the bills for his house, giving them first-class vaudeville and first-run pictures, and has added special features to his entertain-

ment, which have been responded to by capacity and hold-out business, while the Hillstreet had plenty of vacant room.

Feodor Chaliapin, Jr., son of the opera singer, is here playing in pictures as an extra. He is working in "Into Her Kingdom" with Corinne Griffith for First National.

Ralph Ince, picture director-actor-producer, will appear in three Eugene O'Neill sea plays at the Pot-boiler Art Theatre the early part of June. The one-acters are "On to Cardiff," "In the Zone," and "Where the Cross Is Made."

Reginald Pole, in Feodor Dostoyevsky's "The Idiot" will be featured the latter part of June. Irving Pichel comes down from Berkeley in August to play "Ali God's Children," by O'Neill, late in August.

First National has placed Einar Hanson under a six-month contract. He has been loaned to the Corinne Griffith company, where he will appear in the lead opposite Miss Griffith in "Ashes," her next picture, to be directed by Svende Gave. He will also probably be added to the First National directorial group.

Warner Brothers have placed Louise Dresser under contract to play in "Broken Hearts of Hollywood," which Millard Webb will direct instead of James Flood, who

(Continued on page 94)

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Majestic—Vaudeville.
Miller—Vaudeville.
Alhambra—"Sea Beast" (2d week).
Garden—"Combat."
Merrill—Ibanez' "Torrent."
Strand—"Unguarded Hour."
Wisconsin—"Dancer of Paris."

Saxe's new neighborhood house, the Tower, opens May 1.

George Camp, treasurer at the Empress, has been transferred to the Davidson.

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Kramer's restaurant, rendezvous of professionals, has been closed. "Rudy" Kramer, owner, locked up voluntarily rather than take a padlock after a recent liquor raid.

Teresina, dancer, has returned to the Empress. She and Mae Dix share feature position on the bill. Harry Feldman, lead comic, has signed with Irons and Clamage for next season.

The Alhambra, which broke house records with the "Sea Beast," is holding it over for a second week.

Fox and Krause have dropped the St. Paul house, running the shows in only Milwaukee and Minneapolis. This necessitated cancelling the George "Chick" Barkham show. Jack LaMont and his bunch head one troupe, while the other troupe consists of Bennie Moore, Chuck Wilson, Margie Moore and Texas Reede.

Charging her husband with "continual nagging" Lillian (Tina) Benz last week was granted a divorce from Hilton Benz. She is a chorus girl at the Empress.

KANSAS CITY

By WILL R. HUGHES

Orpheum—Vaudeville (Anna Fitz).
Newman—"Brown of Harvard" (film).
Royal—"Song and Dance Man" (film).
Liberty—"Combat" (film).
Mainstreet—"Mlle. Modiste" (film), and vaudeville.
Pantages—Vaudeville and pictures.
Globe—Musical stock and pictures.
Irene Bordoni in "Naughty Cin-

derella" comes to the Shubert week of May 9.

The Chanticleer Players will present "He Who Gets Slapped" at the Neo Playhouse week of May 2.

William McKinstry, president of the Motion Picture operators' union, was acquitted by a jury in the District Court this week of a charge of malicious destruction of property in connection with the bombing a year ago of the World in Motion theatre. The jury was out but seven minutes.

ATLANTIC CITY

By VINCE

Apollo—"The Grab Bag"; next, "The Great Temptations."
Savoy—"French Klappers"; next, stock.
Stanley—"For Heaven's Sake"; next, "The Dixie Merchant."
Strand—"Brown of Harvard"; next, "The Auction Block."
Virginia—"The Runaway"; next, "That's My Baby."
Colonial—"The Best Bad Man"; next, "The Girl from Montmartre."
City Square—"Madam Behave"; next, "All Around Frying Pan."
Capitol—"The Circle"; next, "The Age of Miracles."

Low Fields is planning a summer revue, which he may bring to the Apollo prior to its New York premiere.

"The Great Temptations," Shuberts' newest revue, has its first presentation at the Apollo May 3.

Steel Pier bookings include Sousa's Band, Conway's and Thavla's bands for the concert part of the program, with Ted Weems and his orchestra looking after the dance end.

MONTREAL

His Majesty's—"No, No, Nanette."
Princess—"The Daughter of Rosy O'Grady."
Imperial—Vaudeville, "Joanna."
Loew's—Vaudeville, "The Auction Block."
Francais—Vaudeville, pictures.
Amherst—Vaudeville.
Palace—"The Devil's Circus."
Capitol—"A Social Celebrity."

The Dumbells return to His Majesty's theatre week April 26, presenting Captain Plunkett's seventh annual springtime revue, "Three Bags Full," with the same cast and orchestra that made "Lucky 7" so popular here last time.

See John Martin Harvey and his

his tour of Canada with a farewell engagement at His Majesty's theatre week May 3. Sir John will appear in a repertoire, including "Richard III," "David Garrick," "The Corsican Brothers," and "The Only Way," which continues to be his most popular production after 30 years.

"The Gorilla" comes to the Princess week April 26, while George Arliss appears at the same theatre in "Old English" week May 10.

Max Fischer's Orchestra, at the Capitol theatre here for a week, goes to Coral Gables from here to take the place of Paul Whiteman's band there. They came from Los Ange-

les, where they played at the Ambassador.

Michael Courtice, Viennese director, and Robert Lieberman, German scenarist, have been placed under long term contracts by Warner Brothers.

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FACTS!

SAN FRANCISCO "HERALD"

Mann's Band played their numbers without ostentation or affectation. The team work of the group was noticeable and helped out in the tonal effects of the ensemble numbers. It is the efforts of two dancers, Ruiz and Bonita, with the act that makes it stand out far above the usual run of jazz band. The costuming was particularly fine and the scenic background added a touch that one expects to find in the best of the Broadway musical revues.

SALT LAKE "TELEGRAM"

Headlining a superlative bill that opened at the Pantages Wednesday for the week is Gell Mann's Band, presenting several selections of snappy syncopation. Pep and punch predominate with this lively aggregation of jazz wizards. Ruiz and Bonita, dancers extraordinary, are featured with the orchestra. Both dance to perfection, and Ruiz, the masculine member of the dancing duo, is a dance leader and partner unexcelled on the circuit. Their tango number, nearly triple time execution, is exceptional.

HARRY A. ROMM

Keith-Albee

Representative

SEATTLE "POST-INTELLIGENCER"

Headline honors must be accorded Gell Mann's "Band Box" which features Ruiz and Bonita in one of vaudeville's merriest and artistic musical comedy gems. The "Band Box" includes a very competent jazz orchestra, each member of which is a talented instrumentalist, while the two featured dancers, man and woman, are unusually gifted. Their Spanish dance earned them a measure of applause which the always "Missouri" Pantages audiences rarely confer on an act.

FACTS!

PORTLAND (ORE.) "JOURNAL"

Colorful in stage setting and brilliantly costumed, the Gell Mann's "Band Box," a merry musical comedy gem, featuring eight young men musicians and two artistic dancers, wins chief honors at Pantages theatre this week. There is the fire of youth running through the whole production. The boys are snappy performers and their renditions, which cover a wide range of melody, are delivered in the happiest of moods. Carrying the dancing burdens are Ruiz and Bonita. The former is a worthy exponent of the Spanish steps. His lithe body and nimble feet execute with utmost ease and charming grace his own conception of the tango and other Spanish dance specialties. Miss Bonita is a most attractive bit of femininity, whose terpsichorean talents are developed to a high degree. Ruiz includes a baritone solo in his offering. His voice is rich and well adapted to the vocal role.

FACTS!

WEEK OF APRIL 25, KEITH'S, SYRACUSE
WEEK OF MAY 3, KEITH'S NEW BOSTON, BOSTON, MASS.

FACTS!

LOS ANGELES

(Continued from page 92)

is making "The Door Mat," instead of Webb.

George Sidney and Vera Gordon have become a fad in Hollywood so far as pictures using their type are concerned. During the past three months their services have been very much in demand, espe-

cially since the showing of "The Cohens and Kellys."

Warner Brothers have now put them under contract and are having a special story dealing with Jewish life which they will be costarred in.

Kenneth Talbot, manager of the Pantages, Tacoma, has replaced George Pantages, manager of the Pantages, Vancouver. Pantages comes south to manage the Pantages, San Diego.

The Tipica Orchestra of Mexico City played here April 28-29-May 1 at the Philharmonic at a \$2 top.

Thomas Clatterton, Henry Hall and Burdell Jacobs signed to play in "They Know What They Wanted" (Majestic). Harlan Tucker, former leading man at the Morosco, will play opposite Marjorie Rameau with William Burress in Richard Bennett's part, "Toney."

The West Coast Mesa, latest house in the West Coast chain, opened with the usual number of screen stars in attendance. The house, in Southwestern part of the city, Slauson and Mesa avenues, will play pictures and West Coast vaudeville, changing program three times a week. A. J. Hendrickson is house manager and "Bud" Young organist.

The growth of Kramer Hills, the site of California's latest gold strike, is so great that H. Clyde Williams of McCabe and Anderson, announced that his firm would build a theatre there, seating 1,000.

Alfred A. Cohn, scenario writer, has resigned as chairman of the dramatic committee, also as of the board of directors of the Writers' Club. Some existing politics which Cohn says he did not care to combat brought about his retirement. Maud Fulton succeeded him as chairman of the dramatic committee.

The new club Royale is being built on the site of the Nightingale

Cafe in Culver City, which burned down recently. Louis Spellman is the owner.

Erick Mack, picture actor, is in the St. Catherine's hospital, Santa Monica, recovering from the effects of an attack of cramps, which almost cost him his life when he nearly drowned in the ocean at Santa Monica.

Columbia Pictures is going to make "The Lone Wolf Returns," with Ralph Ince handling the megaphone. Bert Lytell is to be the featured player.

Neely Dickson has been selected to officiate this year as director and production manager for the seventh annual presentation of the pilgrimage play, "Life of Christ," which will be presented at the Pilgrimage Play theatre July 7. Miss Dickson has chosen her sister, Grace Dickson, to officiate as art director. No selections for the cast have been made as yet.

The Royal Swedish Navy Band gave a concert at Shrine Auditorium this week. They were accompanied by Faulk Anderson, tenor of the Royal Opera in Stockholm.

Famous Players-Lasky held an exhibitors' convention last week, attended by all of the exhibitors in the Los Angeles area. Herman Wohler, San Francisco, and District Manager C. N. Peacock presided.

A year ago Municipal Court Judge Wood married Ivan Kabmykoff and his bride. When the question of fee came up the groom, Russian artist, asked the judge to wait a while, as he was "broke." Several days ago Sigmund S'rence, local attorney, came to Judge Wood with a painting that the artist had made, explaining that Kabmykoff had died, but had provided for the wedding fee in his will. The painting is said to be worth many times the fee charged for marrying.

Eddie Lambert and Lorna Dunn were added to the cast of Will Morrisey's Music Hall Revue, which opens at the Orange Grove April 28.

With the Chaplin picture, "The Gold Rush," opening at the Million Dollar this week, there will be no prodig. Cuy Eyssel, house manager, figures that as the "Gold Rush" had been shown at Grauman's Egyptian with a prodig. It will be impossible for his house to endeavor to put on a similar one with this picture, so he departed from the prodig idea and is using feature music as the picture's embellishments.

Dave Murray will stage a show at the Club Royale at Culver City, opening on the site of the Nightingale, destroyed by fire several months ago. The opening date has been set for May 4. The Murray Show will be called "Murray's Revels" featuring Nora Schiller with the Dave Murray Mannequins. It will be a 20-people floor revue. The old Nightingale was known as a "black and tan," but the Club Royale will only have white entertainers and feature revues.

H. B. Wright, managing director of Loew's State, makes sure that critics of the daily newspapers are

not neglected and do not have to stand in line when going into the house to review pictures and presentation. Wright has gotten out a special form pass for newspaper critics. It is presented at the door by the reviewer. The chief usher takes the reviewer to certain seats provided for them at the opening day performance. At the same time, Wright in this way is able to ascertain just what papers review the shows and what shows were reviewed.

William Hamilton Cline, for the past 15 years publicity director for the Orpheum here, leaves May 1. Andrew Herve, in charge of publicity at the Broadway Palace, will take Cline's post.

The Pacific Coast premiere of "William Tell," the Continental Feature Film picture, will take place at the Philharmonic May 3. It will play matinees.

Patrician Avery, claimed a relative of John D. Rockefeller, has been added to the list of Metro-Goldwyn-Mayer contract players. She was formerly a stenographer in the studio offices.

Edward D. Smith has announced the staff for his new Hollywood house, El Capitan, which will open May 3 with "Charlotte's Revue." The following men have been appointed: Jacques Pierre, general manager of all Smith's activities; Emmett Corrigan, stage director; Arthur Kay, musical director; F. V. Bruner, publicity; Frank Loomis, formerly manager of the Empire, New York, treasurer; R. W. Edney, assistant; Joe McWilliams, master carpenter; Sidney Koster, property master, and Edward Gray, chief electrician.

Leo White and a supporting cast of three appeared at the Criterion in a one-act play, "It's Easy to Have," last week.

F. S. Cass, former Pathe special representative, has been appointed short products manager for local Universal exchange.

Whitney Young, Warner Brothers' exchange salesman, is ill with influenza.

With the arrival here of S. Albert Lansberg, architect, this week, plans are being laid out to begin an immediate construction of Warner Brothers' theatre on Hollywood boulevard. It is likely that the upper portion of the theatre, which will be known as a club floor, will be leased to the 233 Club, a Masonic organization of theatrical and motion picture people.

George Givot, appearing in the prolog at the Million Dollar, prior to leaving for Chicago, where he opens at McVicker's May 3, was presented with a sheepskin scroll by the 477th Pursuit Squadron, army air service. Givot appeared before the squadron of which Harold Lloyd

was a member and entertained them.

Brookhart, the magician, has signed a year's lease on the Rialto, San Diego, and will put in a girl show, his own act and a picture program at a 25c. top.

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Leder Marie
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Lawrence Alice
Morette Sisters
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Wynne Ray

MINNEAPOLIS
Metropolitan—"The Arabian"
(Walker Whiteside).
Shubert—"They Knew What They
Wanted" (Bainbridge Players).
Hennepin-Orpheum—Vaudeville
(Abe Lyman and Orchestra, Marion
Harris), pictures.
Pantages—Pictures, vaudeville
("Broadway Flashes").
Palace—"Charley's Aunt" (Mc-
Call-Bridge Players).
Seventh Street—Vaudeville ("Hol-
lywood Revels"), pictures.
Gayety—Jack La Mont's Show
(Mutual).
State—"Let's Get Married."
Garrick—"Sandy."
Strand—"The Cohens and Kellys"
(2d week).
Lyric—"The Reckless Lady."
Aster—"Yellow Fingers."

Jeanne Eagels comes to the
Metropolitan week May 3 in "Rain."
"Pigs" hits here direct from Chi-
cago, May 10 (week).

Ted Lewis tops the Hennepin-
Orpheum bill week May 2.

Walker Whiteside will take his
new play, "The Arabian," into Chi-
cago, opening May 9 at the Stude-
baker. The contract was signed by
wire just before the end of the local
engagement at the Metropolitan. A
week in St. Paul and another in De-
troit precede the Chicago date.

Marion Harris did not appear at

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the third show at the Hennepin-
Orpheum April 18 owing to throat
trouble. Sylvester and Vance, from
the Seventh Street theatre, replaced
her.

ST. JOHN, N. B.
By W. J. McNULTY
Acadia, pictures, Minto, N. B., coal
mining center, destroyed by fire re-
cently, will be rebuilt, E. H. Cady,
owner, says.

\$120,000 insurance was carried on
the Capitol and Empress, pictures,
destroyed by fire in Moncton, N. B.,
Torrle and Winter, owners. The
houses were located in the same
building. The owners operated the
Grand, legit, burned about a year
ago.

J. G. Armstrong is temporary
manager Opera House, legit, St.
John, N. B. A. L. Gaudet, manager
several years, is now with F. B. O.
exchange in St. John.

The Mae Edward repertoire com-
pany recently closed a 20-week tour
in eastern Canada. Billy Webb,
comedian, and daughter, Alice
Webb, were members of the Ed-
wards outfit.

ROCHESTER, N. Y.
By H. D. SANDERSON
Lycium—"Daughter of Rosie
O'Grady."
Keith-Albee Temple—Vaude.
Fay's—Pop. vaude.
Corinthian—"Moonlight Maids"
(Mutual).
Gayety—Dark (Columbia).
Eastman—"Partners Again" (film).
Regent—"Time, the Comedian"
(film).
Piccadilly—"Dancing Mothers"
(film).

With the Gayety (Columbia) dark
for the summer and the Lycium
Players scheduled to move into the
Lycium May 17, the theatrical sea-
son nears the tag end. When the
fall season again rolls round two
new vaude houses are scheduled to
open, the new Fenway house and
the Capitol, projected by Barpee &
West.

"The Big Parade" (film) is due
the week of May 3 at the Lycium.

Louis Calhern, Elizabeth Risdon
and Ann Andrews will head the
Lycium Players this season. Ed-
ward Crandall and Ilka Chase are

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also scheduled, with the possibility
that Cecil Yapp will return as char-
acter man. Elsie Ferguson, Helen
Hayes, Louis Wolheim, June Walker,
Billie Burke and other luminaries
are included in the tentative list of
visiting stars.

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By **HARDIE MEAKIN**
Belasco—Dark.
National—"Little Old New York";
next, "White Collars" (stock).
Poli's—Dark; next, "The Two
Orphans" (May 10).
President—Dark.
Wardman Park—"Weak Sisters"
(stock).
Keith's—Straight vaudeville (Rae
Samuels).
Earle—Pop vaudeville, pictures
(Alexander Hyde Orchestra).
Strand—Loew vaudeville; pic-
tures (James C. Morton).
Gayety—Dark (Columbia).
Mutual—Evelyn Cunningham and
Gang (Mutual).
Pictures
Columbia—"For Heaven's Sake"
(2d week); next, "The Blind God-
less."
Metropolitan—"Kiki"; next, "Oth-
er Women's Husbands."
Palace—"Brown of Harvard";
next, "The Runaway."
Rialto—"The Sea Beast" and
presentation (3d week); next, Fritz
Scheff and "The Gilded Butterfly."

Following the usual spring series
of free lunches for the local series
and exchange-men staged by the
various film companies all house-
managers are expecting great things
for the coming year in the way of
films. Leonard Hall, d. e. of the
"News," gave the palm for the best
pictures of the past season to Met-
ro-Goldwyn.

The Palace (Loew) has a lobby
that is the last word in transplanted
college campuses for "Brown of
Harvard" for current week.

Doris Morrow, appearing this
week as an added feature at the

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Metropolitan in conjunction with
"Kiki" (film) recently made the
round of the Balaban & Katz thea-
tres in Chicago.

The current week at the Tivoli,
uptown Stanley-Crandall picture
house, Waring's Pennsylvanians are
featured. This is the 18th week this
orchestra has played in Washington,
all for Crandall and practically
within a season and a half.

Leonard Hall, who each week has
been broadcasting from WRC on the
current attractions in the theatres,
has "signed off" for the summer.

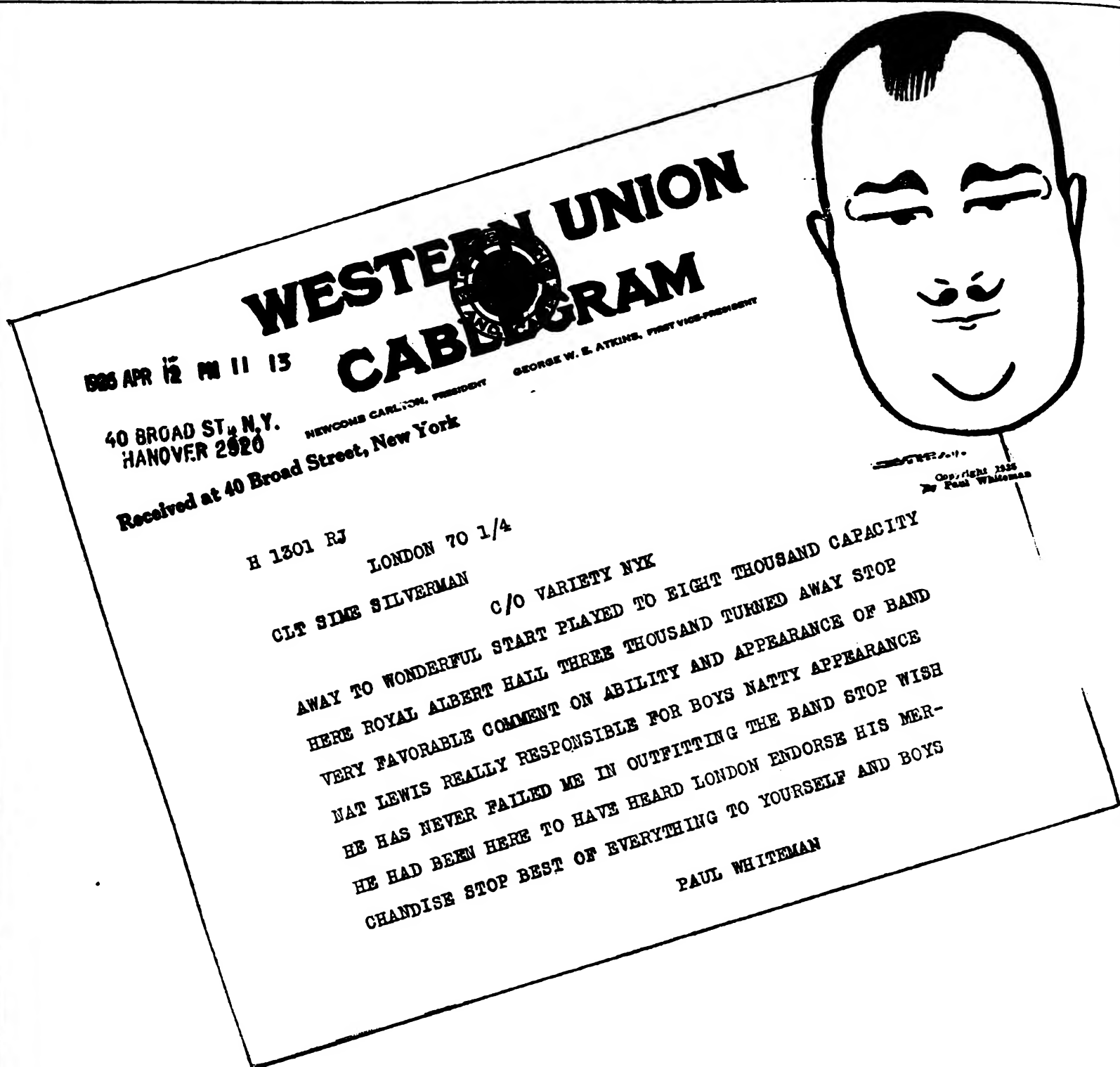
The Stanley-Crandall latest, the
Colony, opens May 1 with a neigh-
borhood policy. Leroy Sherman is
being transferred from Crandall's
Savoy to manage.

Harry Albert and Jack Golden,
leader and pianist Le Paradis band,

The Mayflower
Washington, D. C.
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Distinguished
Professionals
Connecticut Ave., near the theatres

have sold their number, "Let's Make
Up," to Columbia, also for the
Q. R. S. and Ideal music rolls.

Spencer Tappan, directing his or-
chestra at the Hotel Mayflower, has
discovered out as a baritone singer.
Tappan got together a trio in his or-
chestra consisting of Jimmy Harris,
bass, and Stanley Samson, sax, and
himself, and the musicians of the hotel
have been given a new attraction.



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